
NCOBB – SPORT REGULATION

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CONTEST PARTICIPATION

Inscription : Athletes pay €40 per competition to participate in our contests. By paying this amount, they are able to register for all official NCOBB contests of the same year. If the athlete is not competing in one of the contests, he can be a spectator without paying an entry ticket and also be a backstage coach without paying for a coach ticket. This yearly fee has to be paid before the first inscription deadline, more info on <https://ncobb.com/deelnemen> for signing up for the next NCOBB contest.

Athletes who show up on the day of competition to compete with unpaid inscription fees, pay €40 on top of the remaining fees. This is paid immediately and in cash money.

Athletes can only sign up through the online web page for every competition. All other methods are invalid and not official.

Weigh in : Athletes have to present themselves on the day of the competition at the administration office at the aforementioned times. Athletes who fail to do this, will be disqualified unless there is a valid reason for their failure. The decision to allow the athlete is only decided by the official members of the administration.

Athletes have to present their identity card and if appropriate for their category, their individual free posing music. Music can be sent beforehand in .mp3 format to info@ncobb.com (with name and category of athlete) or at the weigh in on a CD or USB drive. Every athlete presents their very own CD or USB with proper identification. Athletes can choose to let their music be played before they step up on stage, or when they're standing ready on stage. This is decided when registering at the weigh in or in the e-mail sent beforehand.

Weigh in always happens in competition suit (posing trunks, bikini or bermuda according to category). The suit will be judged by the administration, if the suit fails to meet the regulations (see regulations per category below), the athlete will have the chance to correct before the weigh in period ends (this is mentioned before hand).

Athletes receive a bib number. This is always visible on stage and is attached to the competition suit on the left hand side. Athletes who go on stage without their bib number, are unable to be judged and will be disqualified.

Athletes who do not meet the appropriate weight or height for their category will be assigned to an appropriate category. The athlete can retry the weigh in to try and meet the target weight/height category before the weigh in period ends (this is mentioned before hand).

Tan/bronze : There are no official NCOBB tanning products. Athletes are free to use their tan of choice to enter the stage. The tan applied to the athlete has to be dry before stepping on stage for the first passage (see regulations per category). Athletes are required to be extremely mindful of backstage hygiene and tidyness. Athletes who damage or stain the backstage area excessively, will be disqualified and in extreme cases fined by the NCOBB administration. This is decided by the official NCOBB administration.

CATEGORIES

OVERVIEW

Men Junior Bodybuilding: -21 years old, one category

Men Hopefuls Bodybuilding: 21 to 25 years old, one category

Women Bodybuilding: -52kg and +52kg category

Women Body Move: one category

Women Bikini: -1m63 and +1m63 category

Men Senior Bodybuilding heren : Between 26 and 39 years old, categories -65kg -70kg - 75kg -80kg -85kg and +85kg

Men Masters I Bodybuilding: Over 40 years old, -75kg and +75kg category

*Every competition the Master I can decide to compete in either **Master I** or **Senior bodybuilding**, or compete in both categories in the same competition.*

Men Masters II Bodybuilding: Over 50 years old, -75kg and +75kg category

*Every competition the Master II can decide to compete in either **Master II** or **Senior bodybuilding**, or compete in both categories in the same competition.*

Men Master III : Over 60 years old, one category

*Master III cannot compete in both categories. He has to choose between competing in **Master III** or **Senior Bodybuilding**.*

Men Physique : -1m75 and +1m75 category

Mixed pairs/couple: Couple composed of a male and female athlete, without weight, height or age categories.

Note: Age limit is determined on the age of athlete on January 1st of the competition year.

REGULATIONS PER CATEGORY

MEN'S PHYSIQUE



1) OUTFIT

At any level of competition the Bermuda shorts are identical and must not be changed:

- Men Bermuda shorts are mandatory
 - Colour is free of choice
 - Discrete or non-ostentatious printed pattern (see specificity below)
 - The bermuda must not cover the knees
 - The knot of the fastening string may be apparent, but must remain relatively discreet
 - Passage is barefoot
- Jewelry, piercings are allowed but not excessive
- The tan must be well applied (body and face) and dry to the touch when going on stage
- Hair removal or shaving of the entire body is mandatory. Facial hair is allowed but doesn't contribute to the look of a Men's Physique athlete.
- Bib number must always be visible at the left side of the waist



N.B After inspection of the outfit, any objection will automatically result in disqualification of the athlete if no remediation is possible.

Examples of approved Bermuda shorts:

- It may be of different colours but without cartoons or drawings on them, without emblems, without country flags colors or any other print that may be confusing to good morals and it must not be transparent.
- The bermuda brand may be visible on the waistband only.
- The bermuda should be loose and must leave the knee clearly visible
- The knot of the fastening string may be apparent, but must remain relatively discreet



Examples of forbidden shorts:



2) THE PASSAGES

FIRST PASSAGE (COMPARISON ROUND)

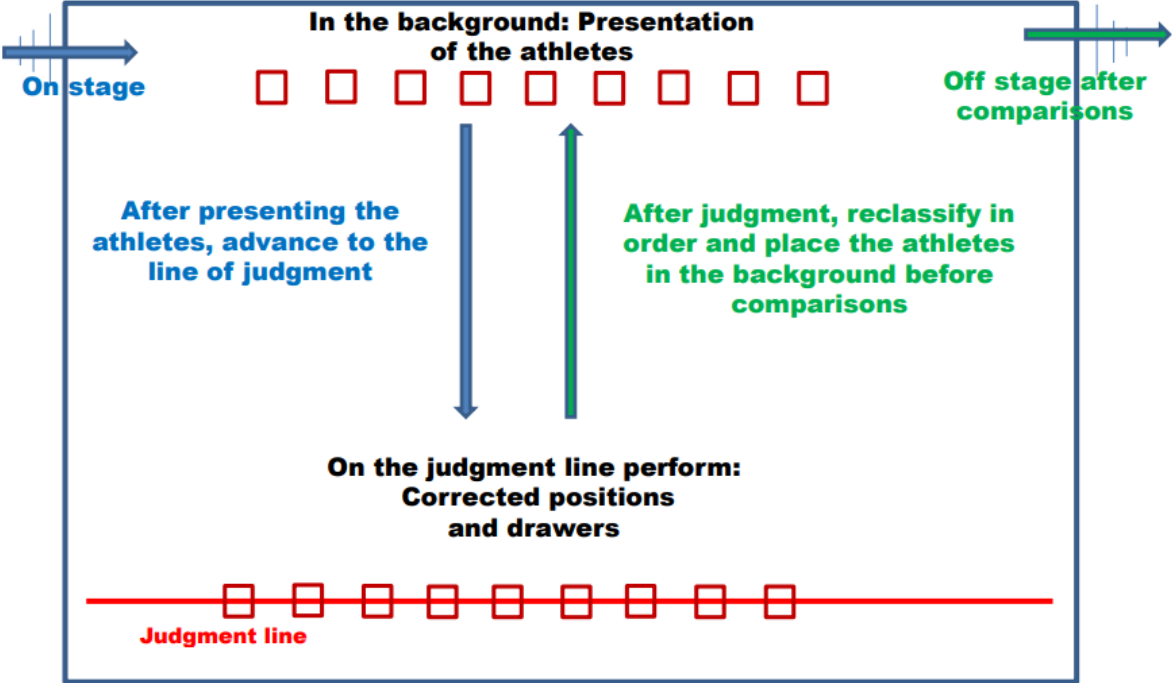
Athletes of the same category present themselves backstage in their competition outfit.

Under the direction of the chairman all the athletes of the same category come on stage. The chairman presents each athlete in ascending order of bibs.

Under the orders of the chairman, after presentation at the back of the stage, and having advanced on the comparison line, the athletes perform:

A quarter turn to the left so as to appear in profile, then again a quarter turn to the left so as to stand facing the judges, then a quarter turn to the left to present their other profile, and finally the athletes finish with a last quarter turn to regain face to face position with the judges.

Depending on the number of athletes a drawer can be made. All athletes perform new corrected poses. After being put in the order of the bibs, the athletes are aligned in the background.



EXAMPLE OF QUARTER TURNS

FACING FRONT



1ST QUARTER TURN



2ND QUARTER TURN



3RD QUARTER TURN



SECOND PASSAGE (INDIVIDUAL POSING + CALL-OUTS)

Under the orders of the chairman, the athletes individually make a passage in " T " lasting 45 seconds in front of the judges before returning to their position at the back of the stage.

Important Note: each athlete starts with a "T-Walk", beginning from the middle of the back of the stage.

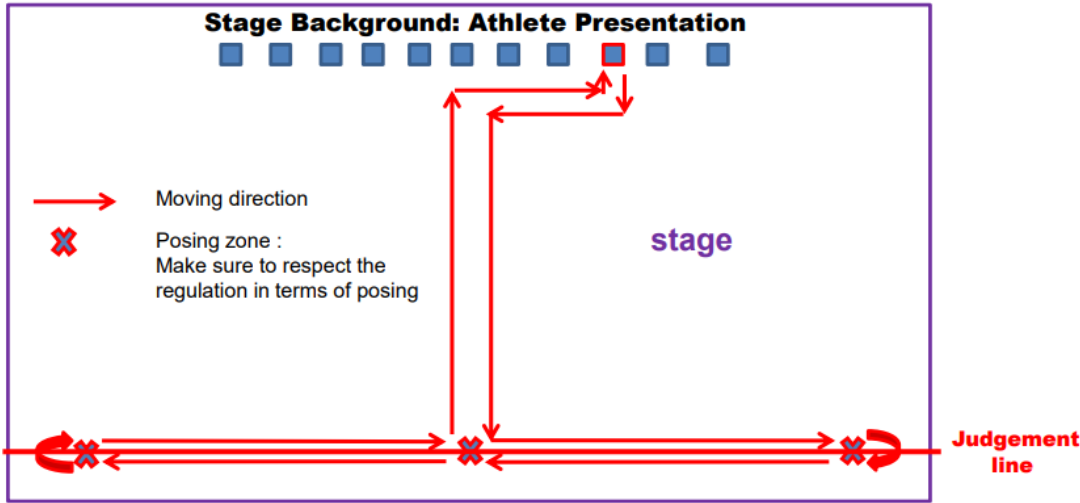
Athletes who doesn't perform a "T-Walk" will be sanctioned with points.

At the end of this individual passage, comparisons by 3 can then be requested by the judges in order to better estimate the athletes' physique and refine the ranking. Requests for comparisons will be made by the head of the table.

Important Note:

- The music is randomly chosen by the organisation and will be the same for all athletes.
- The music lasts 45" and will automatically be cut off (or the chairman calls the next athlete on the same music) after reglementation time.
- The athlete will have to regain his place in the background as soon as possible at the end. Any breach will be sanctioned or disqualify.

EXAMPLE OF T-WALK



CALL-OUTS AFTER THE INDIVIDUAL POSING



3) JUDGEMENT CRITERIA

Overall criteria:

- Volume
- Lines & symmetry
- Muscle definition
- Muscle tone / hypertrophy
- The presentation in Bermuda.

More specific criteria:

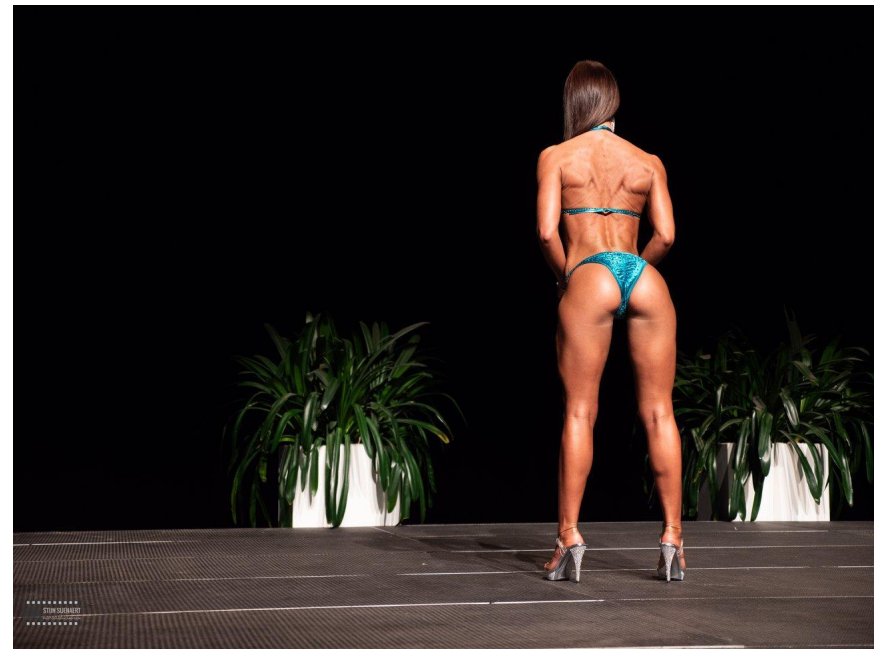
→ Harmony of the body, symmetry, and lines are important criterias of this discipline as well as the balance of the muscular masses. Athletes must have a toned and firm musculature, as well as good muscular volume.

→ The body appearance of these athletes are broad shoulders, well shaped wide backs, and must be slender (abs visible), graceful, and quite massive.

→ Excessive muscle striations due to low body fat percentage and 'dryness' are not ideal in this category.

→ Athletes must be smiling and dynamic. Any vulgarity, or non-respect of poses and good morals will be sanctioned, and may result to the disqualification of the athlete.

WOMEN BIKINI

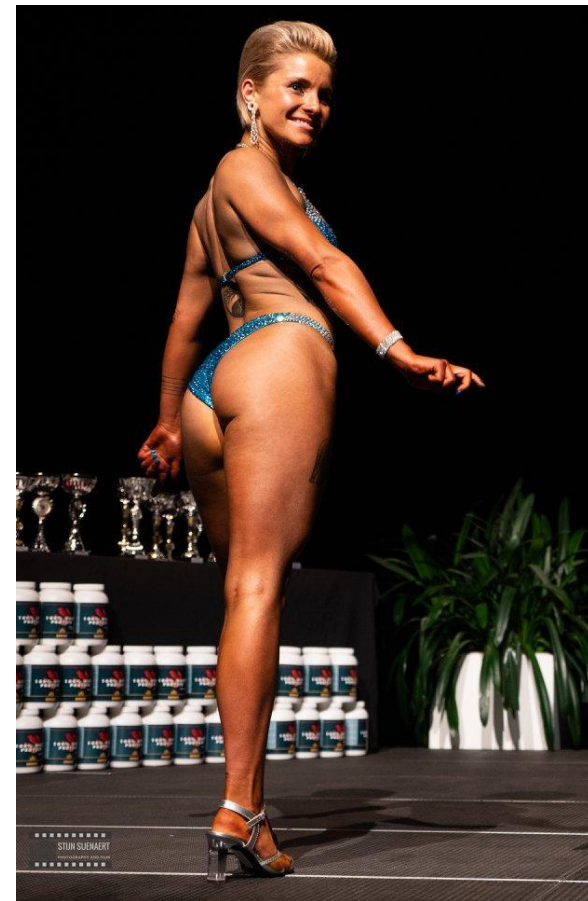


1) OUTFIT

At any level of competition the bikini is identical and must not be changed.

- Athletes wear a Bikini:
 - Authorized rhinestones
 - Shiny or glitter effect allowed
 - G-Strings forbidden
 - Two piece swimsuit
 - Free bikini binding system
- Jewelry and piercings allowed but without excess
- The tan must be well applied (body and face) and dry to the touch when going on stage
- Hair removal or shaving of the entire body is mandatory.
- Bib number must be always visible at the left side of the waist.

N.B After control of the dress, any objection will automatically result in disqualification of the athlete if no remediation is possible.



Measurements of the high Heels (open or closed):



Examples of an approved outfit:

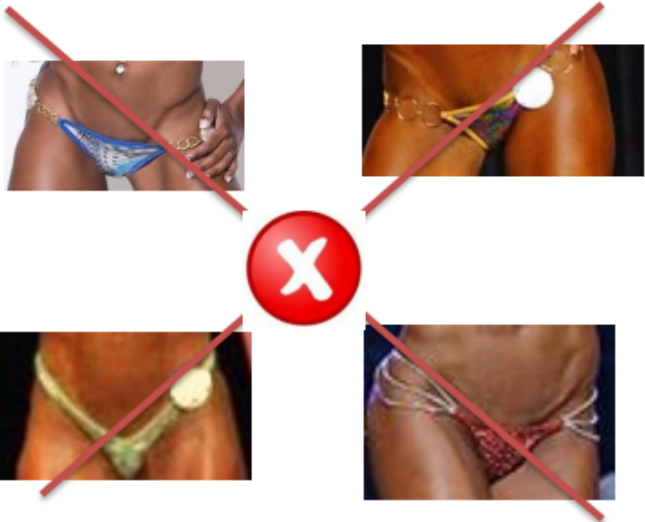
- The bikini must be unicolor, the "amenities" such as rhinestones and sequins are allowed and may give a changing color effect with light.
- The bikini must cover a minimum of the buttocks, and not be related or confused to a g-string.
- The bikini should not be too "indented" in the pubic area.



- Side width 1cm "full" minimum regardless of the "material"



Non-regulatory outfit



2) THE PASSAGES

FIRST PASSAGE (COMPARISON ROUND)

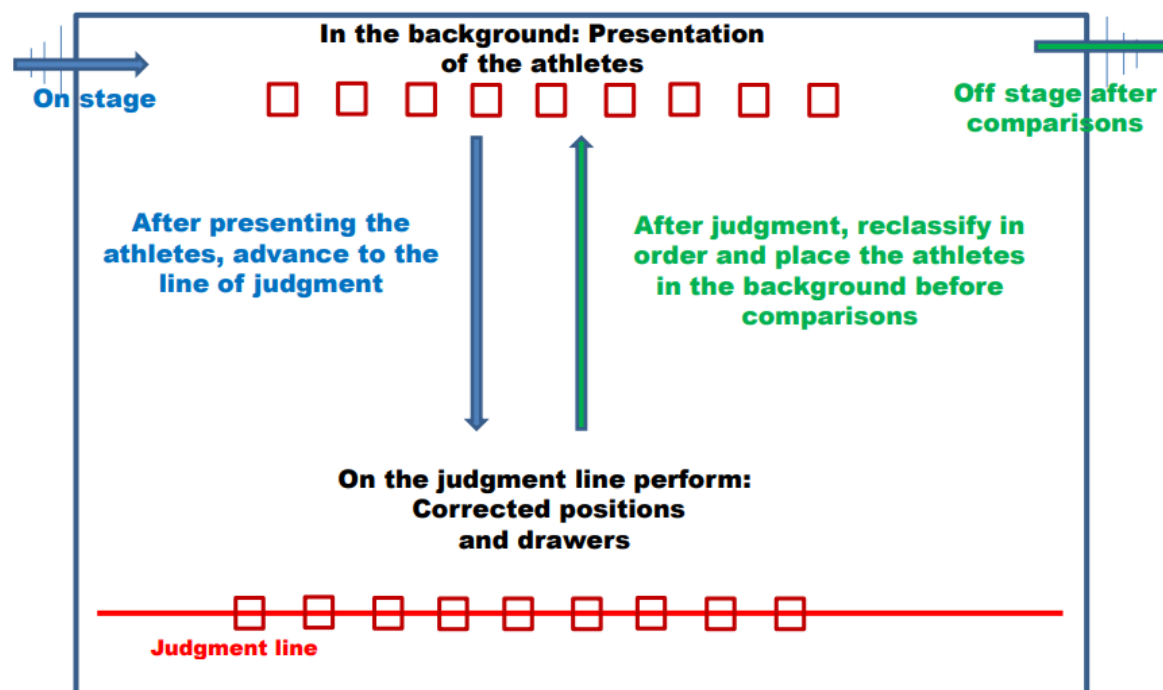
Athletes of the same category present themselves backstage in their competition outfit.

Under the direction of the chairman all the athletes of the same category come on stage. The chairman presents each athlete in ascending order of bibs.

Under the orders of the chairman, after presentation at the back of the stage, and having advanced on the comparison line, the athletes perform:

A quarter turn to the left so as to appear in profile, then again a quarter turn to the left so as to stand with the judges, then a quarter turn to the left to present their other profile, and finally the athletes finish with a last quarter turn to the left in order to face the judges again.

Depending on the number of athletes a drawer can be made. All athletes perform new corrected poses. After being put in the order of the bibs, the athletes are aligned in the background.



EXAMPLE OF QUARTER TURNS

FACING FRONT



2ND QUARTER TURN



1ST QUARTER TURN



3RD QUARTER TURN



SECOND PASSAGE (INDIVIDUAL POSING + CALL-OUTS)

Under the orders of the chairman, the athletes individually make a passage in " T " lasting 45 seconds in front of the judges before returning to their position at the back of the stage.

Important Note: each athlete starts with a "T-Walk", beginning from the middle of the back of the stage.

Athletes who doesn't perform a "T-Walk" will be sanctioned with points.

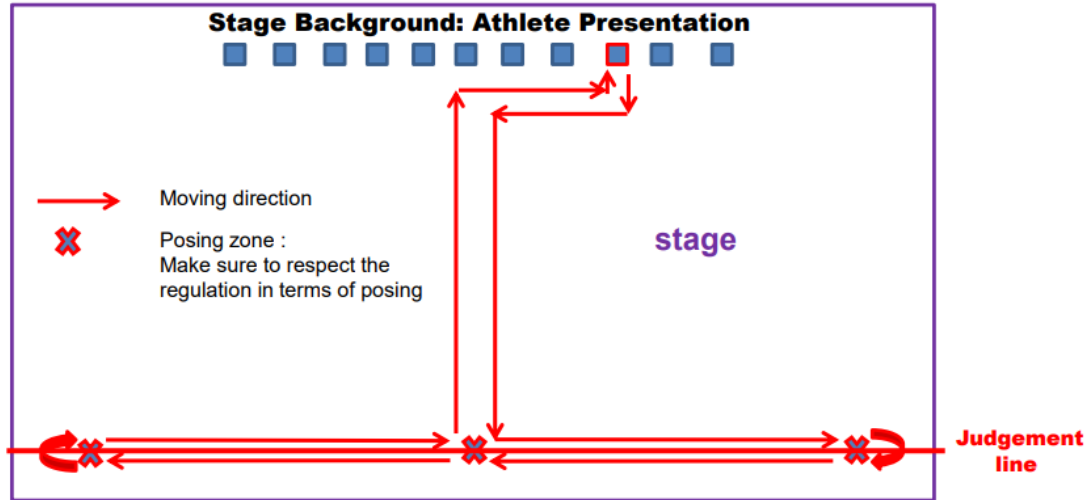
At the end of this individual passage, comparisons by 3 can then be requested by the judges in order to better estimate the athletes' physique and refine the ranking. Requests for comparisons will be made by the head of the table.

Important Note:

- The music is randomly chosen by the organisation and will be the same for all athletes.
- The music lasts 45 " and will automatically cut off (or the chairman calls the next athlete on the same music) after reglementation time.
- The athlete will have to regain her place in the background as soon as possible at the end. Any breach will be sanctioned or disqualify.

EXAMPLE OF T-WALK

This passage is the same for the women athletes as well as the men (physiques).



CALL-OUTS AFTER THE INDIVIDUAL POSING



3) JUDGEMENT CRITERIA

Overall criteria:

- The general physical condition of the competitors reflecting a regular training
- Line and symmetry
- Muscle definition
- Muscle tone / hypertrophy
- The presentation in Bikini

More specific criteria:

→ Harmony of the body, symmetry, line [are the priority criteria of this discipline](#) as well as the balance of the muscular masses: the lower part of the body must be the most proportional and harmonious possible with the upper body, the athletes must have [a firm muscle tone](#).

→ Athletes must have [shapes](#), **relatively** pronounced and harmonious muscular volume throughout the body without having visible fat tissue.

→ The physical appearance of these athletes is quite muscular, graceful, elegant and charismatic with a graceful approach and attitude. Lack of muscle mass will be sanctioned.

→ Excessive muscle striations due to low body fat percentage and 'dryness' are not ideal in this category.

→ Athletes must be smiling and dynamic. Any vulgarity, or non-respect of poses and good morals will be sanctioned, and may lead to disqualification of the athlete.

Very important elements:

Athletes considered too skinny will be judged unfavourably and sanctioned, extreme thinness can lead to the disqualification of the athlete!

Athletes should be well proportioned with a minimum of hypertrophy and dryness with pronounced muscular curves. They must imperatively have shaped, arms, shoulders and a beautifully shaped and developed back, well curved thighs and buttocks, without going into excess.

TRAINED FIGURE



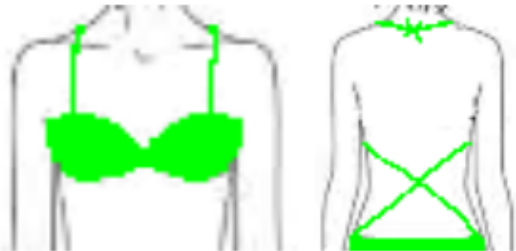
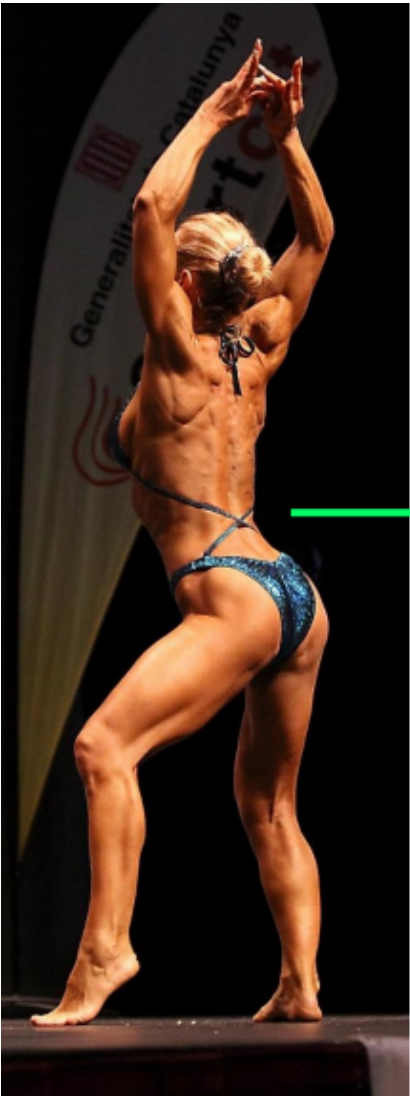
1) OUTFIT

At any level of competition the bikini is identical and must not be changed.

- Athletes wear a Bikini:
 - Strass authorized
 - Shiny or glitter effect allowed
 - Side width 1 cm minimum
 - Two piece outfit
 - **Crossover top** in the back
 - Open or closed high heeled shoes
- Jewelry and piercings allowed but without excess
- The tan must be well applied (body and face) and dry to the touch when going on stage
- Hair removal or shaving of the entire body is mandatory.
- Bib number must be always visible at the left side of the waist.

N.B After control of the dress, any failure will automatically result in disqualification of the athlete if no remediation is possible.

Crossover top in the back



Mandatory

OK



Measurements of the high Heels (open or closed):



Examples of an approved outfit:

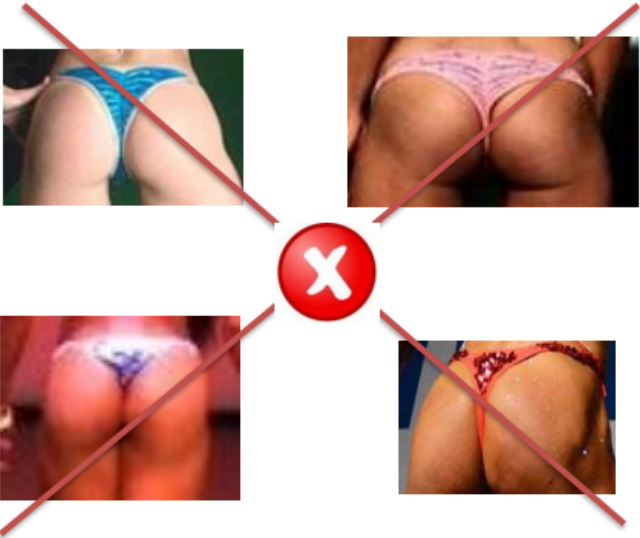
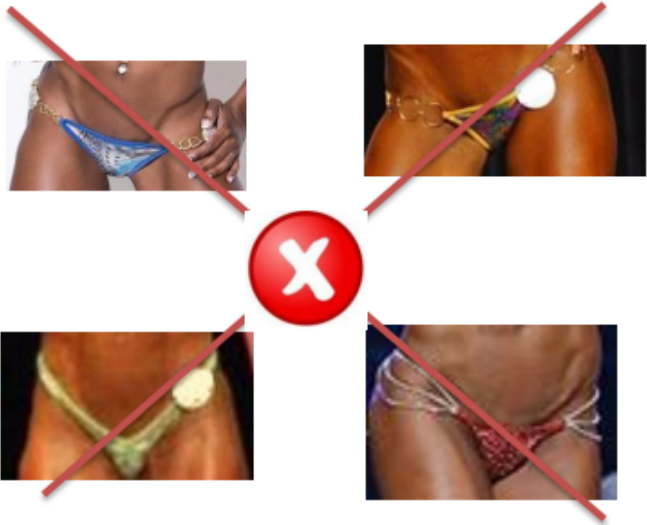
- The bikini must be unicolour, the "amenities" such as rhinestones and sequins are allowed and may give a changing color effect with light.
- The bikini must cover a minimum of the buttocks, and not be related or confused to a g-string.
- The bikini should not be too "indented" in the pubic area.



- Side width 1cm "full" minimum regardless of the "material"



Non-regulatory outfit



2) THE PASSAGES

FIRST PASSAGE (FIRST COMPARISON ROUND)

IDENTICAL TO THAT OF BODYBUILDING (SEE NEXT TOPIC)

SECOND PASSAGE (INDIVIDUAL POSING)

- Free posing routine
- Duration: 90 seconds
- Free choice of music
- Same outfit as the passage of imposed posing

Note: The duration for international contests is limited to 60 seconds.

THIRD PASSAGE (MANDATORY POSES + CALL-OUTS)

IDENTICAL TO THAT OF BODYBUILDING (SEE NEXT TOPIC)



3) JUDGEMENT CRITERIA

The judgment is based on the observation of harmonious muscular development resulting from regular training, and appropriate dieting while respecting the integrity and health of the athlete. It focuses on the following criteria grouped and **judged in three items**:

→ Harmony of the body, symmetry, line, balance of the masses (the lower body must be proportional to the upper body), hypertrophy, muscle density, with well-developed shoulders and back and muscular curved legs.

- Athletes must have **shapes**, **well pronounced** muscular volume harmonious of the whole body.

→ Harmonious **muscular definition** on the whole body:

- without appearance of thinness or anorexia (very heavily sanctioned point)

- without subcutaneous adipose tissue or visible cellulitis.

In order to respect the physical and physiological integrity of the female athlete, the athlete must be dry without being excessively streaked.

→ **Free choreography** is noted and must be done respecting the "music / movement relationship". (only international judged)





Important note: the athletes will have to be well proportioned without exaggeration of hypertrophy and dryness (difference with “Women Bodybuilding”).

They must have good muscular mass (difference with “Women Bikini”), forms and muscular curves.

They must have well-developed biceps larger than the forearms, well rounded shoulders, a V-shaped back and well developed, well shaped quadriceps and ischios, glutes and calves relatively prominent.



BODYBUILDING (MEN & WOMEN)



1) OUTFIT

A) WOMEN

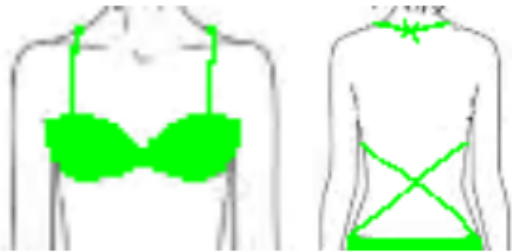
At any level of competition the bikini is identical and must not be changed.

- Athletes wear a Bikini:
 - Unicolor
 - No motifs
 - Shiny glitter effect, rhinestones authorized
 - Side width must be between 1 and 2 cm
 - G-Strings authorized
 - Two-piece bikini
 - **Crossover top** in the back
 - **No heels**
- No jewelry (wedding rings allowed)
- The tan should be well applied (body and face - light makeup) and dry to the touch when going on stage
- Hair removal or shaving of the whole body is mandatory
- Bib number must always be visible at the left side of the waist

N.B After control of the outfit, any failure will automatically result in disqualification of the athlete if no remediation is possible.



Crossover top in the back for women



Mandatory

OK



OK

A) MEN

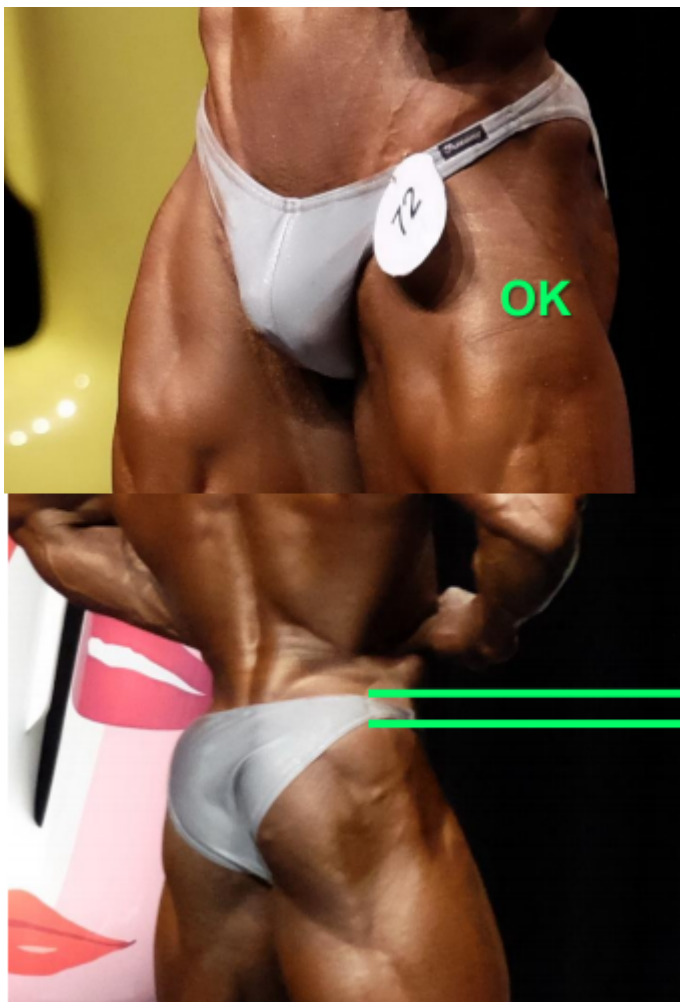
At any level of competition the posing trunks is identical and must not be changed.

- Athletes wear a Posing Trunks:
 - Unicolor
 - No motifs
 - Shiny glitter effect, authorized
 - Side width between 1 and 2 cm
 - G-strings forbidden
- No jewelry (wedding rings allowed)
- The tan should be well applied (body and face - light makeup) and dry to the touch when going on stage
- Hair removal or shaving of the whole body is mandatory
- Bib number must always be visible at the left side of the waist

N.B After control of the outfit, any failure will automatically result in disqualification of the athlete if no remediation is possible.



Measurements for men and women:



Between 1 and 2 cm

2) THE PASSAGES

FIRST PASSAGE (FIRST COMPARISON ROUND)

Athletes of the same category present themselves backstage in their competition outfit.

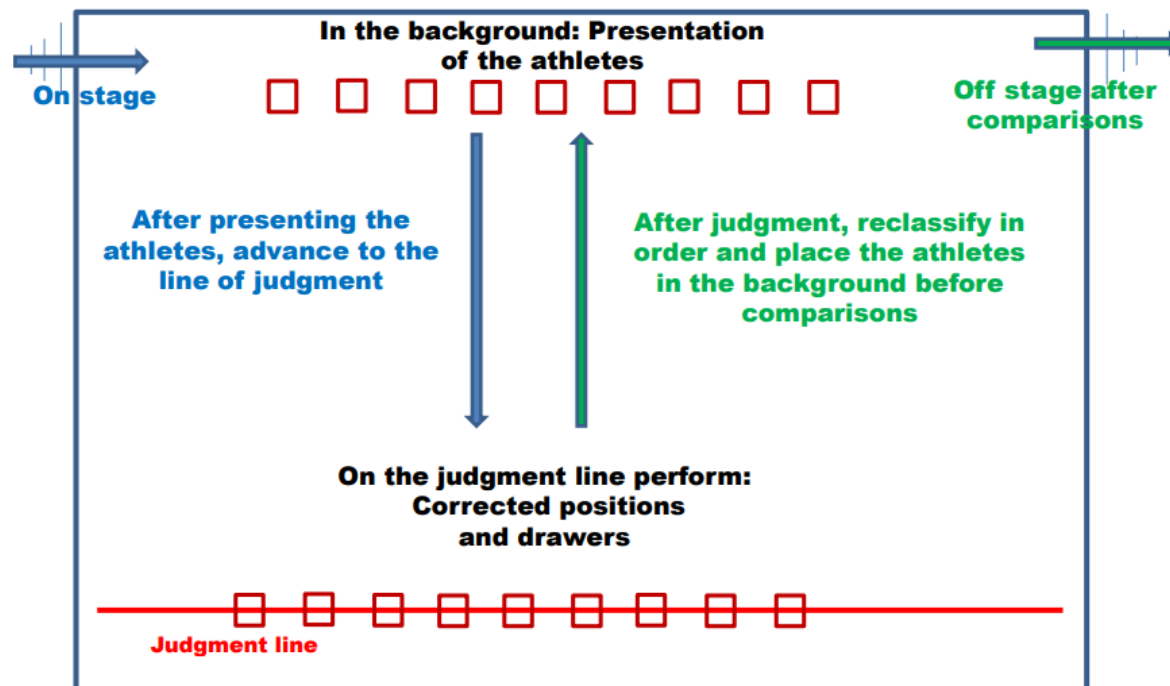
Under the direction of the chairman all the athletes of the same category come on stage. The chairman presents each athlete in ascending order of bibs.

Under the orders of the chairman, after presentation at the back of the stage, and having advanced on the comparison line, the athletes perform:

A quarter turn to the left so as to appear in profile, then again a quarter turn to the left so as to stand with the judges, then a quarter turn to the left to present their other profile, and finally the athletes finish with a last quarter turn to the left in order to face the judges again.

Depending on the number of athletes a drawer can be made. All athletes perform new corrected poses. After being put in the order of the bibs, the athletes are aligned in the background.

Same poses for men and women.



EXAMPLE OF QUARTER TURNS

FACING FRONT



2ND QUARTER TURN



1ST QUARTER TURN



3RD QUARTER TURN



SECOND PASSAGE (INDIVIDUAL POSING)

- Free posing routine
- Duration: 90 seconds
- Free choice of music
- Same outfit as the passage of imposed posing
- No accessories allowed.

Note: The duration for international contests is limited to 60 seconds.



THIRD PASSAGE (MANDATORY POSES + CALL-OUTS)

Poses for the man: 8, poses for the women: 5

- Front double biceps (men and women)
- Front lat spread (men only, NOT for women)
- Best side chest (men and women)
- Back double biceps (men and women)
- Back lat spread (men only, NOT for women)
- Best triceps profile (men and women)
- Abs and thighs (men and women)
- Most muscular (men only, NOT for women)

EXAMPLES OF THE MANDATORY POSES FOR THE WOMEN

1) FRONT DOUBLE BICEPS

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

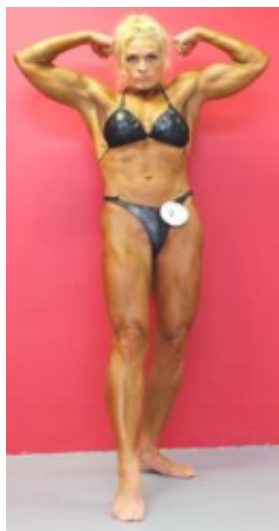
BICEPS: The elbows are more or less at shoulder height depending on the morphology and forearms more or less flexed. Hands more or less open and fists not closed.

CHEST: Back as flaring and expanded as possible, shoulders aligned if possible. Abdominal contracted and retracted belly.

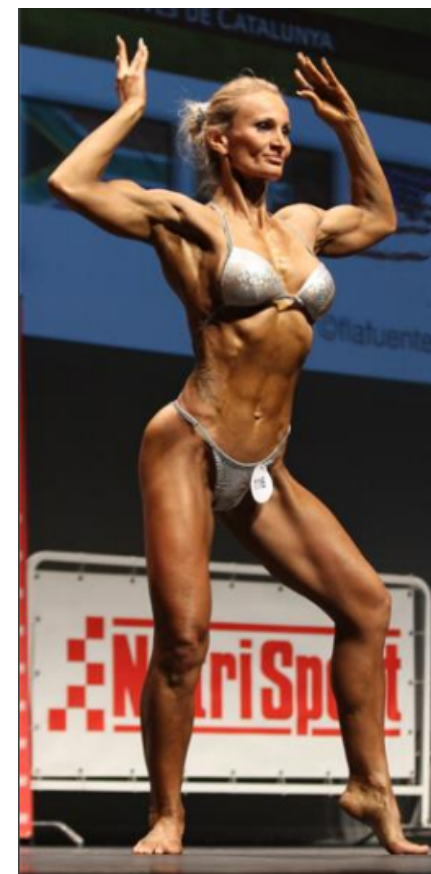
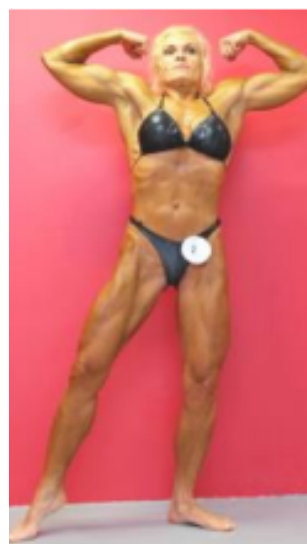
LEGS: One thigh on the side (more or less open depending on its definition and volume), preferably tight and contracted. The other in identical position to the corrected front position. Hip in slight anteversion.

NOTE:

Avoid putting a leg too far forward and leaning back, the basin in retro version. . Avoid too much wrist breaking and close the points.



Avoid elevating your shoulders and pushing your head into your chest.



2) SIDE CHEST

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

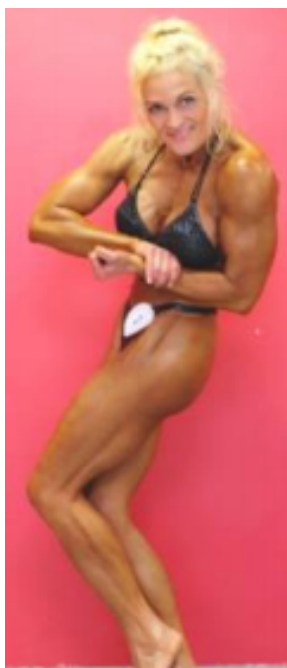
ARMS: Jury side arm more or less closing depending on the volume and shape of the biceps. Opposite hand resting on wrist or forearm flexed. Arm opposed to the jury more or less open depending on the morphology.

CHEST: Chest opening. Abdominal retracted and contracted. Bulkied chest and contracted pectorals. Open and contract the shoulders, monitor their alignment (slightly tilted in the direction of the judges). Slight bust rotation towards the judges.

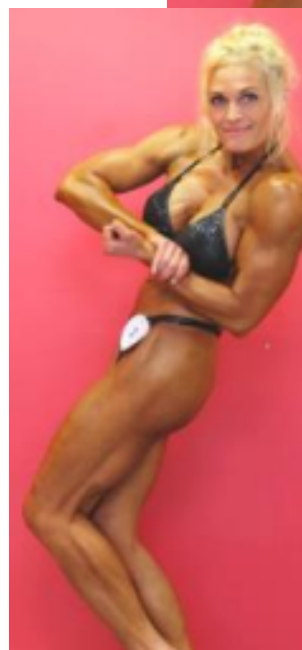
LEGS: The thigh close to the judges pressed against the opposite thigh to bring out the hamstring. In more or less flexed position according to the volume and definition of the hamstring. Heel slightly raised, buttocks back and up. The whole leg must be contracted.

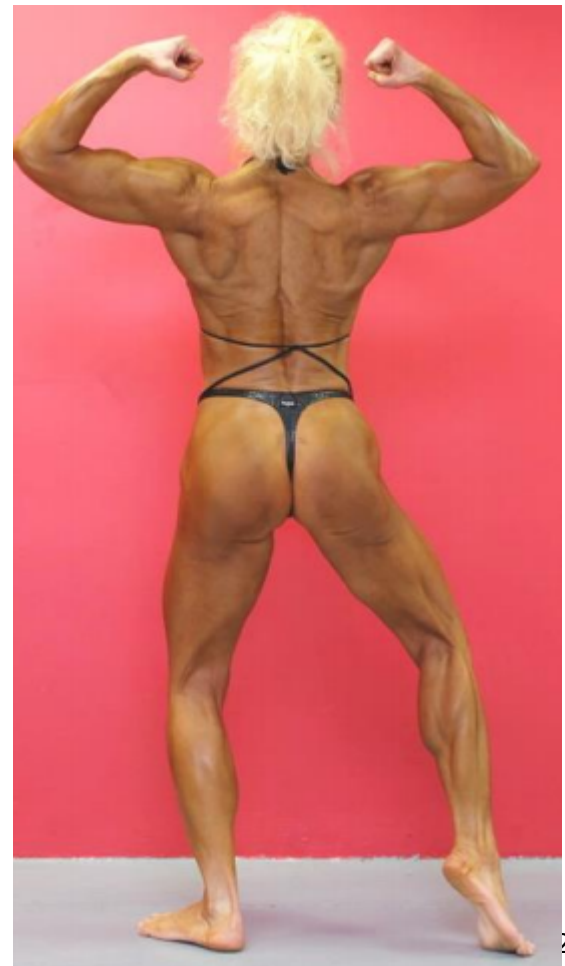
NOTE:

Avoid retracting on oneself, close the shoulders, hide the abdominals, basin in retro version.



Avoid leaning too far back. Hip in retro version.





3) BACK DOUBLE BICEPS

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

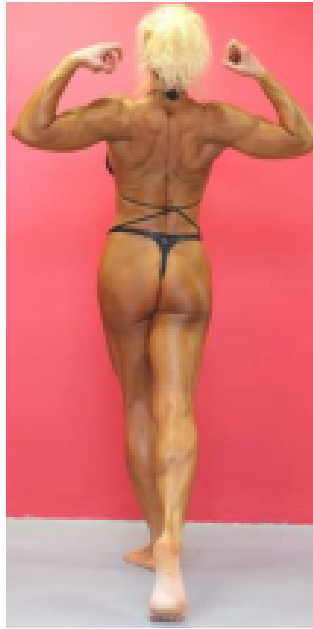
BICEPS: The elbows are more or less at shoulder height depending on the morphology and the forearms more or less flexed.

BACK: Back as flaring and expanded as possible, shoulders aligned if possible. All the back has to be contracted.

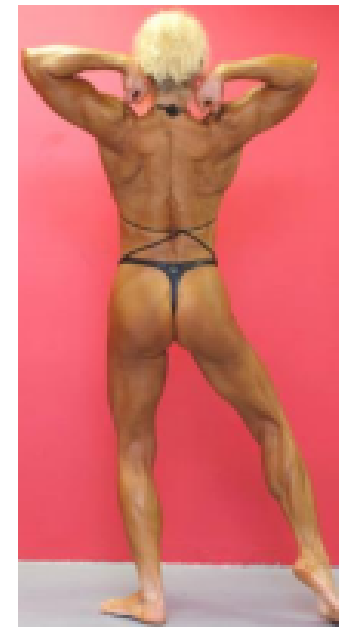
LEGS: One thigh on the side (more or less open depending on its definition and volume), semi-stretched and contracted. The other in opening and contracted, raised heel. Hip in slight anteversion.

NOTE:

Avoid elbows too low and forearms too closed. Avoid keeping the back leg in the axis.



Avoid closing and retracting forearms too much. Avoid raising your shoulders or pushing your head into your shoulders.



4) TRICEPS PROFILE

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

ARMS: Tensed on judges side, slightly shift back to reveal the buttocks. More or less in internal rotation depending on the volume and definition of the triceps

CHEST: Chest opening. Abdominals retracted and contracted. Bulk chest and contracted pectorals. Open and contract the shoulders, monitor their alignment (slightly tilt towards the judges). Slight bust rotation in the judges direction to present the triceps.

LEGS: The thigh on the judges side pressed against the opposite thigh to bring out the hamstring. In more or less flexed position according to the volume and definition of the hamstring. Heel raised, buttocks back and up. The whole leg must be contracted.

NOTE:

Avoid : retracting yourself, closing the shoulders, hiding the glutes and having the pelvis in retro version.



5) ABDOMINALS AND THIGHS

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

ARMS: Preferably behind the head, well contracted biceps

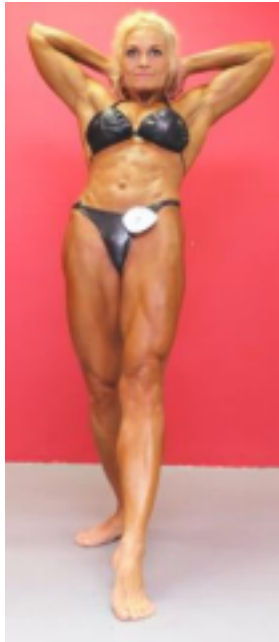
CHEST: Very slight leaning back. Abdominals contracted. Play with the contraction of the obliques. Open shoulders and flare back.

LEGS: A thigh in the direction of the judges, more or less tense, but contracted to the maximum. The other serves as support and is contracted as for the front corrected position.

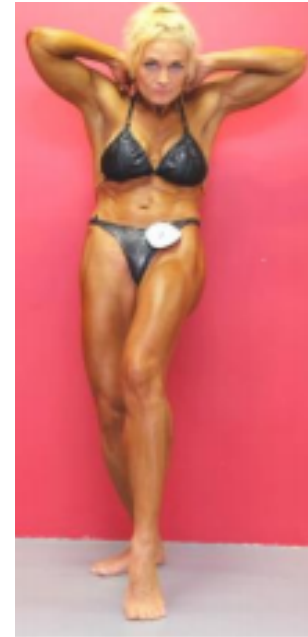


NOTE:

Avoid leaning too far back and stretching the front leg too much in the axis.



Avoid too much retraction, and have your legs too flexed.



EXAMPLES OF THE MANDATORY POSES FOR THE MEN

1) FRONT DOUBLE BICEPS

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

BICEPS: The elbows are more or less at shoulder height depending on the morphology and the forearms more or less flexed. Hands more or less closed.

CHEST: Back as large and expanded as possible, shoulders aligned if possible. Abdominals contracted and retracted stomach.

LEGS: Thighs more or less stretched depending on the definition and contraction. Following the definition possibility of "shifting" more or less its weight on one or the other leg to bring out the musculature. Hips in slight anteversion.

NOTE:

Avoid elevating the shoulders and pushing the head into the chest.



FRONT LAT SPREAD

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

CHEST: Back as large and expanded as possible, dorsals well contracted. Shoulders aligned if possible. Pectorals contracted and bulking upwards. Biceps contracted. Abdominals contracted and retracted stomach.

LEGS: Thighs more or less stretched depending on the definition and maximum contraction. Following the definition possibility of "shifting" more or less its weight on one or the other leg to bring out the musculature. Hips in slight anteversion.



2) SIDE CHEST

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

ARMS: Arm more or less closing on the judges side depending on the volume and shape of the biceps. Opposite hand resting on wrist or forearm flexed. Arm opposed to the judges more or less open depending on the morphology.

CHEST: Chest opening. Abdominals retracted and contracted. Bulkied chest and contracted pectorals. Open and contracted shoulders, monitor their alignment (a slight tilt in direction of the judges). Slight bust rotation towards the judges.

LEGS: The thigh on the judges side crushed against the opposite thigh to bring out the hamstrings. In more or less flexed position according to the volume and definition of the hamstring. Heel slightly raised, buttocks back and up. The whole leg must be contracted.

NOTE:

Avoid shrinking,
closing the shoulders,
hiding the abdominals
and having the pelvis
in retro version.

Avoid too much
leaning backwards
and having the hips in
retro version



3) BACK DOUBLE BICEPS

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

BICEPS: The elbows are more or less at shoulder height depending on the morphology and forearms more or less flexed. Hands more or less open and fists not closed.

BACK: Back as wide and expanded as possible, shoulders aligned if possible. All the back has to be contracted.

LEGS: A thigh on the side (more or less open depending on its definition and volume), semi-stretched and contracted. The other opening and contracted, heel slightly raised. Hips in slight anteversion.

NOTE:

Avoid elbows too low and forearms too closed. Avoid keeping the back leg in the axis.

Avoid forearms too closed and retracted. Avoid raising your shoulders or pushing your head into your shoulders.



4) BACK LAT SPREAD

GENERAL ATTITUDE: Tall-standing, « dignified » , smiling

BACK: Back as wide and expanded as possible, dorsals well contracted. Shoulders aligned if possible.

LEGS: A thigh on the side (more or less open depending on its definition and volume), semi-stretched and contracted. The other opening and contracted, heel slightly raised. Hips in slight anteversion.

NOTE:

Avoid leaning too far backwards.



5) SIDE TRICEPS

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

CHEST: Chest opening. Abdominals retracted and contracted. Bulked chest and contracted pectorals. Open and contract the shoulders, monitor their alignment. Slight chest rotation towards the judges to show the triceps.

LEGS: The thigh on the judges side crushed against the opposite thigh to bring out the hamstrings. In more or less flexed position according to the volume and definition of the hamstring. Heel slightly raised, buttocks back and up. The whole leg must be contracted.

NOTE:

Avoid retracting, closing the shoulders, hiding the glutes and the retroversion of the hips.



6) ABDOMINALS AND THIGHS

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

ARMS: Preferably behind the head, well contracted biceps.

CHEST: Very slight lean backwards. Abdominals contracted. Play with the contraction of the obliques. Open the shoulders and widen the back.

LEGS: One thigh in the direction of the judges, more or less tense, but contracted to the maximum. The other serves as support and is contracted as for the corrected front position.

NOTE:

Avoid leaning too far backwards and stretching the front leg too much in the axis.

Avoid too much retraction, and your legs too flexed.



7) MOST MUSCULAR

GENERAL ATTITUDE: Tall-standing, « dignified », smiling

ARMS: Preferably flexed, closed fists, low shoulders. Upper limbs should be contracted to the maximum.

CHEST: Leaning forward, slightly curled. All the chest must be contracted to the maximum, including the abdominals.

LEGS: The legs may be on the same line or not. They must be contracted to the maximum.



3) JUDGEMENT CRITERIA

The judgment is based on the observation of harmonious muscular development and are grouped in three items:

→ Harmony of the body, symmetry, line, balance of the masses (the lower body must be proportional to the upper body), hypertrophy, volume and muscle density well pronounced. Athletes must have **shapes**, muscular volume, with broad, round shoulders, a solid V-shaped back, majestic and curved thighs, without visible subcutaneous adipose tissue.

→ **Muscular definition** and dry harmony throughout the body, but without the appearance of thinness or anorexia in order to respect the integrity and health of athletes (very heavily sanctioned point for the women).

→ **Free choreography** is noted and must be done on music (music / movement relationship). (only international judged)

Note for women: women athletes should be well proportioned without exaggeration of dryness, must have a good hypertrophy and therefore muscle mass, volume, and muscle definition. Therefore they must have biceps significantly larger than the forearms, well rounded shoulders, a good massive V shaped back, well shaped thighs quadriceps and ischios, glutes and calves must be clearly developed.

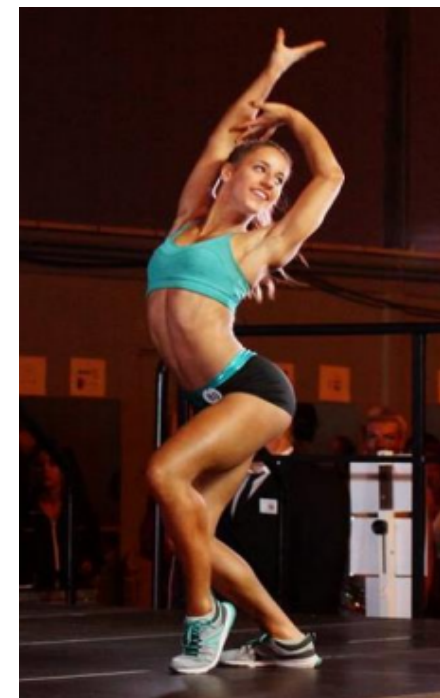
BODY MOVE



1) OUTFIT

Outfit for the choreography:

- Outfit **for the imposed poses** for women and men:
 - Fitness type sports shoes
 - Shorty or boxer shorts
 - Sports bra for girls
 - Free color choice
 - No cartoon type patterns, inscriptions
 - No rhinestones
 - Gloss or glitter effect tolerated
- No jewelry except alliance.
- The tan should be well distributed (body and face - light make-up for women) and dry to the touch
- Hair removal or shaving of the whole body is mandatory (women and men)
- Bib number at the left side of the waist and always visible.



N.B After control of the outfit, any failure will automatically result in disqualification of the athlete if no remediation is possible.

The sports shoes for men and women:



City shoes, hiking, wedges Are prohibited

Sports wear wome



The zippers, staples or pressures for the "closure" mechanism of the sports wear are prohibited



The shorty or boxer shorts for men and women:

It may be of different colors but without cartoon graphics, without emblems, without the colors of Country flags or any other print that may be confusing or to good morals and it must not be transparent. The boxer's brand may be visible on the waistband only. The boxer shorts must be close to the body (tight and not floating) and must be maximum 15 cm long from the groin of the thigh .



Outfit for the choreography:

- Outfit for the choreography for women and men:
 - Free outfit respecting the good morals
 - Free choice of color
- No jewelry except alliance.
- The tan should be well distributed (body and face - light make-up for women) and dry to the touch
- Hair removal or shaving of the whole body is mandatory (women and men)
- Bib number at the left side of the waist and always visible.

N.B After control of the outfit, any failure will automatically result in disqualification of the athlete if no remediation is possible.

The outfit must not present any safety risks for the athlete or the entourage when performing the choreography.



2) THE PASSAGES

FIRST PASSAGE (2 COMPARISON ROUNDS + CALL-OUTS)

Athletes of the same category present themselves backstage in their competition outfit.

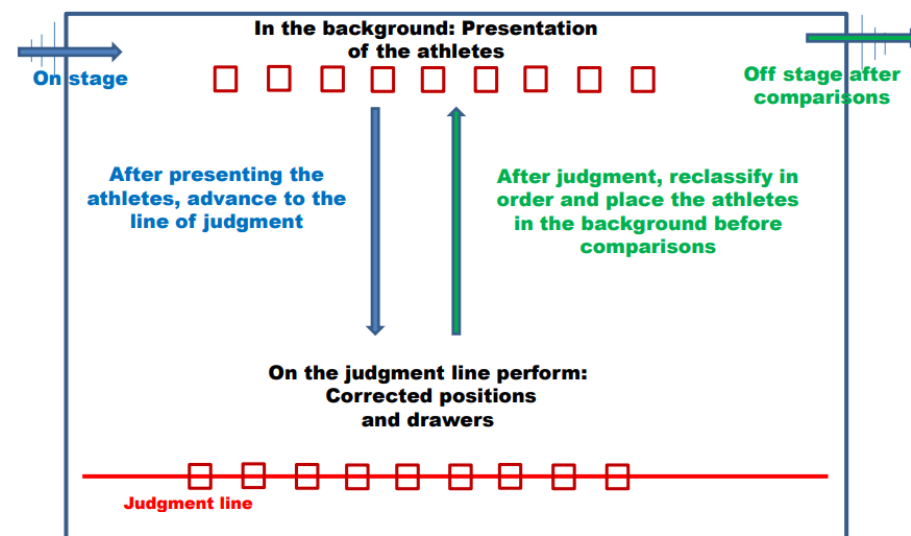
Under the direction of the chairman all the athletes of the same category come on stage. The chairman presents each athlete in ascending order of bibs.

Presentation: The athletes will make a quarter turn on the left so as to appear in profile, then again a quarter turn on the left so as to stand with the judges, then a quarter of a turn on the left to present their another profile and finally, they will finish with a last quarter turn to the left to face the judges again. Once all the athletes are presented, the corrected positions are performed.

Under the direction of the chairman all athletes in the category perform the imposed corrected poses:

4 poses for women and men. Double biceps of face and back, biceps and triceps in profile.

Before any possible comparison, depending on the number of athletes a drawer can be made. The left half of the athletes will have to step back a step and the right half of the athletes will have to step forward one step. This allows the chairman to swap both sides. Then under the direction of the chairman all athletes perform new corrected poses only. After being put in the ascending order of bibs, the athletes are lined up at the back of the stage. Comparisons can be requested by the judges in order to estimate at best the physical (s) of the athlete (s) and refine their classification.



FIRST COMPARISON ROUND: THE PRESENTATION

→ The four faces in corrected posing (Always carried out with a rotation to the left)

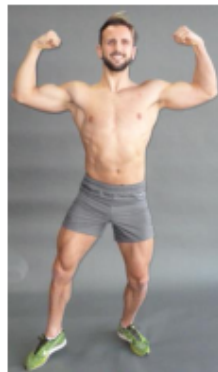
Women's corrected poses



Men's corrected poses

SECOND COMPARISON ROUND: 4 MANDATORY POSES

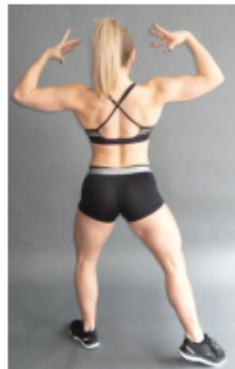
→ 4 identical mandatory poses for women and men



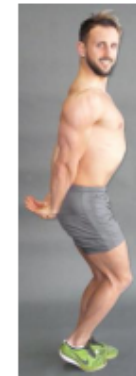
Front double biceps



Best biceps cage profil



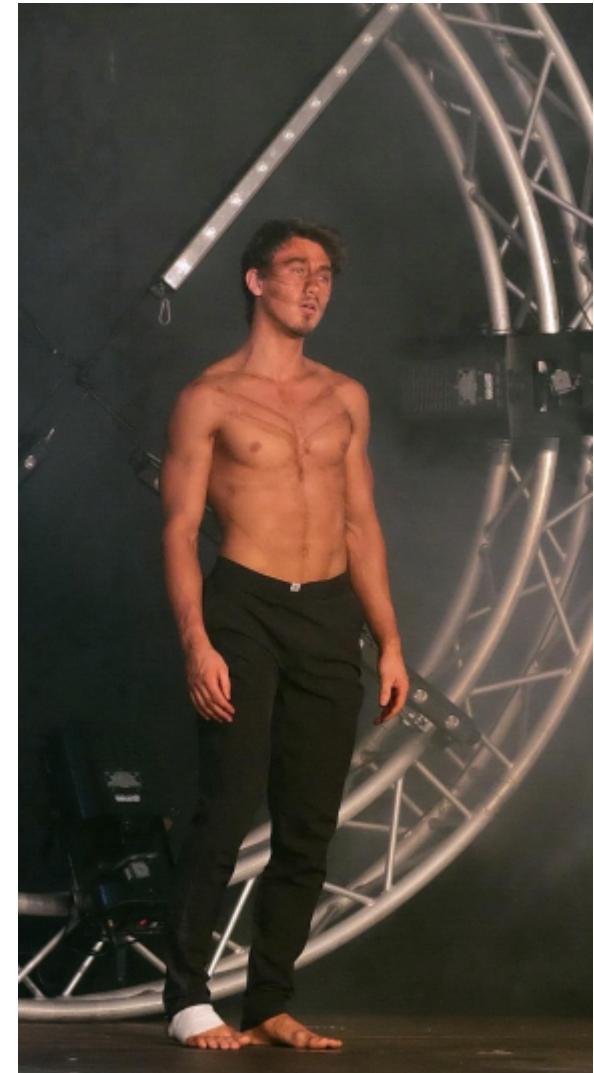
Rear double biceps



Best triceps profil

SECOND PASSAGE: CHOREOGRAPHY

- Duration: 1mn30 for women AND Men
- Free choreography, chosen by the athlete (see choreography)
- Attire: the originality of the outfit is left to the discretion of each competitor (e). However, it is requested that it does not violate good morals, sports competition and safety. The accessories are admitted and are checked by weighing (animals and prohibited weapons).
- This choreography is the majority in the overall score for the athlete's ranking (75%).



THE MUSIC: “music / movement relationship”

Body accents such as

- _The falls
- _The get ups
- _The jumps
- _The Kicks etc...

Will be in the form of : « explosions » or « releases ».

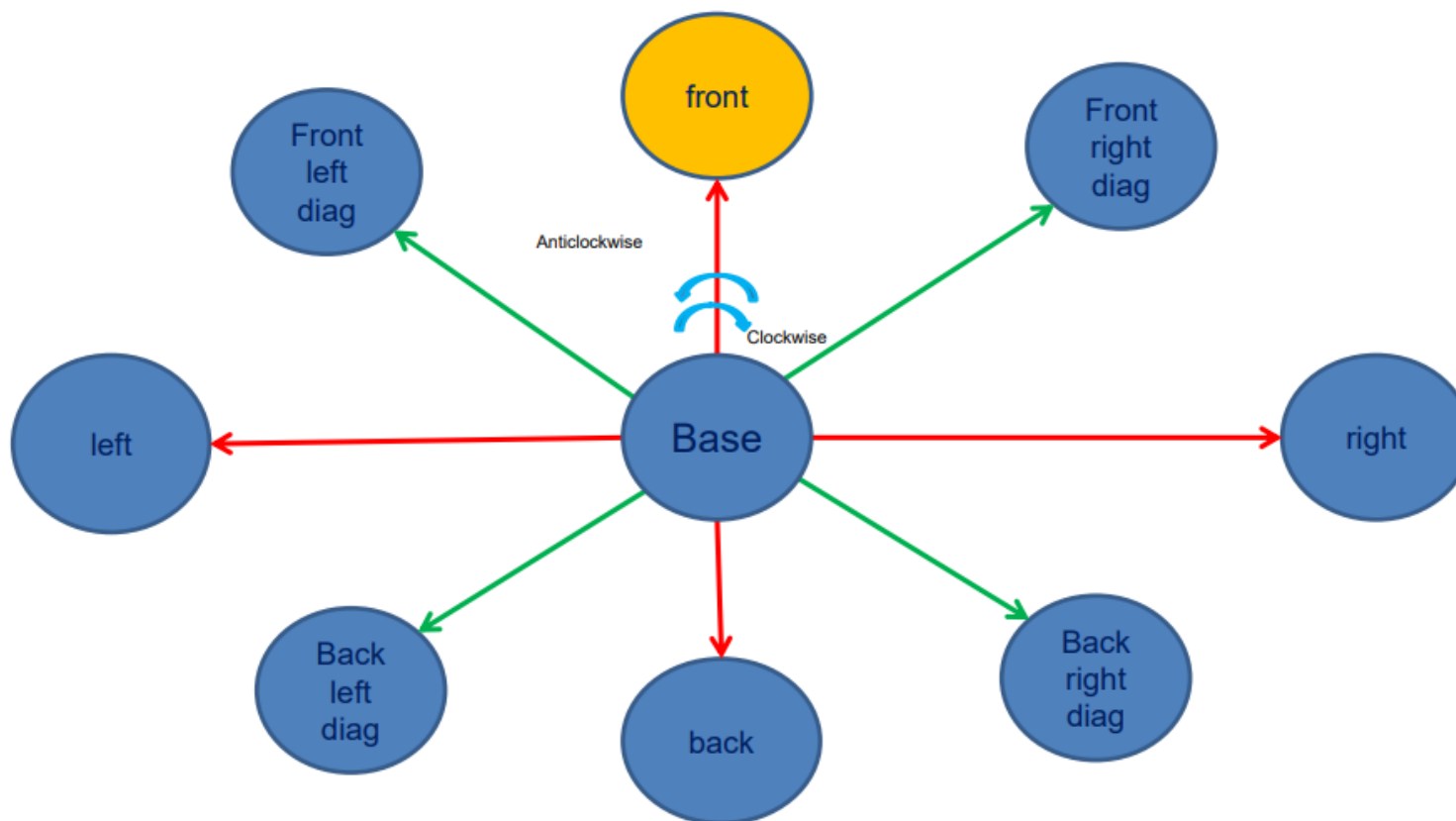
They can be characterized by a sequence of work standing and then going to the ground, or the other way round .

The musical pattern, the rhythm, the melody and the tempo will have a more or less important impact on the movement according to the desired effect.

THE CHOREOGRAPHY

In the first place, whatever the discipline (bodybuilding, body move) the choreography must, like all gymnastic activities (aerobics, gym, dances ...) occupy the most space possible.

As a reminder, the duration of the choreography is 1mn30 for men and for women.



The richness of travel on stage will contribute to the occupation of the space. It is necessary to respect (cf regulations) the size of the scene on which the evolution is made.

For these movements a principle of body weight transfer is used, leading to an inertia guiding the fluidity of the choreography.

The steps or the movements will be "styled" to slide on the next step ...

We will have for this different solutions of propulsions: vertical, horizontal, in double tempo, but always carried by the music.

One of the ways to meet the demand imposed by the regulation is to use the GRS base movements, floor gym, aerobics, dance, course

That is, combinations of pace and arm movements in space. These movements will therefore require coordination, intensity, displacements to occupy the surface of practice on differences of rhythms: **at least two clearly distinct.**

Therefore, it will be necessary to optimize the transitions. That is to say the connection between the musical "themes" and the different parts of the routine / choreography while keeping a perfect performance of movements on the music.



TECHNICAL ELEMENTS OF THE CHOREOGRAPHY

The **technical elements of Body Move choreography** are classified into several categories. It is important to emphasize that these elements must appear fairly throughout the performance.

- **Strength**: The number of movements of strength, their degree of difficulty, the general creativity of the movements can offer additional points in the notation.
- **Flexibility** : The number of flexibility movements, their degree of difficulty, the general creativity of the movements can offer additional points in the notation.
- **Jumps** : The number of jumps, their degree of difficulty, the general creativity of the movements can offer additional points in the notation.
- **Dynamism, animation**

Are considered as elements of force, non-exhaustive list:

- The whole family of classic, dynamic, isometric and plyometric push ups with 2 or 1 arms, and with 2, or 1, or no foot
- The whole family of 1-leg repulsions
- The whole family of repulsions in S.T.R. (support, tensed, reversed)
- The whole family of position holders (like the v-brackets, squares)

The more complex, numerous, difficult and well executed the movements, the greater their point value.

Are considered as elements of flexibility, not exhaustive list:

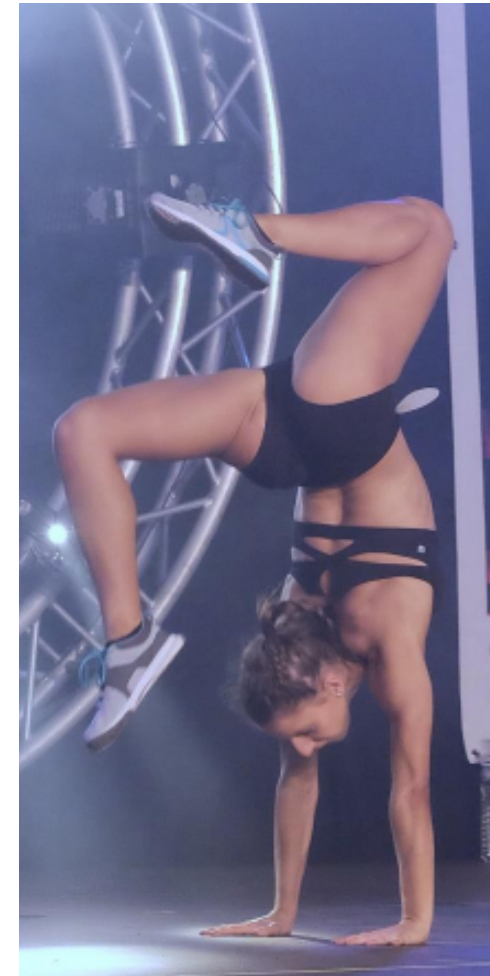
- The whole family of ground splits
- The whole family of split stands
- The whole family of jumps, splits, receptions
- The whole family of Y's → The whole family of contortion movements
- The whole family of strength movements with contortions

Are considered as elements of jumps, not exhaustive list:

- The whole family of aerial rotations
- The whole family of split jumps
- The whole family of jumps and falls on the ground receptions in decubitus
- The whole family of toe touch jumps
- The whole family of scissor jumps
- The whole family of Cossack jumps

Are considered as dynamic and animation elements, not exhaustive list:

- The whole family of aerial rotations
- The whole family of split jumps



- The whole family of jumps and falls on the ground receptions in decubitus
- The whole family of toe touch jumps
- The whole family of scissor jumps
- The whole family of Cossack jumps

In general: the more complex, numerous, difficult and well executed the movements, the greater their value.



3) JUDGEMENT CRITERIA

COMPARISONS

The **competitors must present a physical reflective of a regular and serious training** in physical culture, and the results of a dietetics appropriate to this discipline.

The judgment is based on the next items:

- Line
- Symmetry
- Tone
- Presentation
- Physical condition

Any excess of definition, of vascularity, of adipose tissue or extreme leanness will be judged unfavorably.

THE CHOREOGRAPHY

The choreography is **the majority in the overall score** for the athlete's ranking (75%).

The choreography must include:

- Elements of strength, flexibility, jumps and elements of dynamism animation
- A minimum of two BPM music clearly different (one slow, one fast).
- Fluid sequences
- A concordance with the music.

GENERAL NOTES

Athletes who behave without sportmanship towards other athletes, spectators, jury or administration members will be disqualified from the competition. They will be obliged to present themselves in front of the disciplinary commission of the federation.

It is forbidden to leave the stage while the award ceremony is taking place without being instructed to by the administration of the NCOBB.

Objections to the outcome of the competition is not possible on the day of the competition. The athlete can make an official objection by mail to the secretary of the NCOBB (info@ncobb.com) within 8 days after the day of the competition.

NCOBB is not responsible for any claims of theft, damage or injury.

Access to the backstage area is only allowed for athletes, assigned coaches during registration and the administration of NCOBB.

Every athlete who competes in a competition of the NCOBB accepts the official sports regulations in this document.

During national competitions the official language is English, with international competitions: English and French.

CALENDAR

New Faces

Competition for first time Belgian (nationality or residency) athletes, who have never competed with NCOBB before. These are usually held in April or May of the year. A first time Belgian athlete has to participate in a New Faces competition once before ever participating in a Grand Prix or Belgian Championships. New Faces and Grand Prix contests are generally held on the same day.

Grand Prix

Organised in May of the year. From this competition, athletes can be selected for the European Championships. The European Championships are generally held in June of the year. The Grand Prix is accessible for international athletes but all first time athletes have to participate in a New Faces competition before qualifying for the Grand Prix. New Faces and Grand Prix contests are generally held on the same day. It will be announced in the registration form when it is possible for athletes to be sponsored for an international (European/World) championships.

Belgian Championships

Organised in October or November of the year. From this competition, athletes will be selected for the World Championships. The World Championships are generally held in November of the year. The Belgian Championships can only be participated by participating in a NCOBB New Faces competition in the past. It will be announced in the

registration form when it is possible for athletes to be sponsored for an international (European/World) championships.

European Championships

The European Championships are generally held in June of the year. To be sponsored and qualified for these championships, it is required to be selected by the NCOBB judges through the Grand Prix contest of the same year when it is declared in the registration form before hand. It is possible to compete in the European Championships without being selected by the NCOBB, athletes pay their international inscription fee through the NCOBB (100EUR) and arrange their own travel and accommodation.

World Championships

The World Championships are generally held in November of the year. To be sponsored and qualified for these championships, it is required to be selected by the NCOBB judges through the Belgian Championships contest of the same year. It is possible to compete in the World Championships without being selected by the NCOBB, athletes pay their international inscription fee through the NCOBB (100EUR) and arrange their own travel and accommodation.

OFFICIAL OUTFIT

Athletes of the NCOBB should be a beacon of sportmanship and good behaviour for the bodybuilding sport. This must be reflected in interviews, documentaries and tv shows by their appropriate composure and outfit.

Outfit of the Belgian team during the international championships and official activities will be dictated by the NCOBB administration.

BELGIAN TEAM

During international travel, all athletes and officials of the Belgian team form a tight and disciplined team. The athletes will be required to follow the NCOBB officials who accompany them during these travels.

All requests and problems must be passed and adressed through these officials.

PRO ATHLETES

It is possible for athletes to be awarded the title of NCOBB PRO athlete. They are considered the elite amongst athletes. PRO status can be attained by winning an Overall ranking in the Men Bodybuilding, Women Bodybuilding, Men Physique, Women Trained Figure or Women Bikini division in an official NCOBB competition.

The NCOBB administration will deem if the Overall winner has an 'international level' worthy of the PRO status. The NCOBB administration has the right to decide whether the athlete meets the criteria to be granted the PRO athlete title. The athlete will receive a PRO card during an official ceremony by the NCOBB administration.

NCOBB PRO athletes retain this title for the current and the following year and don't pay any NCOBB membership fees for this period.

ANTI DOPING

Anti doping controls are handled in Belgium by the official regional authorities or by the Belgian Olympic Interfederal Comitee. These tests can be held before, during or after competitions, but may never disturb the competition itself.

Athletes who are called for doping control must present themselves to the doping officials and bring official identification (identity card or other appropriate documents). If an athlete refuses to present himself or provide a valid doping control sample will be automatically be seen as 'positive' and will be banned from the NCOBB.

COMPETING IN OR LEAVING TO OTHER FEDERATIONS

It is allowed to compete in other competitions throughout the year that are not organised by the N.C.O.B.B. We do mention that athletes who want to compete in our organisation who also compete in non drug tested competitions will be monitored more closely and may have more frequent drug testing than athletes who only compete in N.C.O.B.B or other drug tested organisations and competitions. The N.C.O.B.B. wants to promote drug free bodybuilding and will not tolerate any kind of illegal doping in their competing athletes. Drugged competitors cannot participate in our competitions.

DISCIPLINARY COMMITTEE

Goal

To address individual positive doping tests by members of the NCOBB and respect the official suspensions by the regional authorities or even suspend athletes further inside the NCOBB.

Composition

The committee consists of 3 members: president, vice president and secretary. 3 members must be present to hold an official disciplinary meeting.

Organisation

All positive doping tests must be addressed by the disciplinary committee.

In severe cases where the sports regulations have not been respected by a member of the NCOBB, there can also be a disciplinary meeting to address this.

Competitors who need to be addressed will be invited to the disciplinary meeting. Only in a case of force majeure, competitors can not be present to this meeting. By refusing the meeting or not having an official pardon, competitors are suspended immediately from the NCOBB.

An official appeal can be made within 14 days to the secretary of the NCOBB after the official judgement of the meeting.

CREDITS

This regulation was written by Vanden Herrewegen Kevin & De Creus Jonas in association with WNBB.

Pictures were provided by our photographers:

- Laurent Rogge
- Stijn Suenart
- Jonas De Boe

We wish you good luck.

