



2022
WGI PERCUSSION VIRTUAL
ADJUDICATION MANUAL & RULEBOOK



OUR MISSION

The mission of WGI Sport of the Arts is to inspire and educate young performers around the world through unparalleled competitions and events with the spirit of inclusion, personal development, and community.

OUR PURPOSE

WGI Sport of the Arts organizes high-energy and enjoyable events and experiences for color guards, percussion ensembles, and winds groups at the highest standard worldwide.

WGI VALUES

- | | |
|--------------------|---|
| Excellence | and driving our participants and designers to achieve the highest performance standards |
| Teamwork | and collaboration with a positive and open attitude towards new ideas |
| Honesty | and transparency as essential in everything we do |
| Inclusivity | for all participants and stakeholders, regardless of race, ethnicity, disability, sex, gender identity, or sexual orientation |
| Creativity | and driving our participants and designers to achieve the highest artistic standards |
| Safety | and protection for all participants and stakeholders |



CODE OF CONDUCT

WGI feels it is essential to enforce a Code of Conduct for groups participating in any WGI sanctioned event. If employees, independent contractors, and volunteers are expected to adhere to a professional code of conduct, then it is appropriate that this standard is expected from participating groups as well.

Definitions:

Participant: A person who is performing with a participating group.

Staff: A person who is engaged by a participating group in an instructional or administrative capacity.

Volunteer: A person who gives of their time freely to a participating group as a chaperone or provides support in any capacity.

All groups participating in any WGI sanctioned event must accept and act under the policies and procedures outlined within this Code of Conduct.

WGI will not tolerate conduct that impacts negatively on the organization or the experience of our performers. All participants, staff, and volunteers should consider themselves as ambassadors of WGI. All parties are not only expected to uphold these policies but help remind others of them when necessary.

Further, WGI reserves the right to discipline, discharge or suspend participants, staff or volunteer who engages in or is alleged to have engaged in unlawful activity at a WGI sanctioned event to the extent consistent with applicable law.

ALCOHOL & CONTROLLED SUBSTANCES

WGI participants have the right to participate in an environment free of alcohol and controlled substances. WGI participants are not to possess, distribute or be under the influence of alcohol or controlled substances including, but not limited to, narcotics, inhalants, marijuana or other dangerous drugs. It is unlawful to bring alcohol and controlled substances onto any school grounds and most arena facilities.

SEXUAL MISCONDUCT

WGI strictly prohibits all conduct which could pose a threat to the safety of participants of a WGI sanctioned event. If the participating group receives information of any kind (oral or written, "informal" or "formal") suggesting that misconduct has occurred that is connected in any way to individuals or activities associated with the participating group, and if the suggested misconduct meets any of the following criteria, then participating group shall inform WGI of the information in writing immediately:

- Any misconduct of a sexual nature or potentially classifiable as a sex offense under applicable law, including without limitation so-called "victimless" activities such as prostitution, pornography, and indecent exposure.
- Any misconduct in which actual or suggested sexual relations is an element.
- Any harassing conduct pertaining to, in whole or in part, an individual's sex, gender, sexual orientation, or gender expression.
- Any conduct involving harm to a minor.

Participating groups shall maintain effective internal policies and procedures for the protection and safety of its participants, staff, and volunteers, including without limitation the ability of any individual to report suspected misconduct to the leadership of the participating group without reprisal. Participating group shall conduct an effective internal investigation, report the matter to the appropriate external authorities as may be necessary, and take appropriate and effective remedial action under the circumstances.

Anyone found to have participated in misconduct that threatens the safety of a participant will be disciplined as WGI finds appropriate, up to and including a permanent ban from association with any WGI-sanctioned event in any capacity.

HARASSMENT

Behavior that may be considered inappropriate or may be deemed as harassment is not allowed. Harassment refers to a full spectrum of offensive behavior. When the term is used in a legal sense, it refers to actions that can be found to be threatening or disturbing, and beyond those that are sanctioned by society. Conduct that creates a hostile environment is prohibited. Such conduct may include:

- Any harassing behavior about, in whole or in part, an individual's sex, gender, sexual orientation or gender expression
- Repeated unwanted sexual flirtations, advances, or propositions
- Verbal abuse of a sexual nature
- Verbal comments about an individual's body
- Sexually degrading words used to describe an individual
- Unwanted physical contact
- Cyber-bullying or social media abuse
- Any other behavior that is not socially acceptable in a professional environment

Any participant, staff or volunteer who is found after an appropriate investigation to have harassed another participant, staff, employee, contractor, volunteer, or customer of WGI will be subject to appropriate disciplinary actions, including suspension.

ANTI-RETALIATION AND WHISTLEBLOWER POLICY

In an effort to protect all interested parties and address our commitment to integrity and ethical behavior, WGI will not tolerate any retaliation against anyone who makes a good faith report, or threatens to make a good faith report, regarding WGI, another organization, or an individual, whose suspected violation of the law or other violation endangers the health or safety of a participant, any personnel of WGI or a participating group, or the general public.

GENERAL CONDUCT

Our reputation depends on the conduct of all parties involved in WGI. Good manners, courtesy, and common sense are generally all that is required to ensure appropriate conduct and behavior. Conduct or language that could be perceived by a reasonable person as being rude, inappropriate, abusive, disorderly, derogatory, immoral or threatening will not be tolerated.

If an undue and unfair pressure is applied to WGI judges or staff through inappropriate behavior, then this places the competitive experience at risk. Examples include, but are not limited to, participants or staff of a group verbally abusing WGI personnel, the inappropriate conduct of any participants or staff on the contest floor, or inordinate or unauthorized communication to judges or the Chief Judge.

Disruptive or rude behavior from participants, staff, or volunteers of one group towards another in the warm-up areas will not be tolerated.

Anyone found to have participated in misconduct will be disciplined as WGI finds appropriate, up to and including loss of the privilege that has been violated. For example, staff could lose all critique privileges with judges, barred from contest floor or venue, or loss of the right to use the warm-up venue

SOCIAL NETWORKING

WGI respects the right to use social networking sites and does not wish to discourage from self-publishing or self-expression. Nevertheless, we expect all involved in WGI to follow applicable guidelines and policies. All persons using social media should be clear that any posts are their own and they are not authorized to speak on behalf of WGI.

Our policies prohibit the use of social media to post or display comments that are vulgar, obscene, threatening, intimidating, harassing, or hostile on account of race, color, religion, national origin, age, sex, sexual orientation, veteran status, marital status, physical or mental disability, or any other basis or characteristic protected by applicable law on platforms controlled by WGI.

Additional Guidelines for WGI Employees & Contractors Using Personal Social Media

- No communication is allowed privately or publicly via email, text, or on any social media streams or with any director, instructor, judge or participant about any competitive aspect of a participating group. This type of communication is strictly prohibited.
- WGI staff and judges should never comment on an individual group's anticipated or actual performance or anything of a competitive nature, however positive. Such postings create openings for questions from anyone reading the post. What seems like an innocent comment can be easily misconstrued.
- WGI staff and judges should change personal settings on Facebook to allow review and approval of any post visible to the public. Use caution on "liking" any post regarding any individual group or WGI.
- WGI staff and judges are prohibited from promoting any participating group with which they are affiliated so not to present the appearance of intended influence.
- WGI staff and judges should refrain from posting or liking any pictures or comments that imply favoritism towards any one group, instructor, circuit or region.
- WGI staff and judges should use caution in posting or "tagging" photos or videos of any color guard on your personal social media streams.

It is important to remember that anything posted on the Internet is permanent. Although it can be "taken down", it may well exist somewhere for years to come and often reach large numbers of people quickly. If misinterpreted or open to misinterpretation, such postings can do incalculable damage to the reputation of individuals, organizations, and WGI.

WGI will use these guidelines to determine whether an employee or contractor has been appropriate in their public online behavior with respect to their WGI-related responsibilities. Those employees and contractors associated with WGI must represent appropriate conduct for a competitive, scholastic-based activity. Violation of these guidelines can lead to disciplinary action including suspension and/or termination.

DISCIPLINARY ACTION

Individual participants, staff, or volunteers who are found to in violation of this Code of Conduct will be subject to further investigation as conducted by WGI Administration. Based on the circumstances considered, the decision to apply disciplinary action or dismissal can be at the sole discretion of the Executive Director.

In extreme circumstances, termination of a group's participation in WGI may be considered if after a thorough investigation finds their management has recklessly or continually put participants, staff, or volunteers in unsafe situations or ignored flagrant violations of this Code of Conduct.

The type of action taken depends on the facts and circumstances surrounding each situation. Please note that the corrective action may vary, or steps skipped, depending on the circumstance. It's important to note that the type of action applied, as well as any prior notice of action, is at WGI's sole discretion.

The policies of this Code of Conduct should provide all participants, staff, and volunteers with an understanding of what is considered appropriate or inappropriate behavior. While all possible circumstances are impossible to delineate, those participating with WGI should not take any chance with the spirit and intent of these guidelines.

CONFLICTS OF INTEREST (AFFILIATIONS)

As a person employed or engaged by WGI, you are expected to work in the best interests of the organization at all times, as a disinterested and reasonable observer would view that interest in the circumstances. Impartiality and the perception of impartiality are critical to our success.

A conflict of interest exists when you take any action that is contrary to or interferes with the impartiality or the perception of impartiality of WGI's mission. A conflict of interest may be real, potential, or perceived. Accordingly, you must avoid and disclose all conflicts between the best interest of the organization and your own personal interests or personal relationships.

A conflict of interest also exists whenever a person employed or engaged by WGI may personally benefit either directly or indirectly, financially or otherwise, from their position in the organization.

You must disclose all actual and potential conflicts of interest promptly. It is your responsibility to comply with this requirement each time you become aware of a new conflict of interest or if any initial disclosure no longer accurately reflects the nature of the conflict of interest. In most cases, disclosure may be all that is required. If WGI determines that an actual conflict of interest exists, it will determine what additional actions are required by you to remedy that conflict and instruct you accordingly.

It is impossible to describe every potential conflict of interest. The vast majority of conflicts of interest will deal with adjudication but could also exist in other situations. However, to assist you in understanding and complying with this policy, an illustrative, but not all inclusive, list of actual conflicts of interest follows:

- You personally are a designer, instructor, manager, or administrator of a group competing at WGI events.
- You have a family member, spouse, or significant other relationship that are employed or engaged with a group competing at WGI events.
- You receive compensation from a school music department or organization that sponsors a competing group (i.e. an individual who teaches music in the school when the music department sponsors a group)
- You have given an in-person consultation to a group in the current year. Online consultations sanctioned by WGI are allowed.
- You display a group's insignia while at a WGI event.
- You operate a business venture, are doing business for or being retained by a third party for services that conflicts with WGI. Employees, contractors, and volunteers may not use the intellectual property of WGI (ex. logo, judging systems, proprietary and non-public training materials) for personal financial benefit.

PHILOSOPHY OF THE SCORING SYSTEM

This system is a means to encourage and reward new standards of creativity, artistry, and excellence in design and performance while providing a vehicle that will educate beginners in such a way that they will grow to understand and evolve to the greatest level of their potential.

It is our intent that this system will encourage and reward innovation and acknowledge the tasteful and aesthetic appeal of good design through quality composition.

The system acknowledges the joint efforts of designers, instructors, and performers through understanding that excellence and artistry are displayed through the design; and that those same designs are recognized and credited through the artistry of performance.

This system utilizes a method of subjective evaluation that rewards the achievement of positive qualities and offers continued encouragement to strive for greater achievement. This is a positive system, rewarding successful efforts at every level, and is designed to encourage ensembles to develop, maintain, and project their own styles. We therefore emphasize creativity, originality, taste, and excellence.

Growth and innovation are to be rewarded and must be achieved with quality to receive a maximum assessment.

The numerical assessment reflects the successful achievement of the current contest. Scoring can fluctuate week to week, day to day, and judge to judge based on performance qualities, depth of composition, and other contest dynamic considerations.

PHILOSOPHY OF JUDGING **TEACHER - COUNSELOR – CRITIC**

We as judges are extremely close to the ensembles we adjudicate, especially at a local level. We share in their growth and we take on the responsibility of giving them input for improvement. Sometimes we talk directly to the performers and try to help them understand what is being asked of them. Unlike athletic referees or umpires, unlike other international championships judges, we are not isolated from the competitors we grade. This fact urges us to take a long hard look at why we are judges.

In most cases we have come from this activity; it has given something tremendously important to us. Most of us have been performers or instructors. Some of us have felt the stinging indifference of a judge who didn't seem to care, and we have vowed never to be like that. Others have felt the nurturing of some special person who went just a little beyond his/her duty and helped us to grow.

In any event, we are all basically motivated to give something back to an activity that is special to us. In addition, we have a strong feeling for the performers. We share a common delight in watching them grow and develop into something special. And so, we come to that credo which becomes our philosophy of judging.

Clinics, seminars, and proper study can teach the judge how to rate and rank. Examinations can determine technical skills, but there are other qualities that are just as important. Communication skills are essential. We communicate to the ensembles in everything we do- the performance evaluation, the critique, and just casual conversations, all of which carry a need for well-developed communication skills. Judges must be professionals who do not employ sarcastic or rude dialogue to those whom they are adjudicating. Hurtful commentary is unnecessary and unacceptable. To convey boredom or indifference is unacceptable. Tone of voice is of paramount importance.

Beginning ensembles with young inexperienced instructors require us to be "Teachers". With ensembles at this level we will find many times when our evaluation will be clinics in basic technique. This must be done with patience, setting a logical progression of development for them to follow.

We must offer encouragement when they are confused (which could be most of the time) and enthusiasm when they show some level of success. Remember that these beginners are where many of us were some ten or fifteen years ago. Deal with them in basic terms. Without encouragement and enthusiasm for their minor successes, growth could be impaired. The nurturing process at this level is of vital importance.

At the second level, we deal with ensembles that have been around for a few years, felt some success and believe that they are ready to move to a higher classification. Here we find ourselves dealing with the adolescent of our activity - convinced of their expertise and often reluctant to accept the fact that they have anything to learn. At this point we find ourselves in the role of "Counselor". This role requires the most patience, the strongest concern, and the greatest amount of effort.

Finally, the student really does grow up and we see moments of brilliance emerge from his/her creations. One day they have it all together, and in terms of creation, have surpassed the teacher, outgrown the counselor, and look to us to be the art critic. At this point, we must challenge and encourage them to set even higher goals and standards. We must be professional, concerned, and supportive.

The beginning judge should not enter the arena expecting to be all of these things at once. Our idiom is consistent in its attitude about rookies. Your first year in judging will be just like your first year performing. There will be a thousand tests - technical, personal, emotional, and intellectual. You will be expected to endure them all. You are there because you are bright, willing, and you care a great deal.

Align your involvement with the young beginning ensembles. Grow with them; be their teacher today so that in a year or so you can be their counselor and one day attain the level of critic as they emerge, just as you will emerge, fulfilling your goals and standards.

Superior performers always give more than 100%. Superior judges also give more than 100%. As judges, our disciplines and attitudes must be an extension of those the performers follow. We expect them to be professional, so we must be professional. We expect them to respect us, so we must respect them. Demand no less of yourself than is demanded of each performer. A great teacher continually learns from his/her students; a great judge continually learns from the instructors. Communication is a two-way street. Good ensembles and good judges grow together by helping one another, by keeping communication lines open, and by setting mutual goals and standards for the activity. Judge with your head, with your heart, and in a positive, nurturing, and challenging manner as you contribute to the growth and development of this unique activity and its very special performers!

Evaluation System

All ensembles will receive assessments along with commentary from a two judge system.

Each sub-caption is assigned a numerical assessment corresponding to the "Box" the adjudicator assigns based on the performance.

Box 1 = 1

Box 2 = 2

Box 3 = 3

Box 4 = 4

Box 5 = 5

How the Assessments Work

Adjudicators will all use the same guideline for arriving at the assessments (per sub-caption)

Adjudicators provide commentary based on class expectations and assign a rating score (1-5) for each sub-caption through caption scoring.

Two judges each with two sub-captions can arrive at a maximum assessment of 20.

Box 1	Box 2	Box 3	Box 4	Box 5
Limited	Rarely	Sometimes	Frequently	Consistently
0-59%	60-69%	70-79%	80-89%	90-100%
Rating = 1	Rating =2	Rating=3	Rating=4	Rating=5

* Assessments will be published on WGI.org after each event

Captions and Sub-Captions

Music

The **MUSIC** caption is a synthesis of effect and performance achievement through programmatic impression and music analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of musical excellence over time.

*In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.*

*In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.*

IMPRESSION

Program
Creativity
Communication
Engagement
Musical Journey
Artistry

ANALYSIS

Orchestration
Clarity of Intent
Musicianship
Rhythmic Clarity
Ensemble Cohesiveness

PERCUSSION

MUSIC

Name/ Ensemble Name _____

Class _____

The **MUSIC** caption is a synthesis of effect and performance achievement through programmatic impression and music analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of musical excellence over time.

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BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Limited	Rarely	Sometimes	Frequently	Consistently
0 to 59%	60 to 69%	70 to 79%	80 to 89%	90 to 100%
Rating = 1	Rating = 2	Rating = 3	Rating = 4	Rating = 5

IMPRESSION (30)

- Program
- Creativity
- Communication
- Engagement
- Musical Journey
- Artistry

IMPRESSION ASSESSMENT

ANALYSIS (30)

- Orchestration
- Clarity of Intent
- Musicianship
- Rhythmic Clarity
- Ensemble Cohesiveness

ANALYSIS ASSESSMENT

FINAL ASSESSMENT



PERCUSSION

music (concert)

Name/ Ensemble Name _____

Class _____

The **MUSIC** caption is a synthesis of effect and performance achievement through programmatic impression and music analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of musical excellence over time.

In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.

In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Limited	Rarely	Sometimes	Frequently	Consistently
0 to 59%	60 to 69%	70 to 79%	80 to 89%	90 to 100%
Rating = 1	Rating = 2	Rating = 3	Rating = 4	Rating = 5

IMPRESSION (25)

- Program
- Creativity
- Communication
- Engagement
- Musical Journey
- Artistry

IMPRESSION ASSESSMENT

ANALYSIS (25)

- Orchestration
- Clarity of Intent
- Musicianship
- Rhythmic Clarity
- Ensemble Cohesiveness

ANALYSIS ASSESSMENT

FINAL ASSESSMENT



Visual

The **VISUAL** caption is a synthesis of effect and performance achievement through programmatic impression and visual analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of visual excellence over time.

*In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.*

*In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.*

IMPRESSION (20)

Program
Creativity
Communication
Engagement
Visual Journey
Artistry

ANALYSIS (20)

Orchestration
Clarity of Intent
Interpretation of the Audio
Accuracy
Ensemble Cohesiveness

PERCUSSION

visual

Name/ Ensemble Name _____

Class _____

The **VISUAL** caption is a synthesis of effect and performance achievement through programmatic impression and visual analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of visual excellence over time.

In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.

In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Limited	Rarely	Sometimes	Frequently	Consistently
0 to 59%	60 to 69%	70 to 79%	80 to 89%	90 to 100%
Rating = 1	Rating = 2	Rating = 3	Rating = 4	Rating = 5

IMPRESSION (20)

- Program
- Creativity
- Communication
- Engagement
- Visual Journey
- Artistry

IMPRESSION ASSESSMENT

ANALYSIS (20)

- Orchestration
- Clarity of Intent
- Interpretation of the Audio
- Accuracy
- Ensemble Cohesiveness

ANALYSIS ASSESSMENT

FINAL ASSESSMENT



WGI VIRTUAL EVENT STARTING ANNOUNCEMENT

GROUPS

WGI would like for each group to include the following announcement at the beginning of their performance.

“Presenting their program, _____, WGI Sport of the Arts
Show Title

is proud to present _____.”
Group Name

Groups, may select any individual to make this announcement. This individual should speak in a loud, clear voice; enunciating the words so that they will be heard on the recording. If you choose to do this announcement live (instead of having it added to your soundtrack), this individual should be as close to the recording device as possible so as to be heard prior to the start of the performance.

WGI PERCUSSION VIRTUAL CONTEST RULES

WGI discourages independent groups from utilizing high school students who were previously enrolled in an active high school program and have not yet graduated.

WGI also discourages independent groups from utilizing participants who have outstanding monies owed to a previous group.

WGI strongly recommends that participating groups and their directors/staff use the utmost caution and forethought in planning and use of props that might place participants (and others) in potential danger during assembly or use.

1.0 ELIGIBILITY

- 1.1 Percussion ensembles from the United States competing in the independent classes and composed of members not over 24 years of age as of 12:01 a.m. on April 1st of any given year shall be permitted to compete in contests governed by WGI. Each ensemble appearing at a WGI contest shall be prepared to show proof of age. International independent percussion ensembles are not bound by any age limit.

*** This temporary extension to 24 years of age is for the 2022 season and will revert to 22 years of age for the 2023 season*

- 1.1.1 U.S. Military veterans may be granted one (1) year of eligibility immediately following their end of active service. To qualify, individual must have enlisted prior to their 19th birthday, served for no less than four (4) years, and must have been honorably discharged or medically separated. Veteran must submit a copy of their discharge papers and separation documents to WGI prior to December 1 to qualify.

- 1.2 All participants of any percussion ensemble competing in any scholastic class must have approval for participation in any WGI-sanctioned event by the administration of the sponsoring school(s) or educational institution.

- 1.2.1 Types of scholastic percussion ensembles are defined as follows:

Single School. A percussion ensemble whose total membership are students from the same school, schools that feed directly into that school, or home-schooled students that reside within the school district boundaries. The percussion ensemble shall submit the Single School Participating Master Group Agreement signed by the authorizing school principal or administrator and file with the WGI office.

Combined Schools. A percussion ensemble in any scholastic class may apply for approval to combine students from multiple schools within a school district under the following guidelines:

- Percussion ensembles combining students from multiple schools within a school district may not have another ensemble in the Percussion division participating locally with a Circuit Partner, or with WGI.
- School districts with multiple competitive field marching band programs within the district will be reviewed on a case-by-case basis for approval to combine students from multiple schools.
- If approved, all combined school percussion ensembles must compete using a school district name only.
- Scholastic percussion ensembles utilizing students from parochial, vocational, or charter schools, must apply for approval under combined school guidelines.
- All percussion ensembles shall submit the Combined Schools Participating Group Master Agreement signed by the district superintendent and file with the WGI office.
- Percussion ensembles applying to combine students from multiple schools within a school district must apply for approval by December 1.

- 1.2.2 WGI will have the final determination on whether a percussion ensemble will be permitted to combine students from multiple schools. If application for combined group is denied, the percussion ensemble has the option to either not include students from other schools or compete in an independent class.

- 1.3 No percussion ensemble may compete with less than six (6) members on the floor of competition at any time including the student conductor (optional).

- 1.4 Marching percussion ensembles may use one optional student conductor positioned in the competition area. Concert percussion ensembles may use one non-student conductor positioned in the competition area.
- 1.5 Groups must compete in the same or higher classification at WGI events as they do in their local circuit if the local circuit uses WGI scoring system.

PENALTY: Disqualification – any ensembles violating any requirements in the ELIGIBILITY section shall be disqualified from that contest and must forfeit any scores, placements or awards

2.0 COMPETITION AREA

- 2.1 There are no space restrictions on the performance area to allow for maximum social distancing.
- 2.2 Performance space can be indoors or outdoors.

3.0 SCORING

- 3.1 The elements in Virtual Marching Percussion to be judged are:
 - 3.1.1 Music Judge evaluating Music Impression and Music Analysis 60%
 - 3.1.2 Visual judge evaluating Visual Impression and Visual Analysis 40%
- 3.2 The elements in Virtual Concert Percussion to be judged are:
 - 3.2.1 Two adjudicators, both using the music sheet - 25% per sub-caption. Add scores between both judges for 100%.

4.0 EQUIPMENT

- 4.1 For the protection of the facilities, especially wooden competition floors and easements, all equipment and props must be properly prepared to assure that damage of the facilities will not occur. Any damage to the facility that may occur (dragging the timpani, wheels on carts locking, improperly prepared equipment, etc.) will be the responsibility of the ensemble.
- 4.2 Definitions of authorized equipment:
 - 4.2.1 No single, triggered, electronic sound may produce rhythmic intent. Lyrics with rhythmic intent may be triggered on a per word basis. Spoken word phrases without rhythmic intent may be performed with a single trigger. All sampled material must be triggered in real time.
 - 4.2.2 Ensembles may manipulate their soundboard by using a remote-controlled wireless device through a self-supplied wireless network. The soundboard must remain in the competition area.
 - 4.2.3 Ensembles may use any electrical device within their program deemed safe. Ensembles should consult with the Director of Percussion prior to using any equipment not specifically defined in these rules. The ensemble will assume any liability for issues arising out of the use of said electrical devices.
 - 4.2.4 Battery operated devices using common off the shelf flashlight batteries (AA, AAA, AAAA, C, D, N, 9V, button cells) and dry-cell secondary "rechargeable batteries" including cell phones, cameras, MP3 players and computers are allowed. Sealed, spill-proof maintenance-free lead-acid batteries such as gel cell, sealed lead-acid (SLA), valve regulated sealed lead-acid (VRLA), and absorbed glass mat (AGM) batteries are also permitted.
- 4.3 The following are NOT allowed in the Competition Area:
 - 4.3.1 Pyrotechnics, discharge of arms, pressurized canisters, dry ice, smoke machines, compressed air apparatuses, dangerous materials, and/or flammable liquids or gas will not be permitted in or around the competition area.
 - 4.3.2 Gasoline or manual powered generators.
 - 4.3.3 Live animals.
 - 4.3.4 Use of helium, including helium-filled balloons.
 - 4.3.5 Motorized vehicles such as golf carts, tractors, all-terrain vehicles, etc.

- 4.3.6 Glass objects that may break and/or leave shards of glass in the competition area. Video monitors must utilize screen protectors. Mirrors must be of the acrylic type and cannot contain glass. Any light bulbs used must be shatter resistant safety coated.
- 4.3.7 Drones or any remote-controlled airborne device.
- 4.3.8 Hover boards.

PENALTY: Disqualification for use of any prohibited equipment

Directors are encouraged to contact the Director of Percussion to inquire about the use of particular equipment or materials when its permissibility under this section or at specific sites may be in question.

The Director of Percussion shall at all times have the authority to prohibit the use of any prop or equipment that presents an unreasonable or unacceptable risk of injury or harm to participants or others or potential danger to a venue or its property.

4.4 The following safety guidelines are applicable to the construction, transport, and use of any prop, structure, or drum major/conducting podium at any WGI event or facility and to any performer, staff, volunteer, or parent who may be assisting in the construction or transport of the prop, structure, or podium. These guidelines are in effect during the entire time in the competition area, including setup and exit.

4.4.1 No participant may be placed on any portion of any prop, structure, or podium where the participant's lowest point of contact (i.e., feet, hands, etc.) is more than six feet (6') above the competition floor unless appropriate safety railing, safety harness, or protective padding is in place around prop, structure, or podium to prevent injury.

- Safety railing is a barrier at least forty-two inches (42") in height at all points and surrounding participant a minimum of 50%.
- Safety harness is a method to restrain a participant preventing or arresting a fall entirely a minimum of three feet (3') before contact with the competition floor.
- Protective padding is compressed foam padding (gymnastic mat type) or other suitable material measuring a minimum of two inches (2") in depth.

4.4.2 If a participant is placed on any portion of any prop, structure, or podium and the lowest point of contact (i.e., feet, hands, etc.) is more than six feet (6') above the competition floor, the following is required:

- If the prop, structure, or podium is in motion, the participant must actively use the appropriate safety railing or harness the entire time the prop, structure, or podium is in motion.
- If the prop, structure, or podium is stationary with a safety railing in place, the participant does not have to actively use the safety railing.
- If the prop, structure, or podium is stationary with no safety railing, participant must be harnessed.

4.4.3 If a participant is placed on any portion of any prop, structure, or podium and the lowest point of contact is less than six feet (6') above the competition floor, no safety railing, harness, or padding is required for the prop, structure, or podium, whether stationary or in motion.

4.4.4 A participant executing a lift or stunt while atop ANY prop, structure, or podium may not lift another participant above six feet (6') in height above the competition floor unless protective padding or other adequate safety precautions are in place

4.4.5 Participants are prohibited from jumping or leaping off any prop, structure, or podium that exceeds six feet (6') in height above competition floor unless protective padding or other adequate safety precautions are in place.

4.4.6 WGI shall at all times have the final authority to prohibit the use or prescribe additional safety requirements of any prop, structure, or podium that presents an unreasonable or unacceptable risk of injury or harm to participants or others or potential danger to a competition venue or its property.

Directors are encouraged to contact the Director of Percussion to inquire about the use of a particular prop when its permissibility under this section or at a specific contest venue may be in question.

PENALTY: Disqualification at the discretion of the Director of Percussion, including (but not limited to) prohibition of the use of prop, structure, or podium.

5.0 TIMING

5.1 Percussion ensembles will be timed to compete at intervals according to class.

Class	Maximum Performance Time
World Class	8 minutes
Open Class	7 minutes
A Class	6 minutes
Regional A Class	5 minutes
Junior	5 minutes

- 5.2 The end of the maximum performance time is at the obvious conclusion of the show. All captions will be judged until the obvious conclusion of the show.
- 5.8 Timing for the “maximum performance time” will begin with the first step of body movement, first move of equipment, or the first note of music whichever comes first after the announcement ends. Judging will also begin at this time.

6.0 VIDEO PROCEDURE

- 6.1 Videos must be one take – spliced footage will not be accepted.
- 6.2 Viewpoint should be from an elevated perspective. Zooming in or moving camera is not permitted.
- 6.3 Audio microphone placement is not restricted.
- 6.4 You will be required to upload your videos for each show separately to FloMarching. Information on how to upload will come at a later date. Use of a more recent performance video for each contest is allowed, but not required.
- 6.5 All videos must be uploaded by the video upload deadline date or the group will forfeit their entry fees and the entry will be disqualified.
- 6.6 The program must own rights to this video (recorded it yourself) and consent to it being posted on FloMarching for use in this Virtual Competition and to WGI for use in any advertising or educational purposes.

7.0 PENALTIES

- 7.1 Any ensemble violating any rule or part of a rule, breaching standard contest etiquette, or failing to comply with directions from contest personnel for which no specific penalty is provided, shall be penalized for each such violation, not less than 0.1 point up to disqualification at the discretion of the Percussion Administrator, Director of Percussion, or Executive Director.
- 7.2 All programs, soundtracks, thematic and costuming choices must reflect the qualities that would be acceptable for performance at a scholastic venue or suitable for marketing to sponsors on a national level.
- 7.3 Groups using the flag of the United States should follow the [U.S. Flag Code](#). Directors are encouraged to contact the Director of Percussion for guidance prior to performance.

PENALTY: Denial of performance or possible disqualification as determined by the Executive Director in consultation with the Director of Percussion.

Advancement to Virtual Finals

The top 10 assessments in each class at each event will advance to the virtual finals event.

If the 10th highest assessment is in a tie with other ensembles, all ensembles with the 10th highest assessment would advance to the virtual finals event.

Additional Information

Any ensemble can enter one or both preliminary events.

If an ensemble attends both events and advances in the first virtual prelim event, they would not be considered for the second round of advancement.

If an ensemble is entered in the in-person WGI World Championship, the ensemble will only receive commentary and will not be considered for advancement in the virtual final event.

Assessment results from both prelim events will be posted on wgi.org. No ordinals or scores will be posted from prelim events.

The virtual finals event will announce and post the ranking of the virtual finals ensembles in each class. No scores will be announced or posted.