



2022  
WGI WINDS 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**

- |                    |   |
|--------------------|---|
| <b>Excellence</b>  | and driving our participants and designers to achieve the highest performance standards                                       |
| <b>Teamwork</b>    | and collaboration with a positive and open attitude towards new ideas   |
| <b>Honesty</b>     | and transparency as essential in everything we do   |
| <b>Inclusivity</b> | for all participants and stakeholders, regardless of race, ethnicity, disability, sex, gender identity, or sexual orientation |
| <b>Creativity</b>  | and driving our participants and designers to achieve the highest artistic standards  |
| <b>Safety</b>      | 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 groups to develop, maintain and project their own styles. Therefore, we emphasize creativity, originality, taste, and excellence.

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

The numerical score 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 groups 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 rank and rate. Examinations can determine technical skills. But there are other qualities just as important. Communication skills are essential. We communicate to the groups 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 groups** with young inexperienced instructors require us to be **teachers**. 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 long 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 groups 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 and one day they have it all together, and in terms of creation, has surpassed the teacher, outgrown the counselor and looks to us to be **the art critic** (for surely, this is a work of art). 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, 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 groups. 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 100%. Superior judges also give 100%. As judges, our disciplines and attitudes must be an extension of those the performers follow. We expect them to be professional - so must we be professional. We expect them to respect us - so must we 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 and performers. Communication is a two-way street. Good groups 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 groups 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

## Overall Effect

### **Repertoire Effect**

- *Clarity of Program Concept:* Does the musical and visual design cohesively communicate the program concept?
- *Creativity and Imagination:* Does the writing of both visual and musical ideas cohesively explore unique and fresh ways to communicate effect?
- *Variety of Effects:* Does the design explore emotional, intellectual and aesthetic methods to create effect?
- *Pacing:* Does the pacing of the program maintain a successful and consistent level of interest and engagement?
- *Audio-Visual Coordination:* Does the program demonstrate intention to coordinate the musical and visual elements in a meaningful way?

### **Performance Effect**

- *Communication:* Did the performers consistently and convincingly communicate the musical and visual aspects of the design?
- *Idiomatic Interpretation:* Did the performers appropriately engage the audience through their knowledge and understanding of the musical and visual interpretive elements?
- *Artistry:* Did the performers communicate complete and compelling believability through their character, identity and role?
- *Excellence as Effect:* Did the performers demonstrate moments of musical and/or visual virtuosity that elevate the communication of the program?
- *Audience Engagement:* Did the performers engage and entertain the audience throughout the program?

# overall effect - virtual

Evaluate each caption based on the criteria reference. Repertoire (What) is inherent in the evaluation of the Communication (How.) Overall Effect embodies all of the presented material in the program.

## repertoire effect

- Clarity of Program Concept
- Creativity and Imagination
- Variety of Effects
- Pacing
- Audio-Visual Coordination

score

100

## performance effect

- Communication
- Idiomatic Interpretation
- Artistry
- Excellence as Effect
- Audience Engagement

score

100

# overall effect - virtual

## repertoire effect

- Junior/RA Class**  
Beginning Concepts
- Class A**  
Basic Skills
- Open Class**  
Intermediate Skills
- World Class**  
Advanced Skills

**Clarity of Program Concept:** Does the musical and visual design cohesively communicate the program concept?

**Creativity and Imagination:** Does the writing of both visual and musical ideas cohesively explore unique and fresh ways to communicate effect?

**Variety of Effects:** Does the design explore emotional, intellectual and aesthetic methods to create effect?

**Pacing:** Does the pacing of the program maintain a successful and consistent level of interest and engagement?

**Audio-Visual Coordination:** Does the program demonstrate intention to coordinate the musical and visual elements in a meaningful way?

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

## performance effect

- Junior/RA Class**  
Beginning Skills
- Class A**  
Basic Skills
- Open Class**  
Intermediate Skills
- World Class**  
Advanced Skills

**Communication:** Did the performers consistently and convincingly communicate the musical and visual aspects of the design?

**Idiomatic Interpretation:** Did the performers appropriately engage the audience through their knowledge and understanding of the musical and visual interpretive elements?

**Artistry:** Did the performers communicate complete and compelling believability through their character, identity and role?

**Excellence as Effect:** Did the performers demonstrate moments of musical and/or visual virtuosity that elevate the communication of the program?

**Audience Engagement:** Did the performers engage and entertain the audience throughout the program?

### SUB-CAPTION SPREADS

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 and higher percentage points



## Analysis (Music & Visual)

### Composition

- *Audio & Visual Orchestration*: To what extent is there a clear development of musical & visual ideas?
  - *Elements of Audio & Visual Design*: Is there a purposeful use of Music techniques including: melody, harmony, rhythm, form, tone color, texture, dynamics, text and Visual techniques using line, shape, form, space, color & texture?
  - *Principles of Audio & Visual Design*: Is there a purposeful use of balance, contrast, emphasis, unity, proportion, and variety?
  - *Depth and Range of Content*: Is there depth and range of content explored through the various written challenges?
  - *Variety & Creativity*: Does the composition have variety, originality, uniqueness and imagination?
- *Visual Interpretation of the Audio*: Is there quality to the relationship of the visual to the audio composition?
- *Expressive and Dynamic Range*: Is there a wide range of expressive and dynamic challenges in the musical composition?
- *Simultaneous Responsibilities*: How well did the performers handle the layering of responsibilities?

### Achievement

#### Musical Considerations

- *Quality of Sound*: How well did the performers achieve a focused pitch center and mature sonority regardless of range, dynamic level or other challenges?
- *Technique*: How well did the performers demonstrate complete control and dexterity through all technical challenges involving but not limited to style, articulation, rapid rhythmic figures, large intervallic jumps?
- *Musicianship*: How well did the performers demonstrate the ability to convey musicality through the use of expressive quality, nuance, phrase shape, style, quality and beauty of sound?
- *Timing/Vertical Alignment*: How well did the performers demonstrate the ability to clearly maintain pulse, vertical alignment, and rhythmic transparency?

#### Visual Considerations

- *Spacing and Orientation*: How well did the performers achieve the visual orchestration over time?
- *Timing and Control*: How well did the performers achieve the visual responsibilities over time?
- *Stylistic Accuracy*: How well did the performers clearly achieve the chosen style over time?
- *Training, Detail and Nuance*: How well did the performers achieve the range and depth of technique, choreography/movement, form, and equipment over time?

# analysis (music & visual) – virtual

Evaluate the musical and visual composition and achievement based on the criteria reference.  
Composition (What) is inherent in the evaluation of the Achievement (How.)

## composition

- Audio & Visual Orchestration
  - Elements of Audio and Visual Design
  - Principles of Audio and Visual Design
  - Depth and Range of Content
  - Variety and Creativity
- Visual Interpretation of the Audio
- Expressive and Dynamic Range
- Simultaneous Responsibilities

score

100

## achievement

- Musical Considerations
  - Quality of Sound
  - Technique
  - Musicianship
  - Timing/Vertical Alignment
- Visual Considerations
  - Spacing and Orientation
  - Timing and Control
  - Stylistic Accuracy
  - Training, Detail and Nuance

score

100

# analysis (music & visual) - virtual

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Junior/RA Class  
Beginning Skills

Class A  
Basic Skills

Open Class  
Intermediate Skills

World Class  
Advanced Skills

## composition

- **Audio & Visual Orchestration:** To what extent is there a clear development of musical & visual ideas?
  - **Elements of Audio & Visual Design:** Is there a purposeful use of Music techniques including: melody, harmony, rhythm, form, tone color, texture, dynamics, text and Visual techniques using line, shape, form, space, color & texture?
  - **Principles of Audio & Visual Design:** Is there a purposeful use of balance, contrast, emphasis, unity, proportion, and variety?
  - **Depth and Range of Content:** Is there depth and range of content explored through the various written challenges?
  - **Variety & Creativity:** Does the composition have variety, originality, uniqueness and imagination?
- **Visual Interpretation of the Audio:** Is there quality to the relationship of the visual to the audio composition?
- **Expressive and Dynamic Range:** Is there a wide range of expressive and dynamic challenges in the musical composition?
- **Simultaneous Responsibilities:** How well did the performers handle the layering of responsibilities?

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

## achievement

### Musical Considerations:

- **Quality of Sound:** How well did the performers achieve a focused pitch center and mature sonority regardless of range, dynamic level or other challenges?
- **Technique:** How well did the performers demonstrate complete control and dexterity through all technical challenges involving but not limited to style, articulation, rapid rhythmic figures, large intervallic jumps?
- **Musicianship:** How well did the performers demonstrate the ability to convey musicality through the use of expressive quality, nuance, phrase shape, style, quality and beauty of sound?
- **Timing/Vertical Alignment:** How well did the performers demonstrate the ability to clearly maintain pulse, vertical alignment, and rhythmic transparency?

### Visual Considerations:

- **Spacing and Orientation:** How well did the performers achieve the visual orchestration over time?
- **Timing and Control:** How well did the performers achieve the visual responsibilities over time?
- **Stylistic Accuracy:** How well did the performers clearly achieve the chosen style over time?
- **Training, Detail and Nuance:** How well did the performers achieve the range and depth of technique, choreography/movement, form, and equipment over time?

### SUB-CAPTION SPREADS

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 and higher percentage points



## 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 VIRTUAL WINDS CONTEST RULES

## 2022

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.

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### **1.0 ELIGIBILITY**

- 1.1 Winds groups in the Independent Class may compete with performers of any age.
- 1.2 All participants of any winds group 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 winds groups are defined as follows:

**Single School.** A winds group 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 winds group 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 winds group in any scholastic class may apply for approval to combine students from multiple schools within a school district under the following guidelines:

    - Winds groups combining students from multiple schools within a school district may not have another ensemble in the Winds 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 winds groups must compete using a school district name only.
    - Scholastic winds groups utilizing students from parochial, vocational, or charter schools, must apply for approval under combined school guidelines.
    - All winds groups shall submit the Combined Schools Participating Group Master Agreement signed by the district superintendent and file with the WGI office.
    - Winds groups 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 winds group will be permitted to combine students from multiple schools. If application for combined group is denied, the winds group has the option to either not include students from other schools or compete in an independent class.
- 1.3 Winds groups must have a minimum of ten (10) members at any time including one optional member conductor.
- 1.4 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 winds group 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 Winds to be judged are:
  - 3.1.1 Analysis (Music & Visual) = Fifty percent (50%), one judge  
*Composition = Twenty Five percent (25%)*  
*Achievement = Twenty Five percent (25%)*
  - 3.1.2 Overall Effect = Fifty percent (50%), one judge  
*Repertoire Effect = Twenty Five percent (25%)*  
*Communication Effect = Twenty Five percent (25%)*

### **4.0 EQUIPMENT & INSTRUMENTATION**

- 4.1 Definitions of authorized equipment:
  - 4.1.1 Instruments typically utilized and recognized as part of a band or orchestra, including electronic instruments, are allowed as well as visual only performers such as color guard.
  - 4.1.2 Winds groups 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. A performer in the competition area must control all lighting and robotic devices.
  - 4.1.3 Any sound generating source, computer, synthesizer, etc. must be located in the competition area. The triggering/controlling/playing of this equipment must be performed by a performing member of the group who is in the competition area. All electronic sounds are permitted except the direct and simultaneous duplication of wind parts that exist within the group's wind score by similar electronic voices.
  - 4.1.4 Winds groups may use any electrical device within their program deemed safe by the Director of Winds. The Director of Winds has the ultimate decision regarding safety of any device in consultation with the Executive Director. Groups should consult with the Director of Winds prior to using any equipment not specifically defined in these rules. Group will assume any liability for issues arising out of the use of said electrical devices.
  - 4.1.5 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.

***PENALTY: Disqualification at the discretion of the Director of Winds.***

- 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.
  - 4.3.2 Gasoline or manual powered generators.
  - 4.3.3 Live animals.
  - 4.3.4 Helium, including helium-filled balloons.
  - 4.3.5 Motorized vehicles such as golf carts, tractors, all-terrain vehicles, etc. Motorized wheelchairs for disabled performers are allowed.
  - 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 devices.
  - 4.3.8 Hover boards.

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

The Director of Winds 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.

**PENALTY: Disqualification for use of any prohibited equipment**

- 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 Winds to inquire about the use of a particular prop when its permissibility under this section or at a specific site may be in question.

**PENALTY: Disqualification at the discretion of the Director of Winds, including (but not limited to) prohibition of the use of the overheight/unsafe prop(s).**

**5.0 TIMING**

- 5.1 Winds groups 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

- 5.4 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.

## **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. Color guards may want to add an audio feed to their recordings.
- 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 winds group 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 Director of Winds 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 Winds for guidance prior to performance.

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

### **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 winds groups, all winds groups with the 10th highest assessment would advance to the virtual finals event.

### **Additional Information**

Any winds group can enter one or both preliminary events.

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

If a winds group is entered in the in-person WGI World Championship, the winds group 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 groups in each class. No scores will be announced or posted.