



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.

OUR 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 |

PHILOSOPHY OF WGI WINDS

WGI Winds distinguishes itself by offering unique opportunities that empower and excite students. These opportunities combine music education with various visual and theatrical presentations, creating a one-of-a-kind experience.

The winds division is not a replacement but rather a supplement to traditional concert, jazz, and chamber ensembles. It is carefully designed to enhance and enrich the fundamental pillars of any scholastic music education program. WGI Winds programs offer another opportunity for members to play music, perform, and be exposed to various musical styles and approaches.

WGI believes that providing young musicians with diverse performance opportunities can elevate the quality of music education, enrich the student experience, and ignite the passion in the next generation of performers and music educators.



CODE OF CONDUCT

This Code of Conduct applies to everyone involved with WGI, including all participants, minor participants, groups, instructional staff, WGI personnel, volunteers, contractors, and Circuit Partners. Everyone must follow this Code of Conduct to stay in good standing with WGI. The policies in this Code of Conduct aim to ensure safe environments and experiences during all WGI activities.

This Code of Conduct explains what behavior is appropriate or inappropriate. While it cannot cover every possible situation, everyone must follow the letter and spirit of these guidelines to stay in good standing with WGI.

Definitions of Parties

- **Participant:** A person over 18 performing with a group.
- **Minor Participant:** A person under 18 performing with a group.
- **Group:** The entire organization or an individual participating group.
- **Staff:** A person engaged by a group in an instructional or administrative role.
- **Volunteer:** A person who freely gives their time to WGI or a group and provides support in any capacity.
- **Contractor:** A person who provides occasional services for a fee.
- **Circuit Partner:** A regional partner organization that hosts marching arts events, using shared resources licensed by WGI and has its own governing body and financial management.

WGI will not tolerate conduct that violates its policies. Even if an action was not intended to violate this Code of Conduct, WGI prioritizes the actual impact of the action over the person's intentions to prevent negative experiences.

In addition to upholding this Code of Conduct, WGI can review and may take interim action against anyone involved in or accused of unlawful activities related to their participation in WGI or the marching arts.

All parties should consider themselves ambassadors of WGI. They are expected to uphold these policies, remind others of them when necessary, and report alleged violations.

Alcohol & Drug Policy

WGI parties have the right to participate in an environment free of alcohol, drugs, and other substances. Prohibited substances include narcotics, marijuana, products containing THC, inhalant drugs, and over-the-counter medications unless used with a valid medical prescription. Violations include, but are not limited to:

- Distributing alcohol and prohibited substances to any participant.
- Consuming or being under the influence of alcohol or a prohibited substance while under a participating group's supervision or providing services to WGI in connection with any event or activity, including rehearsals.
- Possessing or distributing alcohol or a prohibited substance on school grounds or arena facilities where such activities are prohibited.

Exceptions to this policy may be made on a case-by-case basis by WGI to allow alcohol at specifically sanctioned WGI events. At such allowable events, local regulations are expected to be followed. Prohibited substances remain forbidden at all times.

Anti-Retaliation, Whistleblower, and False Reporting Policy

WGI will not tolerate retaliation against any party who makes a good faith report or threatens to make a good faith report. Retaliatory actions include threatening, intimidating, harassing, coercing, or any other action that could dissuade someone from reporting misconduct. Retaliation does not include good-faith actions lawfully pursued in response to a reported violation.

Any participant knowingly making a false allegation will be subject to disciplinary action. A false allegation differs from an unsubstantiated allegation, which means there is insufficient evidence to determine whether an allegation is true or false. An unsubstantiated allegation alone is not grounds for a Code violation.

Bullying Policy

Bullying means severe behavior directed at a participant that is aggressive and likely to hurt, control, or diminish the participant emotionally or physically often centering around a real or perceived power imbalance. Examples of bullying include repeated physical, verbal, or social abuse. Physical abuse may refer to hitting, pushing, beating, biting, or other offensive contact. Verbal abuse may refer to ridiculing, taunting, name-calling, intimidating, or threatening to cause harm. Social abuse may refer to using rumors or false statements to diminish someone's reputation or socially excluding someone and asking others to do the same. Bullying may occur in person or virtually through any social or electronic mediums.

Bullying does not include occasional instances of rude or mean-spirited language, conduct arising from a conflict or struggle between persons with incompatible views or positions, or professionally accepted coaching methods of skill enhancement, physical conditioning, team building, appropriate discipline, or improved participant performance.

Confidential Reporting

Reports are made confidentially to WGI. Confidentiality means WGI will know the reporter's identity but will not share it unless consent is provided or if WGI is legally required to do so. Inaccurate or withheld information will limit WGI's ability to conduct an inquiry and respond.

Fraternization Policy

WGI maintains a strong position on fraternization between all parties. Fraternization means any close personal relationship that goes beyond a professional working relationship and can include romantic or intimate relationships, excessive socializing, and favoritism. Examples include:

- Sexual or romantic relationships between staff/volunteers and minor participants are prohibited.
- Establishing a new sexual or romantic relationship between staff/volunteers and adult participants while working with the same group is prohibited. Additionally, establishing a new sexual or romantic relationship between any party where there is, or a perceived power imbalance is strongly discouraged.
- Fraternization between participants and minor participants is strongly discouraged.
- Already-existing relationships between staff and participants are not encouraged but are not forbidden. These relationships must be managed to address potential conflicts or power imbalances.
- Any relationship that puts any party at risk of harm is prohibited.

General Conduct Policy

The experience of each party and the reputation of WGI depends on the conduct of all parties involved. Good manners, basic decency, and common sense are generally all that is required to ensure appropriate conduct and behavior. Engaging in conduct or using language that could be perceived as rude, inappropriate, abusive, disorderly, derogatory, immoral, or threatening will not be tolerated. Violations of this policy include, but are not limited to:

- Applying undue and unfair pressure to another party, especially if one party has authority over another.
- Verbally abusing any WGI staff.
- Inappropriate conduct on the contest floor, rehearsal sites, or event venues.
- Disruptive or rude behavior anywhere, anytime during a WGI activity.

- Affiliates of a group, such as parents or spectators, engaging in inappropriate conduct directed at any party on the contest floor, rehearsal sites, or event venues.

Harassment Policy

All parties must maintain a safe, respectful, and inclusive environment. Harassment means repeated or severe conduct that causes fear, humiliation, or annoyance and reflects discriminatory bias to establish dominance, superiority, or power over an individual or group based on age, race, ethnicity, gender, orientation, culture, religion, national origin, mental or physical disability. Harassment also refers to conduct that creates a hostile environment. A hostile environment exists when the conduct is severe or pervasive enough to interfere with, limit, or deprive any individual of the opportunity to participate in any program or activity. Harassment may occur in person or virtually through any social or electronic medium.

Harassment does not include occasional instances of rude or mean-spirited language, conduct arising from a conflict or struggle between persons with incompatible views or positions, or professionally accepted coaching methods of skill enhancement, physical conditioning, team building, appropriate discipline, or improved participant performance.

Hazing Policy

Hazing means any conduct that subjects another person to anything that may endanger, abuse, humiliate, degrade, or intimidate them as a condition of joining or being socially accepted by a group, team, or organization. Consent by the person subjected to hazing is not a defense, regardless of their perceived willingness to cooperate or participate.

Hostile Rehearsal Environment Policy

The rehearsal space is where groups develop creative routines and foster teamwork. A rehearsal environment is defined as periods when the group is practicing under the direct supervision of an authority figure or coordinator. It is a violation of this Code for any party to engage in severe or pervasive conduct that hampers a party's ability to participate meaningfully in the rehearsal environment. Rehearsal environments should remain educational both in the planning and commentary provided to any party. When rehearsal techniques and feedback are no longer educational, a hostile rehearsal environment could be created. Conduct prohibited by this Code, such as harassment, hazing, and bullying, is also prohibited in the rehearsal environment. Additionally, violations of this policy include:

- Creating a rehearsal environment intended to make any party excessively afraid, nervous, or anxious regardless of intention. This does not include professionally accepted coaching methods.
- Withholding educational information to achieve skills safely
- Attacking the personal character of participants rather than aspects of their performance.
- Rehearsing for extended timeframes while withholding, recommending against, or denying adequate hydration, nutrition, medical attention, or sleep.

Sexual Misconduct

Sexual misconduct of any kind will not be tolerated. Offenses include sexual or gender-related harassment, nonconsensual sexual contact, exposing a minor to sexual content/imagery, and sexual exploitation.

- **Sexual or Gender-related Harassment:** Unwelcome sexual advances, requests for sexual favors, unwanted and continued sexual flirtations, and propositions. It also includes sexually degrading words and other conduct of a sexual nature.
- **Nonconsensual Sexual Contact:** Engaging in sexual contact without consent.
- **Exposing a Minor to Sexual Content/Imagery:** Intentionally exposing a minor to sexually explicit imagery.
- **Sexual Exploitation:** Taking non-consensual or abusive sexual advantage of another for one's own advantage.

Reporting Instances of Sexual Misconduct

If any party receives information suggesting sexual misconduct has occurred, they must report it to WGI immediately. Groups and Circuit Partners should report allegations of sexual misconduct to law enforcement. They must maintain effective policies and procedures for the protection and safety of all parties, including the ability to report suspected sexual misconduct without retaliation.

If any party learns of or suspects child abuse, including sexual misconduct, they must immediately report it to law enforcement, WGI, and comply with other applicable reporting requirements. Reporting to WGI alone is not sufficient.

Social Networking Policy

WGI values the freedom of expression on social networking sites and does not wish to discourage self-publishing or self-expression. However, we expect all parties involved in any capacity in WGI to follow the applicable guidelines and policies. It is important to understand that any posts made on social media are personal and do not represent WGI. Our policy prohibits the use of social media to post or display comments that are vulgar, obscene, threatening, intimidating, harassing, or hostile on account of any protected characteristic under applicable law on platforms controlled by WGI.

Weapons Policy

To ensure a safe environment for everyone, WGI strictly prohibits the wearing, carrying, storing, or possession of firearms or other dangerous weapons at any of our events or event venues. Anyone found violating this policy will be immediately removed and barred from future WGI events. Additionally, if the violator is a participant, staff member, or volunteer affiliated with a participating group, that group will be disqualified and asked to leave the venue.

CONFLICTS OF INTEREST (AFFILIATIONS)

Any individual employed or engaged by WGI is expected to always work in the organization's best interests, 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 any action is contrary to or interferes with the impartiality or the perception of impartiality. A conflict of interest may be real, potential, or perceived. Accordingly, any person employed or engaged by WGI must avoid and disclose all conflicts between the best interest of the organization and their own personal interests or personal relationships.

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

All actual and potential conflicts of interest must be disclosed promptly, and it is the individual's responsibility to comply with this requirement each time a new conflict of interest occurs 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 necessary to remedy it.

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

- Is a designer, instructor, manager, or administrator of a group competing at WGI events.
- Has a family member, spouse, or significant other employed or engaged with a group competing at WGI events.
- Receives 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)
- Gives an in-person consultation to a group in the current year. Online consultations sanctioned by WGI are allowed.
- Displays a group's logo while at a WGI event.
- Operates a business venture, does business for, or is retained by a third party for services that conflict with WGI. Employees, contractors, and volunteers may not use the intellectual property of WGI (i.e., 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

** Virtual Preview will be assessed by two overview commentators who will be directors/designers from a winds group.

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

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

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

2025

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 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. The purpose of the combined schools policy is to encourage participation from scholastic groups that may have limited resources while keeping the integrity of the scholastic classes intact. Combining schools for the purpose of competitive advantage is contrary to this policy and will not be approved.

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:

- Multiple groups within a school district may be approved to combine on a case-by-case review by WGI. In very rare cases, schools from different districts may combine if approved.
- If approved, combined school groups may be required to compete using a school name.
- 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.
- 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 five (5) members at any time including one optional member conductor.

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.
- 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 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. All equipment will be subject to inspection. 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 group.

PENALTY: One-tenth of a point (0.1) penalty per point of contact for each piece of equipment.

- 4.2 Definitions of authorized equipment:
 - 4.2.1 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.
 - 4.2.2 Winds groups may control their soundboard by using a remote-controlled wireless device through a self-supplied wireless network. WGI will provide an area in or near the upstairs judging area for one designated staff member to control the device using wireless technology or communicate to a performer running the sound board via wireless voice/two-way radio. The use of this area is recommended, but not required. The soundboard must remain in the competition area. A performer in the competition area must control all lighting and robotic devices.
 - 4.2.3 Any sound generating source, computer, synthesizer, etc. must be located in the competition area. This equipment must be run by a performing member of the group who is in the competition area. In Independent Class, a titled staff member may run the soundboard since there are no age restrictions.
 - 4.2.4 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.
 - 4.2.5 Winds groups may use any electrical device within their program deemed safe by the Contest Administrator. The Contest Administrator has the ultimate decision regarding safety of any device in consultation with the Director of Winds and/or Chief Executive Officer. 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.
 - 4.2.6 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: Ten-point (10.0) penalty to Disqualification at the discretion of the Timing and Penalty judge.

- 4.2.7 One titled unit staff member may enter the safety zone and/or competition area at any point during the performance time to attend to an issue affecting the safety of performers/spectators/staff or respond to catastrophic equipment failure, loss of power, or connectivity to a sound system. A penalty for this boundary violation will be assessed by the Timing and Penalty Judge, but is subject to mandatory review and possible removal by the Contest Administrator with the advisement of the Wind Administrator if present.

PENALTY: One point (1.0) per titled unit staff member entering the safety zone and competition area (subject to Contest Administrator removal)

- 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 Powder, dirt or any other substance that remains on or in the air of the competition area past the interval time.
- 4.3.5 Helium, including helium-filled balloons.
- 4.3.6 Motorized vehicles such as golf carts, tractors, all-terrain vehicles, etc. Motorized wheelchairs for disabled performers are allowed.
- 4.3.7 Glass objects that may break and/or leave shards of glass in the competition area. Mirrors must be of the acrylic type and cannot contain glass. Any light bulbs used must be shatter resistant safety coated.
- 4.3.8 Drones or any remote-controlled airborne devices.
- 4.3.9 Hoverboards.

- 4.5 Any special effect lighting must be approved in advance by the Director of Winds

PENALTY: Ten-point (10.0) penalty

PENALTY: Ten-point (10.0) penalty or Disqualification for use of any prohibited equipment

- 4.6 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.

- 4.6.1 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 four feet (4') 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.
- 4.6.2 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 four feet (4’) 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.
- 4.6.3 If a participant is placed on any portion of any prop, structure, or podium and the lowest point of contact is less than four feet (4’) above the competition floor, no safety railing, harness, or padding is required for the prop, structure, or podium, whether stationary or in motion.
- 4.6.4 A participant executing a lift or stunt while atop ANY prop, structure, or podium may not lift another participant above four feet (4’) in height above the competition floor unless protective padding or other adequate safety precautions are in place
- 4.6.5 Participants are prohibited from jumping or leaping off any prop, structure, or podium that exceeds four feet (4’) in height above competition floor unless protective padding or other adequate safety precautions are in place.
- 4.6.6 When a participant is on a prop or structure with wheels of any height, wheel locks/brakes shall be engaged to prevent movement while stationary.
- 4.6.7 Participants may not be placed on any portion of any prop or structure where the lowest point of contact is more than twenty feet (20’) above competition floor.
- 4.6.8 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.

The Contest Administrator and/or Chief Judge 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: Ten-point (10.00) penalty to Disqualification at the discretion of the Contest Administrator, including (but not limited to) prohibition of the use of the overheight/unsafe prop(s).

- 4.5 Signal jamming devices – including, but not limited to, Wi-Fi, Bluetooth, and cellular – may not be used.

PENALTY: Disqualification

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

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.
- 6.4 You will be required to upload your videos for each show separately to CompetitionSuite. 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 CompetitionSuite 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

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 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.