

WMC 2017

User Manual Show Competition

wmc
kerkrade



Content

- 1. The Manual 3
- 2. Sections and divisions 3
- 3. The Contest field 3
- 4. The Performance 3
- 5. The WMC Rewarding Process 4
- 4. A view on judging 4
- 5. What does WMC expect of its adjudicators? 5
- 6. The team of adjudicators and rewarding 6
 - What 7
 - How 7
 - What 7
 - How 7
 - What 7
 - How 7
- Appendix 1 – Contest field 8

1. The Manual

This manual describes the method of adjudication, the role of the adjudicators and the criteria of competition. This is the document to which the Rules of the 18th WMC 2017 refer.

2. Sections and divisions

The participating bands are divided into two divisions:

- World Championship Division;
- 1st Division.

The World Championship Division is the highest division and complies in level with the 1st division of the Dutch Show Rules as used by the Dutch Music Organisation (KNMO).

The 1st Division complies in level with the 2nd Division of the National Show Rules as used by the Dutch Music Organisation.

3. The Contest field

The Show contests will be held on the field of the Parkstad Limburg Stadium in Kerkrade. The performance is to take place within the lines of an American Football field (see Appendix 1). There will be a pit space at the front of the performance area from the 0-yard line to the 20-yard line left and right.

The yard lines and the hash marks will be put on the field. The 10 and the 5 yard lines will be marked. At the front and back there will be yard markers stating 50, 45, 40 etc. The yard lines will have a different colour than the lines which mark the street circuit for the Marching and Marching Parade contests.

4. The Performance

1. March on: after a signal from the organisation, the band enters the field. The overall time keeping starts as soon as the band steps on to the field. The overall time will be stopped during the commentators presentation.

2. Starting Procedure: the speaker asks: "Is the band ready?" When the band is ready, the speaker says: "(name of the band) please start the show!" after which the performance time and adjudication will start.

3. Performance : the execution of the show is free in exercises, formations, figures and movements. Attributes and other props/tools are permitted. The adjudicated part of the show should last at least 9 and at most 13 minutes. The use of electronic instruments / amplification is permitted. The organization will provide a power source at the middle line, front side.

All equipment used in competition must meet current health and safety regulations.

4. The end of the performance: performance time keeping and adjudication will stop once a clear signal from the band is given to indicate the end of the performance. Please be aware that if there is no clear salute or any other clear signal directed to the adjudicators, the timekeeping will continue.

5. March off: after the performance the band marches off with or without music. Once the last member of the band has left the field and the pit space is empty, the overall time keeping stops.

5. The WMC Rewarding Process

GOALS AND FUNDAMENTALS

The WMC Rewarding Process is designed to evaluate and reward the performances of the bands in the Show Competition.

The fundamentals of the process are:

- To reward all forms, styles and types of show.
- Based upon: What and How.

The fundamentals of the show adjudication are:

- What do I hear and how is it performed? (Music)
- What do I see and how is it performed? (Visual)
- Are all elements balanced, do they work and do they make sense as a total performance? (Effect)

The score is the outcome of the rewarding process. It contains the following steps:

- Observe;
- Analyze;
- Conclude;
- Reward.

The adjudicators will be using the following rewarding matrix:

	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
description	Elementary	Moderate performance	Fair Performance	Good performance	Very good performance	Outstanding Performance
Points	60 to 70	70 to 80	80 to 85	85 to 90	90 to 95	95 o 100

6. A view on judging

An adjudicator is always confronted with a range of demands. Besides his professional skills he needs to meet various demands in many other fields, such as organising, communicating, education etcetera. For WMC, where many cultures will meet, the adjudicator needs to know, how a package is created and needs to have the sufficient background knowledge to achieve this. In the end the adjudicator is the expert who rewards the performance. Basis for this is what the adjudicator visually and auditorily observes. This is then analysed by the adjudicator, based on an artistic and technical view, and then commented upon and put into an appraisal.

Most important in this process is reflection and feedback in order to be able to recognise the elements within the process which are necessary for an optimal result.

Observing

Every person observes many things every day. For this he has five senses: smell, sight, hearing, feeling, and taste. Regarding this observing, a person is capable to absorb about 40 bits per second from the roughly 40 million bits per second of information that are coming towards him. The human senses are exposed to a myriad of information. When one realises

this, it is not so hard to understand that different people may have completely different experiences of one and the same situation.

When adjudicating this means, that an adjudicator is exposed to a chaos of information surrounding him. the adjudicator therefore will have to focus on what he has been asked to do.

Research (Kolikovski and Taylor 1977) shows, that:

- No two adjudicators ever experience things the same way;
- The image people have of themselves may influence the way they observe things;
- People observe things based on experiences from the past;
- Human emotions will influence the observation.

The information we observe is always observed in a certain context, such as who and what we observe and what happened prior to the observation. The observation is followed by the analysis: what really happened? Then we start to interpret: what was the basis of our observation. Then we start to rate: what will be the consequences of our observation.

It then appears that based on an observation and its interpretation and rating, different people have different views on one and the same situation. Based on people's personal observations one could also argue, that in principle everyone is right, despite the difference in opinions.

Everything we observe and interpret therefore highly depends on who observes; what the context of the observation is; how this context is experienced personally; what the references are, and which the emotional situation is during the observation. In other words: the observation, and therefore also the judgment, is always subjective.

Sufficient self-reflection as well as the realisation that even the most experienced observer or adjudicator can only observe aspects of a performance, where other observers or adjudicators may well have observed different aspects of the same performance, should be one of the most important qualities of an adjudicator.

For adjudicators it is vital, that they do their work based on their learning and experience on all possible levels. This will enable them to focus on what they have to do and what is expected of them.

Part of the objectivizing process is, that a jury does not consist of one person, but of a team of adjudicators. It is not the main task for a jury team to agree. They should "dare to differ!". Dare to express and discuss their opinions within the jury team, and remain open to the – sometimes legitimate – different view of their colleagues.

WMC is aware of the fact, that this vision on the subjective and objective aspects of judging represents a radical change from the previous jury systems.

7. What does WMC expect of its adjudicators?

WMC chooses its adjudicators based on their knowledge, expertise and experience and therefore assumes that they will be able to give a solid assessment that is as objective as possible. They must be prepared to work within a team and must follow the instructions of the organisation as closely as possible.

Bands participating in a WMC prepare themselves in the best possible way and for this use all the means at their disposal. Because the WMC-contests have a rich history, the

participating bands also have certain expectations about the jury evaluations on the one hand and the jury results on the other. They have worked hard and deserve a fair prize.

Given the importance attached to the WMC-contests, WMC asks its adjudicators to refrain from contacts with participating bands (as soon as these are known) as much as possible. Adjudicators should also not advise bands on their programming or performance.

8. The team of adjudicators and rewarding

The team of adjudicators:

- 2 adjudicators on Music;
- 2 adjudicators on Visual;
- 2 adjudicators on Overall Effect.

All adjudication will take place from a predesignated area in the grandstand. The adjudicators will record their input on digital recorders and will put their score on an adjudication sheet.

All adjudicators will reward the performance with a score between 0 and 100 points on both the what and the how. The total number of points will be averaged to a maximum of 100 points.

Adjudicator	Captions		Total	Average
	What	How		
Music 1	100	100	200	400 : 2
Music 2	100	100	200	
Visual 1	100	100	200	400 : 2
Visual 2	100	100	200	
Effect 1	100	100	200	400 : 2
Effect 2	100	100	200	
			Total	600 : 6

The Independent Chairman of the Jury

The tasks of the chairman will include the following:

- briefing and training of adjudicators prior to the contests;
- chairing all jury meetings;
- to be responsible in insuring that all adjudicators are accountable within the remit of the WMC Reward System;
- acting as spokesperson for the jury;
- to be responsible for time keeping;
- to be responsible for all press contact concerning adjudication;
- to be responsible for the evaluation process of adjudication.

Music

What

- Quality and demand of the repertoire and programme
- Suitability

How

The performers understand how they are playing and how they are portraying the music programme. They are able to portray the intention of the music programme.

Visual

What

- Quality and demand of the visual programme
- Suitability

How

The performers understand how they are performing and how they are portraying the visual programme. They are able to portray the intention of the visual programme.

Overall Effect

What

- Creativity and originality
- Coordination, continuity and progression
- Staging
- Balance between music and visual, does it make sense, does it work

How

The performers understand how they are playing and how they are portraying the performance. They are able to portray the intention of the musical and visual programme.

Appendix 1 – Contest field

