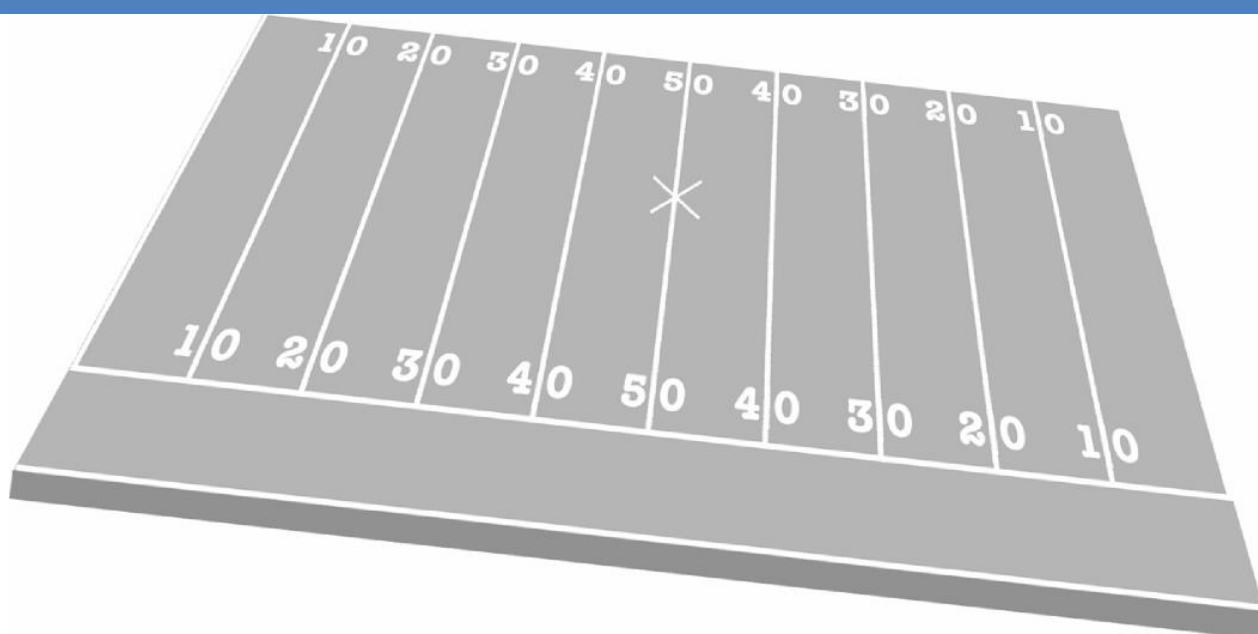


## Contest Manual Version 11.0



*Contest Manual version 11.0.*

*Copyright 2000-2014. All rights reserved.*

No part of this Manual may be reproduced, stored in a retrieval system, or translated into any language, in any form or by any means, electronic, mechanical, magnetic, optical, chemical, digital or otherwise, without prior written permission.

**This Manual is published by**

**Drum Corps Europe**

Olmenlaan 4,

3843 JX Harderwijk

The Netherlands

[info@drumcorpseurope.org](mailto:info@drumcorpseurope.org)

[www.drumcorpseurope.org](http://www.drumcorpseurope.org)

CONTENT OF THIS MANUAL.....	3
Are you new to contests? .....	3
Contest Rules .....	3
Instructor’s Guide.....	3
Certified partners contest manual .....	3
PHILOSOPHY OF DCE .....	4
CONTEST RULES.....	5
COMPETITION AREA.....	5
CLASSES AND AGE LIMITS .....	6
MISCELLANEOUS EQUIPMENT, SCENERY AND PROPS.....	6
AMPLIFICATION.....	6
REPORTING TO CONTEST STAFF.....	7
FIELD ENTRY AND FIELD EXIT .....	7
COMPETITION TIMES .....	7
STARTING AND ENDING JUDGED PERFORMANCE .....	7
STATIC PERFORMANCES.....	8
SCORE SHEET AND JUDGING.....	8
PENALTIES .....	8
AWARDS.....	9
OVERVIEW SCORING SYSTEM .....	9
INSTRUCTOR’S GUIDE.....	10
THE CRITIQUE.....	10
THE PURPOSE BEHIND THE CRITIQUE .....	10
HOW TO PREPARE FOR THE CRITIQUE.....	10
ATTENDING THE CRITIQUE.....	10
CRITIQUE ETIQUETTE .....	11
CODE OF CONDUCT FOR INSTRUCTORS.....	11
INQUIRY AND COMPLAINT PROCESS .....	11

# CONTENT OF THIS MANUAL

## About this Manual

This Manual is a guide for instructors, corps directors and judges, who are involved in the system of the DCE competition. It contains the official instructions, definitions and interpretations.

## Are you new to contests?

Instructors and corps directors who are new to the drum corps activity should read this Contest Manual carefully. We understand that you may have questions when reading the Manual. If you don't understand definitions, phrases or paragraphs, don't hesitate to ask someone to explain it for you. You can contact DCE or the DCE Judging Team for this. They are there to help you by providing all the information you need to understand the Manual. Please contact the DCE Office for more information.

## Contest Rules

This chapter provides the contest rules that apply to every participating corps.

## Instructor's Guide

The Instructor's Guide tries to explain to instructors and corps directors how 'things work' during a contest (including code of ethics and information about the critique).

## Certified partners contest manual

A Certified or Licensed partner of DCE may choose to have their own contest manual. A Certified Partner is allowed to differ from this manual on the aspects of age limits, classes and/or awards. All other rules in this manual apply to contests by DCE and its Certified/Licensed Partners.

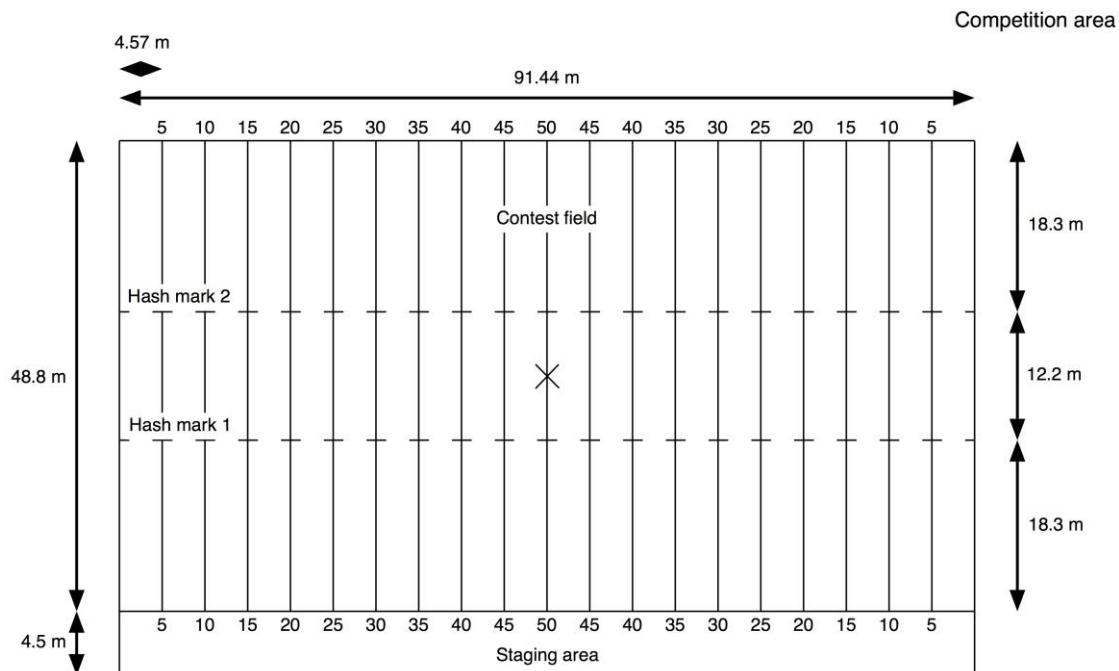
# PHILOSOPHY OF DCE

DCE and its Certified Partners exist fundamentally for its participants: performers, staff, and supporters. This is always the underlying consideration when Drum Corps Europe makes decisions.

DCE and its Certified Partners:

- Are committed to inspire its participants to achieve ever higher and higher standards.
- Ascribe to the concept that artistic, aesthetic and creative standards are important, but inspiration must be balanced with the primary need of providing recognition and dignity for all participants.
- Have chosen competition as its method for organizing marching music activities in pursuit of high standards of achievement.
- Maintain that competition is only the means, subject to whatever controls are necessary to serve the true end: the participants.
- Treat every participant as a unique individual possessing inherent dignity on his/her own, all participants are regarded as worthy human beings, equally deserving of our available time, thoughts and energies
- Do not discriminate on the basis of race, gender, creed, sexual orientation, national origin, or cultural background.
- Activities are based on the credo that all participants and program styles start with equal opportunities for success.

# CONTEST RULES



Sizes are in meters

- 10 yard = 9.14 meters
- 10 meters = 10.94 yards

## COMPETITION AREA

The competition area is a part of a venue and designated as such by the contest organisers. Within the competition area there:

### Contest field.

91.44 meters wide and 48.8 meters long, with the outside lines marked with visual markers at each end of the yard lines on 50 yard, 45 yard, 40 yard, 35 yard, 30 yard, 25 yard, 20 yard, 15 yard, 10 yard, 5 yard and 0 yard. The field width has a length of 100 yards. There will be hash marks, marked with visual markers, at 18.3 and 30.5 meters at the sidelines of the field.

### Staging area (pit).

Provided in front of the front sideline of the contest field (from 0 to 0 yard) 4.5 meters deep. Equipment may be placed into this area immediately prior to a corps' performance. Only corps performers (not staff) may move or place equipment in this area once the performance begins. Any performer may move into the pit area from contest field or onto the contest field from the pit area, at any time during the corps' performance. No performer may step outside the contest field or the staging area during the performance, with the exception of the drum major. Boundary violations involving first aid care do not constitute leaving the field.

## CLASSES AND AGE LIMITS

### Junior Class

The maximum age of a performer in Junior Class is 16 at the competition date.

Should the DCE rules be applied by a national organisation, a corps with members aged 17 or over at competition date, may request dispensation from their national organization for that competition. The acceptance of such requests are at the discretion of the national organisation.

At DCE Championships the maximum age in Junior Class is 16.

### Premier Class

There is no age limit in the Premier Class.

## MISCELLANEOUS EQUIPMENT, SCENERY AND PROPS

No pyrotechnics, discharge of arms, pressurized canisters, flammable liquids, and/or hazardous materials will be permitted on or around the competition field.

All other equipment, scenery and props must be carried into position and carried from the field. There is an exception for equipment, scenery or props that is equipped with big air tires that are sufficient to carry the weight of the equipment. This equipment may be rolled onto and from the field provided that the grass is not damaged in any way. In case of any damage the corps will be held responsible and any claims regarding the damage will be forwarded to the corps.

## AMPLIFICATION

A sound-engineer, in charge of balancing the sound of the electronic equipment, is allowed within or outside the competition area.

If electricity is made available, the contest organiser will supply one power point in front of the 50 yard line as to the national electricity standard of the country hosting the contest and cannot be held responsible for any disruption of the electricity supply. The contest organiser can disallow the use of electrical equipment at any time, e.g. if he expects that there are or will be safety issues.

If there is no electricity available, corps will have to supply their own electricity (batteries, generator, etc.). The sound of a generator must not be heard on the field or in the stands.

The corps is responsible for all equipment used and the safe use of it. The corps must have UK outdoor electrical licenses where needed.

Sound checks and adjustments by corps staff should be made prior to the corps performance. Any adjustments made after the performance starts to the sound system must be made by the operator of the amplification equipment

DCE and its Certified Partners reserve the right to amend any of these guidelines without notice: especially in the interest of safety.

Neither the contest organiser nor any other organisation connected with the contest accepts responsibility in any way for the use of any electricity supply which might be provided. The use of any electricity whether supplied by the contest or by the competing corps will be at the sole risk of the individual corps.

## REPORTING TO CONTEST STAFF

The corps must report to the contest staff at the ready line for competition 5 minutes prior to the scheduled performance time. It's the responsibility of the corps to check on any changes in the scheduled performance time at the help desk, which will be present at all contests.

## FIELD ENTRY AND FIELD EXIT

All corps performers, except those who have carried or set up stationary percussion equipment, must enter the contest area from the place designated by the contest staff. For field entry and field exit, all lines may be crossed-over by any performer. When leaving the area, corps performers must depart through the place designated by the contest staff. All grounded or dropped equipment must be retrieved before the corps leaves the field. A drum tap or cadence is permitted to aid the corps' entry and exit, and will not be judged.

## COMPETITION TIMES

A corps has 18 minutes in Premier Class and 15 minutes in Junior Class. Time starts from the signal given by the contest staff after the last corps person leaves the competition area. Within these 18 minutes the corps is free to use the competition area as needed for their performance within the rules given in this manual. The maximum total time does not include the period that judges need to prepare for the performance.

If these competition time rules differ from rules of the national drum corps association in one of the European countries, a corps in the DCE Junior Class has the option to follow the competition time rules that apply in its own country, instead of the DCE rules. Penalties will not be given.

## STARTING AND ENDING JUDGED PERFORMANCE

The announcer will introduce the corps while the corps is setting up.

The judged performance of a corps starts after:

- The announcer asking the corps: "Is your corps ready?" and
- The drum major or a staff member clearly indicates to the announcer that the corps is ready, and
- The announcer tells the corps the judged performance starts by saying: "Ladies and gentlemen [name corps]" directly after the signal given.

If the drum major nor a staff member clearly indicates that the corps is ready, the judged performance will start 1 minute after the announcer's question: "Is your corps ready?".

The drum major will clearly indicate (i.e. by saluting) the end of the judged performance.

## STATIC PERFORMANCES

A contest organiser can decide, after consultation with the chief judge, that only static performances will be allowed. This can be the case if due to weather or field conditions, where performing is too dangerous. If this is the case, the decision can be made by the contest organiser based on a binding advisement of the chief judge that the static performances or all performances during that contest will receive no public score. Only music and possibly color guard Judges will provide audio comments for improvement. A Corps must be aware that their music score will be influenced in comparison to a full performance.

## SCORE SHEET AND JUDGING

The elements to be judged are: Field Visual, Color Guard, Ensemble Visual, Visual Effect, Field Percussion, Field Music, Ensemble Music and Music Effect and Timing & Penalties (optional).

## PENALTIES

Only the Contest Director (a person appointed by the contest organiser), may assess a penalty. Judges and or contest staff must report all rule violations to the Contest Director.

- **Penalty:** 1.0 point for the use of each illegal piece of equipment
- **Penalty:** 0.1 point per 5 seconds or part thereof for violating the competition times.
- **Penalty:** 0.1 point per minute or part thereof for failing to report to contest staff for competition at the stipulated time.

A corps violating any rule, or part of a rule, for which no specific penalty is herein provided, shall be penalized, for each such violation, not less than 0.1 point nor more than disqualification, at the discretion of the Contest Director.



## AWARDS

<b>High Visual:</b>	Determined by the total score of the Ensemble Visual and the Field Visual caption. In event of a tie, co-winners will be declared.
<b>High Color Guard/ Visual accompaniment:</b>	Determined by the total score of the Color Guard/Visual caption. In event of a tie, co-winners will be declared.
<b>High Percussion:</b>	Determined by the score of the Field Percussion caption. In event of a tie, co-winners will be declared.
<b>High Field Music:</b>	Determined by the score of the Field Music caption. In event of a tie, co-winners will be declared.
<b>High Music:</b>	Determined by the total score of the Ensemble Music, Field Percussion and Field Music captions. In event of a tie, co-winners will be declared.
<b>High Effect:</b>	Determined by the total score of the Music Effect and the Visual Effect caption. In event of a tie, co-winners will be declared.
<b>High Front Ensemble:</b>	Determined by the Field Percussion judge (no score), only DCE Finals.

## OVERVIEW SCORING SYSTEM

Each caption has one judge. Calculations of the sub caption scores are explained in the judging system part of this Manual. The maximum overall score is 100 points. The overview of the scoring system:

<b>Premier Class and Junior Class</b>		
• Field Visual	10	
• Color Guard/visual accompaniment	10	
• Ensemble Visual	10	
• <b>Visual score</b>		<b>30</b>
• Field Percussion	10	
• Field Music	10	
• Ensemble Music	10	
• <b>Music score</b>		<b>30</b>
• Visual Effect	20	
• Music Effect	20	
• <b>Effect score</b>		<b>40</b>
<b>OVERALL SCORE</b>		<b>100</b>

# INSTRUCTOR'S GUIDE

## THE CRITIQUE

The critique is an opportunity for Instructors and Judges to exchange insights relative to the performance of the ensemble. It is most often for the benefit of the instructor, although the exchange of information can be beneficial to the judge as well. The critique belongs to the instructor who should take the lead, ask the questions, and guide the dialogue. Participation at critique is an option. If instructors are comfortable with the judge's evaluation and score, then they have nothing to discuss, and should feel no obligation to participate. The judge will not take offence at the instructor's absence. **Instructors should listen to the audio files before attending the critique.**

## THE PURPOSE BEHIND THE CRITIQUE

- To clarify judge's comments that are confusing or unclear.
- To discuss moments in the show which were unclear, or to which the judge did not respond favorably.
- To offer insights to the judge relative to the instructor's intent. (Where they're heading in the program development. When they plan to implement changes. When they are scheduled to address concerns expressed by the judge).
- To discuss the score relative to the criteria of each score sheet.

## HOW TO PREPARE FOR THE CRITIQUE

Instructors are best prepared if they watch their group's performance from the perspective of the judge. Please bear in mind that this may not be possible at all venues. They have to study and know the scoring system and understand the philosophy behind each sheet. It is mandatory that instructors listen to the audio files of the individuals to whom they will speak at the critique. Use of the critique form to aid in organizing concerns and to expedite the dialogue is highly recommended.

## ATTENDING THE CRITIQUE

- Attendance to critique needs to be confirmed at the help desk by the corps' representative when they arrive at the contest site. If not they may get into critique at the end of the line, if there is time.
- The critique will last 1 hour and will commence 15 minutes after the last corps performance.
- A maximum of 8 staff or corps performers are allowed in critique, but only 3 staff performers per station at one time.
- There will be 3 judging tables: 1 Music, 1 Visual, 1 Effect
  - All tables need to be cleared of any items
  - All tables need enough chairs for judges (and trainees) and 3 staff performers.
- 3 corps enter at a time and they rotate every 5 minutes. After 15 minutes 3 new corps enter. The timing and penalty judge will notify when to wrap up and rotate. A one minute warning will be given at the end of each rotation.
- This plan gives DCE a capacity in critique of 12 corps within the hour.

## CRITIQUE ETIQUETTE

Instructors have to be sensitive to the fact that effective communication will breakdown if either party is in an emotional state. Body language and tone of voice will communicate a great deal.

Instructors will go directly to one of three judge's stations, introduce themselves and their corps's name. The judge should see the score sheet that he or she has made any written comments on; to refresh his/her memory and expedite dialogue. Critiques are short and it is important for instructors to get to their point quickly so that the judges can explain why he or she evaluated the program as they did.

Instructors are asked to avoid:

- Criticism or comparing another group with their performance.
- Use of profanity in their dialogue.
- Attacking the judge's integrity or intelligence.
- Asking the judge to tell them how to write their show.
- Asking the judge to comment on ideas that are not yet in the show.

Deliberate abuse of these methods could be means for suspension of any further critiques for that season.

## CODE OF CONDUCT FOR INSTRUCTORS

Corps' instructional staff are expected to adhere to the same professional code of conduct as DCE judges and staff.

## INQUIRY AND COMPLAINT PROCESS

### **Rationale:**

Undue and unfair pressure is applied to judges through inappropriate behavior places the competitive experience at risk. Examples include, but are not limited to: instructors shouting at judges in public and/or at critique, inappropriate conduct of any instructor while accompanying the corps onto the contest field, unauthorized telephone calls to judges.

### **Scope:**

This process describes how inquiries and complaints can should be addressed to the DCE organization. Inquiries and or complaints in the following areas are in scope for this process:

- the DCE judging system
- the DCE judging philosophy
- the DCE judging manual
- the performance or behaviour of an active or in-training DCE judge

### **Process:**

Any inquiry about the philosophy of the system, question about the manual or performance of a judge should be sent to the DCE Adjudication Manager with a copy to the Director of Education. The director/chairman of the National Organisation involved will be informed.

Inquiries or complaints about DCE judge conduct or performance may also be raised to the DCE Chief Judge at a contest if the incident took place during a DCE-supported event. Please note that this verbal contact must be followed up in writing as described in the paragraph above.

Direct contact between corps staff and judges (e.g. telephone or email) must be requested and authorized through the process described above, and must be explicitly authorized by the DCE Adjudication Manager and or the DCE Director of Education.

**Non-compliance:**

Non-compliance with this process and inappropriate behavior regarding the contact with the DCE Judges can result in the loss of the privilege which has been violated. For example, instructors could be barred from critiques for the season, they could be barred from the contest field or contest venue, or lose the right to use the warm up venue.