

## WGI 2025 Risk

### Risk

*Goal:* Reclaim this conceptually as overall risk encompassing all settings, choices, and contexts. This encompasses programming and compositional options, sound design, emotional elements, and consummate skills and exposure over time for the performers.

#### Verbiage in the manual:

*Always credit the creativity, imagination, and quality of the program concept.*

*Creativity and originality are the cornerstones of the diversity we encourage in this activity. In all classes, but particularly in the World Classes, designers will take the risk of exploring new material. Without it, we would lose an important part of who we are. To encourage designers to take a risk and explore new ideas, we need to reinforce the support we offer for this effort, and part of this reinforcement must come through the judging process.*

*Originality in and of itself is not the sole basis for reward. It must also fulfill all the other components of producing effect. Nonetheless, encouragement for its effort should be acknowledged through verbal recognition.*

*Judges should not disregard these efforts or diminish their value just because they don't fall within the scope of their comfort zone of recognition.*

*Explore the designer's intent and be open to the effort behind the design to support the process on an equal basis with those familiar approaches common to our activity.*

*Concept does not equate to the presence of a theme. Among other things, the concept can often be simply an illustration of the sound, or a premise centered around a spatial treatment.*

*Credit the quality, range and blend of equipment, movement, staging, coordination, musicality, and impact, not only for its own worth, but for how each component is informed by the program concept.*

Risk has sometimes become viewed more narrowly from the lens of physical safety. What if we considered other areas of safety that challenge the performers, designers, and us?

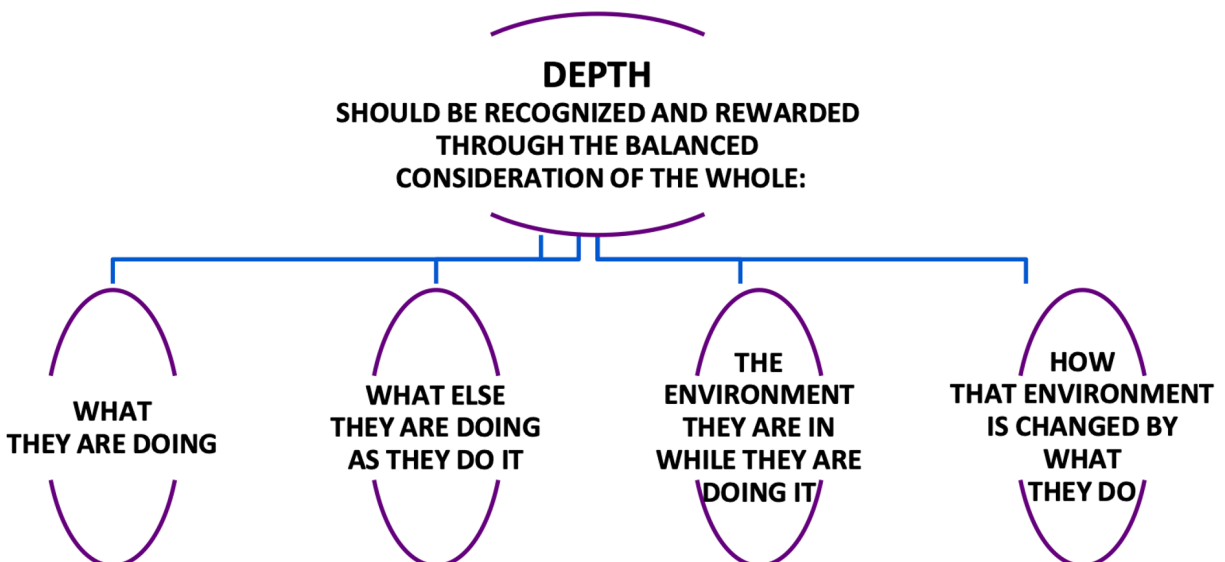
- *Emotional Safety*—Are the performers communicating something that can be perceived as incredibly vulnerable, be it exceptionally personal or difficult to achieve genuineness? Are all performers part of creating a whole journey that requires maturity and common understanding over an extended period of time? Part

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of being able to be emotional requires that other aspects of the training and challenge are well understood.

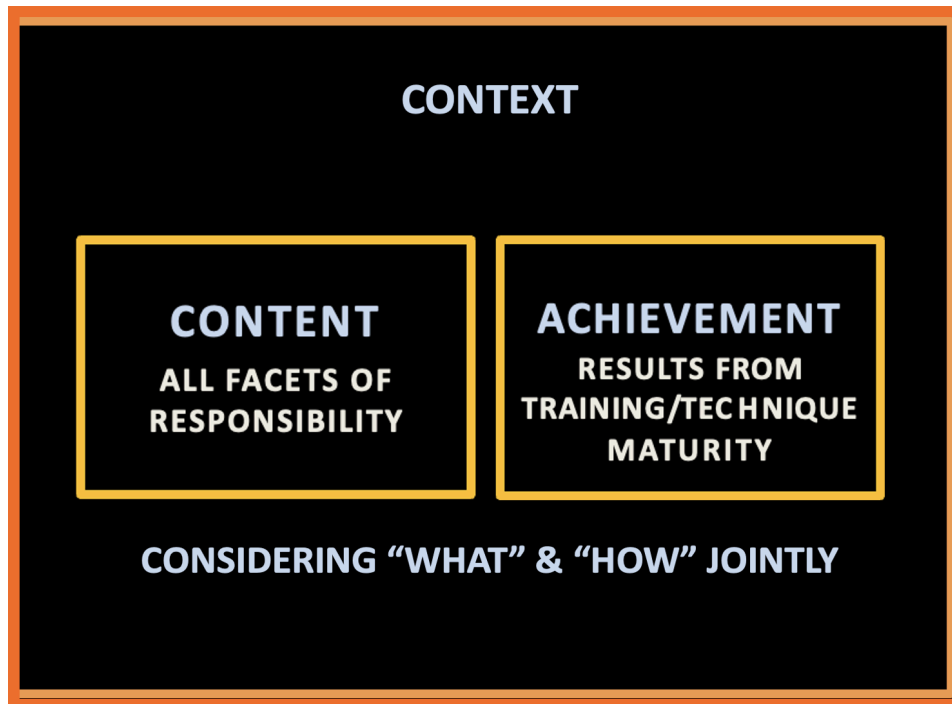
- *Intellectual Safety*—Are the performers tasked with stretching their mental capacity because of the audio environment, the physical environment around them, or the heightened degree of concentration required to execute a programmatic choice (e.g., silent or limited meter phrases with limited visual or aural reference)? Achievement builds on the foundations of training and compatibility allowing the mental and physical attributes to be displayed.
- *Creative Safety*—Has it successfully been done before? How much of a risk was it to take this novel approach and the consistency with which it can be executed in spite of inconsistencies that are bound to occur? (e.g., trying something for the first time is risky and may not be understood). Achievement exists at some level and should be encouraged at the appropriate risk level based upon class standards. When judges are faced with the unexpected, outside of the formula, or something uncomfortable, it is wise to pause and look for the intention of the designer. Come at this with, “I hadn’t thought about it this way, and I am not sure what to say. I encourage your creative exploration and will continue to consider the choice and its impact.” Then apply the points of comparison while encouraging the inventiveness while providing a clear view as to overall achievement in the moment.

The term risk is meant to encapsulate programmatic risk, musical risk, and any contextual risk. It is meant to reward appropriate risk built upon training and awareness of the capabilities of the performers. Recognize and reward the context of the challenges for the performers and consider what has occurred before and after along with during the challenge. Sometimes the risk is about the surrounding elements and their impact on the situation being considered directly.



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Sustained risk will become a differentiator for teams as they progress through the criteria. For consideration: extended phrases with little to no recovery time, variety of settings and challenges over time, mental and physical challenges as well as emotional and stamina considerations as appropriate to the class.



### Verbiage in the manual:

#### DIFFICULTY AND RISK

Risk and difficulty have been added to the Scholastic World sheet to mirror the Independent World sheet. This is intended for us to recognize and reward these considerations of depth when assessing the overall vocabulary and its achievement. We immediately think of “dangerous” skills combining strength and agility as “risk.” However, be reminded that there is a range within both difficulty and risk that includes other considerations of depth commonly exploited by the Independent World Class. (i.e., proximity, endurance, speed, exposure, and so on). Both overt and subtle risks can coexist within the virtuosic class standards for both World Classes.

Factoring the full range of depth will be key ... as these performers' experience has pushed their skill sets into the most extreme of skills. Assessing these skills singly without considering the frequency of skills within phrases and how they are connected, over extended time in challenging environments, would undervalue the accomplishments of these expert performers.

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### Design and Excellence

In measuring "the composing process" within the composition, the judge should recognize the quality of design within the parts.

A composition with a noted deficiency in equipment, movement, or staging, or consideration of audio structure will be at risk, even if it is well composed.

The judge should be aware of when the composition is "presentational" (events done in a fixed position) and, by contrast, when there is the added quality of MOTION in the development and progression of the design.

It is through the comparison aspect, when measuring the composition with other competitors, that this potential deficiency is considered and might influence ranking within the subcaption.

This is not to suggest that the "parts" supersede the art of composing or that the art of composing supersede the parts. The importance lies in the consideration of both as measures of quality.

**ENSEMBLE CONTROL:** The ability of the ensemble to maintain accuracy, clarity, and control with respect to space, time, and line as well as agreements in technique and stylistic approaches. Credit here accuracy & definition of staging -- accuracy & definition of both technical and dynamic equipment and body skills. Understand that the proofs of Ensemble Control are revealed through the tests of exposure. There are numerous ways to demonstrate the simple "group agreements" when the risk of exposure is lessened. When those agreements are tested through the format of the design, we can better acknowledge both the challenge and the achievement of the ensemble. Consider that some settings and environments are more and less forgiving as you assess the achievement of challenges against the fulfillment of the composition.

Compositional Risk has been added to both World Class sheets. Both classes have proven the ability to invent and develop compositional risks and deliver extreme challenges in skills, both overt and subtle, on the virtuosic World Class level.

In Excellence, for all Analysis captions, you will notice Completion of Skills has been added. This is to remind judges and instructors alike that it is the finish of the skill that helps to define the skill itself as well as the achievement associated with the skill. The completion of the skill is inherent to the skill.

**Considering Depth, Environments, and Settings and their impact on Vocabulary and Excellence**

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When considering depth of vocabulary and the skills needed for fulfillment/achievement, we are asked to look at what some consider “intangibles.” The factors placed on the performers that add a layer of consideration through simultaneous responsibilities or challenges of the environment or setting. The archetypal approach to assessing vocabulary through the accounting of skills (“bean-counting”) does not offer the clearest picture of these external considerations. For years, Analysis Judges have been asked to project themselves into the physicality of the performer to better understand the impact of these self-imposed challenges on the vocabulary. In the Independent World Class, we have specified one aspect of depth as a bullet *Difficulty and Risk* to heighten our awareness of these external factors on the total of the vocabulary.