

Color Guard Advisory Board Meeting
May 18-19, 2018
Las Vegas, Nevada
PROPOSALS FOR CONSIDERATION



WORLD CHAMPIONSHIPS

Proposal #1

In an effort to relocate A Class Finals into UD Arena on Friday night, eliminate the separate admission to A Class Finals and reduce the number of finalists in SA from 24 to 20 and IA from 20 to 15.

Submitted by Ron Nankervis, WGI Executive Director

Rationale: With the new four-day championship schedule, it is possible to schedule World Semi-finals and A Class Finals on Friday at UD Arena. This could be accomplished by eliminating the separate admission for A Class Finals and scheduling both events consecutively with no break to clear the arena in between contests. However, due to the requirement that World Class Semi-finals remain at UD Arena passed by this advisory board, there is not enough time in the day to maintain the number of finalists as the current policy dictates.

A sample schedule beginning at 9:00 am Friday would allow for up to 48 World Semi-finalists followed by 25 SA and 15 IA finalists ending around 11:00 pm. This could allow for more audience as well invite World Class participants to view the A Class Finals as in past years. There is more than sufficient evidence that eliminating non-finalist tickets last year did not improve attendance at the A Class Finals. Attendance for A Finals has dropped 42% since moving to Nutter Saturday morning and Open has increased slightly. Eliminating the A Class admission would also mirror what the Percussion division does to accommodate their World Class Semi-finals and A Class Finals.

It is clear that scheduling competing events on Saturday morning does not provide a satisfying experience for the performers, instructors, and parents of the A Class.

Financial Impact: Loss of ticket sales for A Class Finals.

Proposal #2

A class finals should be in the UD arena (or main competition area if the location changes)

Submitted by Sean Wimberly, Florida State Winter Guard

Rationale: With A class moving to Wednesday, Thursday, Friday, A class (being the largest class in WGI) deserves to perform in the UD Arena (or main competition arena). Despite efforts to utilize the Nutter Center, it is not adequate to host finals. Even at the end of scholastic A finals, there was maybe 1/4 of the crowd of the UD arena during world finals. These kids deserve better.

Financial Impact: More people will want to attend finals in the UD arena and thus more funds will come from attendance.

Proposal #3

Rotate the performance venues for A and Open Class prelims at World Championships.

Submitted by Marcus Lewis, Black Diamond Independent

Rationale: Since 2013 Independent A class prelims have been held in the Dayton Convention Center while other classes have had much nicer performance spaces for their preliminary rounds. Rotating which classes will appear at DCC guarantees that multi-year vets of an organization will get to experience a WGI prelims performance that isn't exclusively the convention center. All units pay the same amount to enter World Championships so all units should have equal access to the nicer venues.

Financial Impact: Minimal

Proposal #4

Add a Quarterfinals round to Scholastic A, and limit the finalist to 20.

Submitted by Marcus Lewis, La Salle HS

Rationale: With Scholastic A prelims starting on Wednesday add a quarterfinals round based on the following:

- Wednesday 140 units appearing at 2 sites. The top 35 from each site will advance to quarterfinals.
- Thursday 70 units appearing at the same site. The top 35 advance to semi-finals.
- Friday morning 35 units appearing in semi-finals. The top 20 will advance to finals.
- Friday evening, Scholastic A finals will be held.

By adding a quarterfinals round, we are giving the students one more performance opportunity, yet we are also able to give the judges a chance to more accurately rank/rate the teams during the later rounds because of the reduced number of units advancing from semi-finals to finals.

Financial Impact: Additional judges would be needed.

Proposal #5

Use the highest score earned during a regional contest weekend for World Championships the seeding score.

Submitted by Marcus Lewis, La Salle HS

Rationale: As the guards progress through a regional competition weekend the numbers can fluctuate due to contest dynamics. A guard that makes finals can have a lower championships seeding score than a guard that didn't make finals. Using the highest score earned would eliminate this issue.

Financial Impact: None

Proposal #6

For seeding purposes at World Championships, WGI will use the highest number a guard receives at a WGI Regional.

Submitted by Randy Nelson, Fleming Island HS

Rationale: At some of the larger Regionals, guards that qualify for finals end up with a lower score than guards that do not qualify for finals because the numbers often start lower in finals. In simple terms, a guard that qualifies for finals at a WGI Regional should not end the weekend with a lower seeding score than a guard that does not qualify for finals. Since the rounds are no longer mathematically equal, it has an impact on what round a guard is assigned. It can also impact the part of the draw they are in, once assigned to a round (top 6/bottom 6). Numerous examples are available to verify the problem by checking scores from this past season between prelims and finals regarding finalist/non-finalists.

Financial Impact: none

Proposal #7

Change World Class Prelims Format to a single contest with units ranked from the regional season per current policy, into 6 equal groupings with highest ranked units performing in last grouping.

Prelim Format:

Units Ranked 30-26 (Random Order)
Units ranked 25-21 (Random Order)
Units Ranked 20-16 (Random Order)
Units Ranked 15-11 (Random Order)
Units Ranked 10-6 (Random Order)
Units Ranked 5-1 (Random Order)

Submitted by Michael Lentz, Onyx

Rationale: Like units performing closer together for comparison. Currently a unit could perform 3-5 hours before or after their direct competitor(s).

Financial Impact: \$0

Proposal #8

Change the current system for ties in the seeding process for World Championships. Instead of placing tied units in the same round, the tie should be broken by a simple draw, or other random method. The winner of this draw will be placed in the later round. This would apply to all ties regardless of how many units achieve the same seeding score.

Submitted by Andy Snow, Lowndes HS

Rationale: The rationale behind a seeding system in tournament play is to have each round evenly weighted with teams of higher and lower achievement. In the current system, units whose seeding scores are tied are placed in the same round. This causes an unfair stacking of higher ranked teams in a round. For example, in Scholastic Open this year, there was a three-way seeding tie for 9th place. All three of these teams were placed in the same round creating a higher distribution of stronger teams in that round. This is contrary to the thought process behind tournament play.

Financial Impact: There will be no financial impact created by changing this process.

Proposal #9

At UD Arena World Championships-- When you have oversized props that do not fit out the regular exit. Could we have a more streamlined process for requesting access back out of the tunnel? Current procedure is to hunt down the contest administrator at the show site and tell them the day of the show. Could we have some sort of form to fill out going into World Championship week and the CA collects all of those requests prior to the contest.

Submitted by Rosie Queen, Carmel H.S.

Rationale: It is difficult to find the CA, figure out who the CA is, and speak to them at the actual World Championships contest. There are a lot of other things going on at that time and seems like we could take care of this logistic pre-contest.

Financial Impact: NONE

REGIONALS

Proposal #10

Eliminate non-finalist backside seating ticket prices at WGI Regional events.

Submitted by Brian Dutton, Bentonville HS

Rationale: Some regional events charge non-finalist performers more money after they have already gained access into the contest merely because they didn't achieve a finalist status. Their organization has paid the contest entry fee which should grant access for all-day/weekend depending on the event. Every performer should be allowed to have access to finals at regional events on the back-side seating area so as not to take seats away from paying spectators.

Financial Impact: Financial gain of more bodies in the arena utilizing the concession stand and expo area to grow revenue for the site. Loss of non-finalist ticket sales.

ADJUDICATION

Proposal #11

Re-position the Design Analysis Judge(s) to sit in the highest position, above the GE judges.

Submitted by Michael Lentz, Onyx

Rationale: Design Analysis requires a bird's eye view of the entire space and rewards excellence of the composition while General Effect Judges are rewarding performance effect 50% of the time. Positioning General Effect judges closer to the performers may increase readability of performance effectiveness without diminishing the quality of character and give the Design Analysis Judge the best seat to view the entire composition.

Financial Impact: \$0

Proposal #12

Eliminate all captions in World Class. Instead, A panel of 5 judges will judge the total program and all of its parts, each judge with 20 points x 5 Judges to equal a maximum of 100 points. Judges would be placed mid/high in the stands in staggered but similar positions. Each judge using the same score sheet with 10 points (what) and 10 points (how).

Discussion Points/Criteria

What is the what? EVERYTHING a group is presenting (10 Points)

What is the how? How EVERYTHING is being done/delivered (10 Points)

What(10) + How(10) = Achievement(20)

Submitted by Michael Lentz, Onyx

Rationale: Caption specialists suggested by current system may be limiting pool of judges while creativity and innovation of units is expanding beyond separation by caption focused judging.

Financial Impact: \$ Unknown

Could eliminate the need for double panels, Caption Managers, reallocate judge training funding and increase pool of judges. More flexibility for CJ to schedule panels.

Proposal #13

Change movement and equipment to count 30% each of the score and design and GE to count 20% each for A class.

Submitted by Sean Wimberly, Florida State Winter Guard

Rationale: The basis of the lower classes are supposed to build the foundation of movement and equipment. Having more emphasis on the technical aspects will in theory create stronger technical performers as they advance to the higher classes.

Financial Impact: None

CLASSIFICATION

Proposal #14

Eliminate Post Season Promotions (All Classes) Retroactive to 2018 Season

Submitted by Michael Lentz, Onyx

Rationale: Next season has nothing to do with this season. Review committee is already in place to reclassify units in wrong class (up or down) during current season. Much time at each meeting each season is spent on promotion policy.

Financial Impact: \$0

POLICIES & PROCEDURES

Proposal #15

2.4 DEFINITION OF ADVISORY BOARD

Primary Advisory Board members are those color guards or percussion ensembles that have been Advisory Board members for three consecutive years. Upon a group's third consecutive year, designated representatives of Primary Advisory Board members are eligible for election to the Board of Directors. For color guards and percussion ensembles from outside North America, Primary Advisory Board status is conferred as of the third occasion on which the ensemble achieves membership on the Advisory Board, not considering years in which the ensemble did not enter World Class Championships.

Should a Primary Advisory Board Member fail to achieve Advisory Board status in subsequent years, Primary status is regained if the color guard or percussion ensemble returns to the Advisory Board and has not taken more than one year off from active competition in World Class. For color guards and percussion ensembles from outside North America, the ensemble would again be considered a Primary Advisory Board member if it achieves finalist status within its next three entries in World Class Championships, regardless of years in which it did not enter the competition.

Submitted by Ruth Ann Medworth, Northview

Rationale: If a Primary Advisory Board Member fails to make finals and has continued to participate in the World Class, their knowledge and experiences are still beneficial to WGI. If the unit returns to a finals position, they should also return to their Primary status. This could enable more individuals to be available to run for the Board of Directors and continue to support WGI through the experiences and time they have participated in the World Class

Financial Impact: This would effect the definition of the Advisory Board as stated in the WGI By-Laws and would have no financial impact.

Proposal #16

Eliminate the Expense Reimbursement Credits for the Color Guard Division over 4 years.

Submitted by Michael Gaines, Aimachi Color Guard

Rationale: This program has been in place for decades now. It has long since moved away from its original intent to help with travel expenses for groups further away from Championships. These resources could be used to benefit ALL groups in a more global way.

Considering this program has been in place for many years, however, we should not pull the carpet out from under our world class groups, some of whom have supported WGI for decades, in one year. This proposal would eliminate the credits over a 4-year period.

Currently, the (ERCs) are based upon the net surplus for the fiscal year- not exceeding 17% of World Class ticket sales of the world championships (color guard participant ticket sales are not added into the formula). One way to do this would be:

2019: "not to exceed 12.75%
2020: "not to exceed 8.5%
2021: "not to exceed 4.25%
2022: no expense reimbursement credits distributed

Financial Impact: WGI will have more resources to ensure that young people from all groups, and all over the world, can achieve the extraordinary through performance and competition.

Proposal #17

All/any proposals passed/approved by vote, by CGAB must remain in place for a minimum of 2 years.

Submitted by Michael Lentz, Onyx

Rationale: Should the CGAB feel a proposal has enough merit to be passed we should give the proposal time to work. Proposals often need more than one season to prove their value or need for edit or replacement.

Financial Impact: Exact unknown. Savings of time.

Proposal #18

Create a method in which the black WGI tarp can be user friendly for any group that does not bring their own floor covering with them. This proposal would be for championships, though my hope is that we can discuss ways in which this can be done at regionals, as well.

Submitted by Michael Gaines, Aimachi Color Guard

Rationale: Some groups find the expense of purchasing a tarp, painting or printing a design, and transporting a floor covering to WGI Championships to be cost prohibitive. I have experience designing shows that do not utilize a floor covering. Those experiences of estimating where the WGI seams would be in order to help the performers know their spots on the WGI floor gave me the idea for this proposal. We should standardize the way the WGI tarp is put down, so that the seams are able to be used and relied upon for consistent measurements. In addition, develop a grid that could be small black pieces of tape, or perhaps printed, in a manner similar to how Japanese drum corps mark their performance area. The horizontal seams and the grid markings would allow groups who choose not to use a tarp to be able to rehearse in a way that allows their performers to be as comfortable with their spots as groups who have them.

I don't believe the small black markings would be any more apparent to the audience than the tape we see on color guard floors now. Probably much less so as it would be black on black.

This information could be diagrammed, published, and sent to all performing groups at the beginning of the season. This would allow groups who are on a tight budget to avoid the feeling that they MUST purchase a tarp for their young performers. And those performers would have the peace of mind to know that they are rehearsing on a grid that will be exactly the same as the one at Championships.

***I realize that we would need to discuss how this would or would not apply to regionals, and how many regionals have black tarps, etc.

Financial Impact: none unless there was a desire to have a grid printed on the WGI tarp the next time we purchase a new one.

Proposal #19

Pageantry Resumes for all WGI Color Guard Judges will be published on Directors page of WGI website for units to review. Bios will be released in conjunction with the release of judging assignments each year.

Submitted by Michael Lentz, Onyx

Rationale: This information will help units get to know the backgrounds and experience of the judging community. This is not a new idea as most band, guard, corps events already provide judge bios to competing units and often to the public. The focus of each biography would be the judges pageantry/relevant experience/expertise.

Financial Impact: \$0

Proposal #20

Get rid of CD's as a source of playing music at the show sites. Use .mp3 , iPhone, iPod, etc...

Submitted by Rosie Queen, Carmel H.S.

Rationale: Now that we have the online music file system in place and the use of iPhone and iPods so common, it seems like we could get rid of the more archaic CD playing as a music source. When I attended WGI this year--the sound guys in the booth told me they wished that they didn't have to deal with CD's and not many groups use this method anymore.

Financial Impact: NONE

Proposal #21

Each performance venue needs a double door pathway through the ENTIRE FLOW of the contest.

Submitted by Rosie Queen, Carmel H.S.

Rationale: Last year we had passed the proposal to make sure there is a double door entrance in and out of the gym. We need to expand that wording to include the entire pathway thru the flow of the contest. From entering the building to loading back up after the performance.

Financial Impact: NONE

Proposal #22

Add a specific unloading time to the logistical schedule at all events.

Submitted by Vicky Wielosinski, Legacy Performing Arts

Rationale: A specific unloading time frame would help reduce conflict, confusion, and congestion at venue unloading areas. Often, venue volunteers have been given specific guidelines as to when to let groups unload, but

those same guidelines have not been communicated to the units. This can be especially frustrating for those units who do not have extra support crews to do the unloading/loading for them. Having a specific time allotted when the schedule is released would allow directors to adjust their unit's pre-performance routine adequately. My recommendation is that a specific unloading time is set to be as early as possible, dictated by what indoor storage space allows, but no less than 1 hour prior to Body Warm Up. This should allow those units without dedicated parent/crew help enough time to unload & set-up any necessary props, move them to staging, and to still be able to be adequately prepared to enter warm up.

Financial Impact: None.

[Proposal #23](#)

All warm ups shall be timed using a stop watch or similar count-down type device. A wall clock, wrist watch, cell phone, etc. shall not be used alone. So long as the unit arrives at the first (body) warm up area at, or prior to, their scheduled time, the warm-up time shall begin upon the first performing member entering into the warm up area, and end upon the last performing member exiting the warm up area. Units arriving late to their first (body) warm up area will forfeit any time missed due to their tardiness.

Submitted by Vicky Wielosinski, Legacy Performing Arts

Rationale: Using the time a warm-up is scheduled to begin and end on a wall clock, cell phone, or watch, allows too much room for error. This can/does cause groups to be shorted on the amount of time they are given to warm up. There are any number of reasons why errors may happen: the unit in the warm up area prior to yours leaves late, the volunteer running the area does not manage time precisely, a unit is held up in transit due to congestion in a hallway, an injury or spill needs to be attended to, etc. In instances where body and equipment warm up are in separate locations, there is also the variable that the volunteer's time pieces may not be synced adequately, which could cause a group to appear to be early/late to their next warm up area. Using a stop-watch, or similar count down type device, would help reduce that room for error, and ensure that each unit is getting the appropriate amount of warm-up time.

Financial Impact: Minimal to none. The purchasing of stop watches for show site volunteers to use in each warm up area. This could also be made the responsibility of the show host to supply.

[Proposal #24](#)

Make Order of Performance for WGI Prelims a Live Draw

Submitted by Michael Lentz, Onyx

Rationale: A live draw may create excitement and technology certainly now allows for this process to be live.

Financial Impact: \$0

[RULES](#)

[Proposal #25](#)

Eliminate age restrictions (AKA: the age-out rule) for all independent guards.

Submitted by Raymond Holland, ATX Winterguard

Rationale: Classifications for independent programs have been consistently based on skill levels of designers and performers. Age has no bearing on experience level for performers in many areas of the country (and around the world) and should not be a determining factor in what independent class program a person can perform in. Concerns about "gaming the system" can easily be reduced or eliminated by careful evaluation and reclassification of programs that are exceeding the expectations of the classification sheets on which they compete.

Each individual organization will still be able to determine the age-range of performers they will allow, as has been done by many world guards.

Financial Impact: Could potentially increase the number of groups/organizations attending regionals and world championships, having a net positive financial impact on WGI.

It could also potentially benefit independent programs by encouraging performers who are more financially stable to perform, thus increasing the stability of those programs over time, and/or encourage an increase in the number of independent programs.

[Proposal #26](#)

My proposal is that the age of spinning an independent A/ independent open group be increased to 25.

Submitted by Jessica Goater, incipient independent

Rationale: I know many people who stopped doing colorguard after 22 because they could no longer spin independent. It would keep more people involved in the WGI world if the age out was risen.

Financial Impact: Financially it would increase because there would be more people joining teams and more people attending WGI events.

[Proposal #27](#)

Raise the age limit to 24 for Independent A, 25 for Independent Open, and No limit for World

Submitted by Sean Wimberly, Florida State Winter Guard

Rationale: While I do believe there should be no age limit for any independent classes since international groups do not have to follow the restriction, I believe this would be a fair compromise. Kids usually finish college around 23-24. Raising the age limit would allow those students to continue throughout their scholastic career. Also, just because someone is older does not mean they can handle world class. I do not think it stems from lack of training rather maybe a lack of exposure depending on the performer's geographic location.

Financial Impact: This would allow more kids to be eligible to participate in the lower classes and continue to grow the activity. Not everyone who are only eligible to march world class will march potentially due to lack of skill, confidence, experience, or location. This would make the activity more inclusive.

[Proposal #28](#)

The max age of participation in Ideoendent Open should be raised to 25

Submitted by Teresa Barr, All Independent Open

Rationale: This would allow programs to stay alive longer and allow performers to stay in the activity longer. Many world class groups are inaccessible because of cost, distance to travel or both.

Financial Impact: Programs know that in order for members to come back they must pay their dues as well as helping fundraise for the entire ensemble. Having older members there to help encourage younger ones to get involved will help colorguards bring in more funds so that they may be used to create more elaborate shows in the future and be able to better compensate the instructors for the time they dedicate to the activity.

[Proposal #29](#)

Raise Independent open class age limit to 25.

Submitted by Tyler Shives, Gateway Regional High School

Rationale: This past year, a friend was unable to continue marching color guard due to aging out of open class. The closest world guard was financially impossible to drive to within her financial restrictions. (paying for college, but still wanting to march)

Financial Impact: No financial impact at all, just increasing the pool of membership for those who don't have transportation, training, or money to march at a world class organization, but have aged out of open class.

[Proposal #30](#)

Raise the age limit for the Independent Open Class from 23 to 25 years of age.

Submitted by Michael Peterson, Pittsburgh Performance Project

Rationale: Changing the age limit for the Open class makes winterguard more accessible to performers for a little while longer before pushing them to the World Class or even worse, into an early retirement. Many performers take a few years to hone their skills. And with the World Class being the pinnacle of the activity, the technical, time, and financial demands are a lot many performers are not ready for. Competing with performers who don't have to age out, who have 5+ years experience and with performers who have been with a World Guard previously for 1 of 40 spots makes it very daunting for someone who has maybe 1-2 years of Open Class experience. And while the Ind World Class is definitely thriving, in most areas it could mean a 3-5 hour drive to the closest competitive World Guard for most young performers. And again, that's IF they get a spot.

This will also benefit organizations who don't have the luxury of having performers from all over the country auditioning for a spot like the World Class guards. Many programs go back and forth from A Class to Open Class to almost going inactive due to lack of numbers. If the age limit is raised to 25 for now, it will give many groups that are not from heavily populated colorguard areas the opportunity to stay active and ultimately give performers that opportunity to stay involved in the activity for as long as they would like to.

If there is any worry that raising the age limit will give certain groups an unfair competitive advantage, it should be made clear that age does not determine a performer nor a groups talent level. There are World Guards whose average age is 24-25 who got beat by guards whose average age is 20-21. And we should trust that WGI and judges

will do their due diligence at regionals to notice groups who might be achieving at a higher level for the class and promote them to the next class, as has been done in the past.

Financial Impact: \$0

Proposal #31

Allow scholastic color guards the ability to co-op with other school districts who currently do not have their own winter programs and remain in scholastic class. (This would likely amend the current Eligibility Rule 1.2.1: schools within the same district that do not have a winter program to schools outside the district as well)

Submitted by Bill Sucha, Irondale HS

Rationale: Currently, the only option high school color guards have, who draw students from two or more school districts, are the Independent classes. High school age students competing against college age students does not align with High School Scholastic philosophies. From a high school administration standpoint, this is a hard sell.

In order to maintain a viable winter program that is currently in jeopardy due to constraints from enrollment size, funding, and/or demographic/socio-economic status in the student population is an ever growing issue especially in our increasingly diverse populations. Providing this flexibility for these more challenged regions of the country, while keeping them in their scholastic classification, can spur greater success through more student participation.

In Minnesota, and in many parts of the country, large school districts or individually large population schools are not the norm. In order to keep various programs alive and equitable for student participation, the Minnesota State High School League allows different school districts to co-op sports teams. These co-ops are not only occurring with rural districts, but inner-city and suburbans districts as well. Girl's Hockey, Gymnastics, and Wrestling are some of the sports school districts are partnering with to combine resources. These co-ops have increased student participation and have kept the quality of the program vibrant. These teams remain in the same classification of competition they were in before their partnering.

Is there a way WGI can consider a format similar to what MN is doing to better align itself with current educational philosophies of equity, inclusion, and accessibility in student participation while maintaining the high school classification?

Financial Impact: I see no financial impact to WGI.

Proposal #32

Strike eligibility rule 1.5 "Color guards 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."

Submitted by Jonathan Lischak, Ada High School

Rationale: Many circuits have begun implementing new classifications between Regional A and A that utilize WGI scoring systems. This rule has the effect of requiring groups that compete locally in a class lower than Scholastic/Independent A to compete in Scholastic/Independent A at WGI events and eliminates any flexibility between the unit and WGI in deciding if this is the best decision for that unit at a WGI event.

There is no need for this rule. Both WGI and local circuits have the ability to promote misclassified units. Should a unit be competing at WGI in lower class than a local circuit, and WGI deem that unit misclassified at WGI, they may be promoted under other rules.

Financial Impact: None.

[Proposal #33](#)

Modify rule 5.1 to reduce the Interval time by 1 minute for all A, Open, and World class color guards (not regional A)

Submitted by Dale Powers, WGI Director of Color Guard

Rationale: There are a number of reason I am submitting this proposal. This is NOT to add more units to WGI shows.

- 1) I have statistics from the past two years that show many more units than not do not even use the last minute of their current interval time.
- 2) This will allow us to start regionals later NOT add units. A class units currently are rehearsing at 4:30-5am in order to check in 90 minutes before events creating an inhumane schedule. Thi also impacts the staff who work every minute of each event, often on 5-6 hours sleep.
- 3) Currently judges are at their worst when they start judging Open and World finals based on fatigue. This hour will allow judges, who more often than not arrive after 11pm for events, a one hour later start time and still not hurt the event partners by reducing the number of units.
- 4) This reduction in time will allow us more flexibility in how we schedule events at championships. This will give us more flexibility in who goes to what facilities AND, will allow us to go from 5 facilities to 4 at championships on Thursday saving WGI as much as \$20,000.00.

Financial Impact: Potential savings to WGI

[Proposal #34](#)

Eliminate Minimum & Maximum Performance Time for World Class

Submitted by Michael Lentz, Onyx

Rationale: Allow World Class units to use their 10-minute block as they choose. 10 Minutes door to door.

Example: Performance time is 8pm. Unit enters arena at 8pm and unit has crossed timeline by 8:10pm and is actively exiting.

Financial Impact: \$0

[Proposal #35](#)

Eliminate Minimum Required Equipment Time All Classes

Submitted by Michael Lentz, Onyx

Rationale: There is no minimum required time for movement, dance, staging, drill etc...

Allows for designers to make their own choices. Currently, the amount of time a unit has legal equipment is being defined by the T&P judge sometimes without considerations for current methods vs "in hand ready for use"

Financial Impact: \$0