

**Percussion Advisory Board Meeting
May 18-19, 2018
Las Vegas, Nevada
PROPOSALS FOR CONSIDERATION**



WORLD CHAMPIONSHIPS

Proposal #1

Create a ranking system that will use WGI regional scores to determine the performance order for WGI World Championship Prelims. The lowest ranking score will perform first and then the other scores will perform in order until the highest ranking score performs last. Ranking scores will be determined by the regional score plus 1.5 points for every week after that regional until the last weekend of regionals.

Submitted by Derrick Shannon, Plainfield HS PSA. Plainfield HS PSCO, Legacy World, Legacy Open

Rationale: This performance order would allow judges an easier opportunity to compare similar groups more directly. This would also increase the likelihood that the decisions for which groups move on out of prelims is more confident in the judge's mind since they would not have to think back 20+ groups to remember if a group they just saw compares to another group at the beginning of the show.

Financial Impact: None

Proposal #2

When the same panel of judges adjudicates the entirety of a class, regardless of the number of rounds, the following rounds performance order will solely be based on the overall scores. For example, the top twenty scores move on to semi finals and perform in reverse order from 20 to 1 regardless of the round they competed in during prelims.

Submitted by Noah Bellamy, Infinity Percussion

Rationale: There are a number of examples where a group that scored higher than another group ended up performing before the group with the lower score in the next round. This is particularly troublesome when a break is involved. Groups that should perform after a break based on a score but end up performing before the break because of the current format end up being at a disadvantage. I understand why this rule was put into place, but when we have the same panel judging two rounds, the current format creates more issues than it solves and sets up situations where groups have a competitive advantage that is not necessarily deserved.

Financial Impact: Zero

Proposal #3

An equal number of groups from all rounds in a respective class at World Championship prelims will move on to semi-finals and wild card terminology will be eliminated.

Submitted by Derrick Shannon, Plainfield HS PSA. Plainfield HS PSCO, Legacy World, Legacy Open

Rationale: The most important thing coming out of prelims is to make sure that the groups that should be

performing the next day in the judge's minds move on. It seems backwards to focus on the top placements and then leave the other placements to chance with a wildcard score. Generally, I feel as if scores in later rounds tend to be higher when the same panel is judging those respective rounds. This would divide "one large show" for a class into "smaller shows" which will allow judges to make more confident decisions about which groups move on to the next day. They would not have to think back 20+ groups to compute whether or not a group they just judged compares to another from an hour or two ago. This lessens the time between groups they have to think about to compare and makes it clear cut for them who they think the groups that should move on are.

Financial Impact: None

Proposal #4

At World Championship semi-finals and finals competitions units will perform in ascending score order regardless of placement in previous round. This proposal would not affect the number of units per round that advance (top number of groups plus wildcards).

Submitted by Paul Weber, Irondale HS

Rationale: The judges in prelims and semi-finals are already tasked with maintaining the integrity of their numbers between rounds for the purpose of placing and advancing the wildcard groups. The current system gives more weight to the seeding of groups into prelims rounds (based on input of various individuals seeing groups weeks apart at different competitions in different venues) than it does to the event's judging panel (seeing the groups in the same venue on the same day).

Financial Impact: None

Proposal #5

Have Scholastic open semi-finals at the arena in which finals is taking place. If possible, each group should have semis and finals at the same arena.

Submitted by Chris Thatcher, Old Bridge High School

Rationale: Students should have the opportunity to have finals be their best show. At minimum, should feel good about their final performance. It takes a show to get used to your performance environment. Whether it's scaling a large hill, listening environment, performance projection, etc.. Not to mention the sound engineer frantically mixing so the room is filled properly. Any help facilitating the students to feel their best for their final performance should be paramount.

Financial Impact: None.

Proposal #6

Percussion Scholastic Concerts events to be held in an auditorium or concert hall during WGI Finals

Submitted by Brian Villane, RPT percussion

Rationale: The concert class is designed for ensembles to express a high level of traditional "concert" performances. These ensembles preform at a standstill, utilizing instruments formally found in a classical percussion performance, so to request these groups to perform on the same stage as the marching class

ensembles is to devalue the purpose of having a concert class. A concert class performance would be better suited in a concert hall or auditorium; this will allow the ensembles to execute their programs at the highest level.

Financial Impact: If concert class finals at WGI were relocated to a High school auditorium it would have minimal to no financial impact. If finals were to be relocated to a legitimate concert hall, the facility rental cost would increase, but offer the best option for venue.

Proposal #7

Black tarps will cover the ENTIRE competitive floor.

Submitted by Ivan Fees & Amanda Montemayor, Dakota Ridge HS

Rationale: The provided black tarp at Northmont HS for Concert Class Prelims did not cover the entire competitive floor, as was stated specifically in the Site Information Packet provided that it would.

The contest performance area at Northmont HS is 72'x106', the minimum for ALL sites is 60'x90', but the black tarp provided was 42'x73'. This was a violation of Rule 2.5 for not fitting the competition area, as well as identifying the space for units as defined in Rules 2.1-2.2, or displaying the full boundary length as defined by Rule 2.4.

This small floor and the space around it did not set up the performers or staffs for Concert Class Prelims to clearly see the safety boundaries just as it would, and did, at every other site for World Championships and Regional events. This was also not enough structure, especially for new units coming to the World Championships. Approximately 10 Concert units, which was 38% of this event, came to this year's World Championships for the very first time.

It is not a matter of whether these units would utilize the entire space, it is a matter of following site specifications consistently from the site to site and allowing these performers, regardless of Class, the same opportunities for a contest performance area and setup routine as every other ensemble, at any site. The one place that should definitely be the same at every show, is the contest performance area.

A site exclusively used for Concert classes should not differ from the specifications offered to all units at every other site.

Financial Impact: If a 5th 70'x100' floor is not already in inventory, then the purchase of another floor. No financial impact if a new 70'x100' floor is donated or provided by a sponsoring company, or contest host.

Proposal #8

All World Championships sites must provide complete ensemble logistics, including designated lot zones and unit lot assignments; including, and especially, new host sites.

Submitted by Ivan Fees & Amanda Montemayor, Dakota Ridge HS

Rationale: Logistics for Concert Class Prelims at Northmont HS did not provide the same structure as every other site used for the World Championships, and only offered Concert units a 'free for all' environment for 26 units in their first visit there.

This event and site logistics did not provide enough structure to coordinate truck parking for all units - an additional lot unmarked in the Site Information Packet had to be used. It did not present equal equipment loading

space for all units in conjunction with prior events at the host-school, and the 'free for all' warmup lot did not provide equal opportunity in warmup situations for all units.

The lack of logistics provided also did not provide enough structure for new units to the World Championships. Approximately 10 Concert units, which was 38% of this event, came to this year's World Championships for the very first time. A site exclusively used for Concert classes should not differ from the specifications offered to all units at every other site.

In comparison, newly utilized Hobart Arena's site logistics included the same 12 designated lot zones and assignments as UD, Nutter, and BB&T.

Financial Impact: None.

Proposal #9

Any site hosting night-time competition must ensure adequate lighting in each lot used for performer warmups, as well as equipment loading. If a site host/Contest Administrator utilizes a lot for warmup, or equipment loading, that does not have permanent lighting fixtures, the host must rent lighting adequate to illuminate the entire lot.

Submitted by Ivan Fees & Amanda Montemayor, Dakota Ridge HS

Rationale: At the World Championships Concert Class Prelims, the host Northmont HS utilized a newly-paved marching band practice field blacktop lot as the warmup lot. This lot contained no permanent lighting, which did not ensure the safety of all performers or their equipment. The site walk through video clearly shows there is no lighting within this designated lot. Every other lot at this facility had permanent lighting and should have been chosen for the performers, with this being a spectator parking lot.

A site exclusively used for Concert classes should also not differ from the specifications of every other site used.

Financial Impact: Host expense for renting multiple tow-behind industrial lighting.

Proposal #10

Adjust Policy 5.102 Percussion (and page 60 of the current Rulebook) from:

“Concert World Class will advance 75% of class to Finals up to a maximum of twelve (12) percussion ensembles. Concert Open and A Classes will advance 50% of the class to Finals up to a maximum of twelve (12) percussion ensembles.”

To:

“Concert World Class will advance 100% of the class to Finals, Concert Open will advance 75% of the class to Finals, and Concert A Class will advance 50% of the class to Finals; up to a maximum of twelve (12) percussion ensembles. In cases where applying the finalist percentages would eliminate only one (1) percussion ensemble, all would advance to Finals. The percentage is also rounded to the nearest whole number when determining number of finalists.”

Submitted by Ivan Fees & Amanda Montemayor, Dakota Ridge HS

Rationale: Recent support for the growth of Concert classes included not following this policy as written in an effort to include 4 additional units to Concert Finals. This just seeks an official written change to note 50% of A, 75% of Open, and 100% of World, as was done for the 2018 Finals.

With the new Concert A class, and fluctuating lower attendance in Concert World, the policy on Concert Finals should also include the WGI Regional note to officially prevent leaving out 1 unit if the circumstance arises. Concert World has allowed 100% for several years for this reason, following this note.

Financial Impact: None, the 2018 Concert Class Finals schedule utilized a 50% of A, 75% of Open, and 100% of World model.

ADJUDICATION

Proposal #11

Update the current Visual sheet to the following:

Composition

***Orchestration (Horizontal & Vertical)**

-Elements of Design

-Principles of Design

-Motion & Movement

***Interpretation of the Audio**

*Clarity of Intent

*Simultaneous Responsibilities

Performance Quality

*Accuracy & Recovery

*Movement

*Uniformity

*Presence

Submitted by Percussion Steering Committee (Ron Hardin, John Mapes, Caleb Rothe, and Kevin Shah)

Rationale: The Visual sheet is in need of an update to modernize some of the terminology, remove effect-oriented concepts that are now adjudicated within the Effect-Visual caption, and streamline some of the considerations. If this proposal is passed, the Steering Committee would be tasked with finalizing the details of the sheet.

Financial Impact: Outdated videos, placemats, and supporting documents would need to be replaced to make reference to the new sheet and its terms. WGI and local circuits would need to invest in training on the new sheet for adjudicators, instructors, and designers.

Proposal #12

If the new Visual sheet is adopted, modify the Music sheet to read “Orchestration (Horizontal & Vertical)”.

Submitted by Percussion Steering Committee (Ron Hardin, John Mapes, Caleb Rothe, and Kevin Shah)

Rationale: This would allow the concept of “Orchestration” to read the same within both analytical captions, specifically referencing horizontal and vertical construction on both sheets.

Financial Impact: None

Proposal #13

Relocate the Music caption judges to a higher vantage point. The two new judging positions to be considered are:

- 1. Same location as the Effect Music judges.**
- 2. Slightly below the Effect Music judges**

Submitted by: Rob Ferguson (Matrix/ Norton HS), Matt Filosa (Music City Mystique), Thomas Sparling (Matrix Open), Donnie Ross (Cap City), Alan Barone (Victor J Andrew HS), Matt Hahn (Lebanon HS/ FIU)

Rationale: With the changes in the activity over the past few years to larger, more holistic productions, we feel that the music judges must begin to account for how the show is soundtracked and how the orchestration contributes within the bigger picture. By relocating the music judges to a higher vantage point, they have a greater ability to sample the full musical package and not just sample segmentally. With the increase in variety of front ensemble setups, the higher vantage point will allow them to accurately sample the acoustic and electronic instruments within the intended mix/balance of the group. Lastly, by repositioning the music judges, we promote a more a more holistic evaluation of the musical package. This allows the music judge to more easily evaluate the depth of orchestration across all aspects of the sheet for each ensemble, regardless of the environment they choose to create with instrument placement within the chosen aesthetic.

Financial Impact: None.

Proposal #14

The line of CREATIVITY be removed from the music and visual effect sheets. The line could be replaced with "The effective use of difficulty and risk as it relates to the horizontal arc of the show." I understand the word risk is a dangerous word to use so I would love to open up a discussion on what can be used in its place.

Submitted by Noah Bellamy, Infinity Percussion

Rationale: What one person deems as creative another person can think is trite and seen before. The idea of adjudicating creativity allows for a great deal of opinion to be brought in to the equation on the part of the judging community. In designers attempts to fulfill this portion of the effect sheets, more risks are being taken. The idea of creativity means different things to different people, thus becomes something that cannot be accurately judged. Difficulty can be the use of space in the musical scoring of a show, the spacing of a snare line during a feature, or the use of props, acrobatics, or height throughout a show. The point is that the concept of difficulty is a tangible thing that anyone can recognize. The concept of 'creativity', including the originality, uniqueness, and imagination means something different to individual people and is heavily influenced by peoples past experiences. This proposal also ensures that decisions rooted in difficulty and risk taking relate to the overall arc of a given show. Creativity for no other purpose than trying to be creative will not be rewarded. All design choices must relate to the rest of the effect sheets as well as the horizontal arc of the show.

Financial Impact: Zero

POLICIES & PROCEDURES

Proposal #15

Requirement of $\frac{2}{3}$ (two-thirds) majority vote to pass any and all proposals.

(To keep this proposal in line with itself, I request that this only pass with the aforementioned $\frac{2}{3}$ majority vote.)

Submitted by Mike Jackson, Broken City

Rationale: With every proposal, we not only have the power to change WGI percussion, but we also hold the art form itself in our hands. If we are going to make potentially large and bold moves, we should ensure these changes happen with at least a $\frac{2}{3}$ majority vote, as it is my belief that we are always acting on behalf of the world. To think this art form could be forever changed with a 51% vs 49% vote appears impulsive. I would submit that if an idea is that close in opinion, perhaps it needs more time to sink in, or more exploration.

I'm aware that this may be in conflict with existing Robert's Rules of Order. However, with BoD and E-board oversight, the context of an Advisory Board may allow for this. More research and discussion is required.

Financial Impact: None.

Proposal #16

Allow ensembles to unload equipment 2 hours before their performance times for all regionals and world championships.

Submitted by Bryan Nungaray, Etiwanda High School

Rationale: At the moment ensembles have 1 hour and 50 minutes to unload, warm up, and transit to the arena before their performances. This current template only allows programs 30 minutes to unload equipment and prepare for warm up. Changing the unloading time to 2 hours before each performance will allow an extra 10 minutes for ensembles to prepare for warm up.

Suggested Template:

40 Minute Unload

60 Minute Warm Up

20 Minute Transit

Financial Impact: None is foreseen.

Proposal #17

Distribute "Expense Reimbursement Credits" yearly to Percussion Advisory Member's ensembles in good standing.

Submitted by Sharon Woodard, Dark Sky

Rationale: It has been some years since the Percussion advisory board chose to invest their "expense reimbursement credits" into judges training, rather than distribute shares to ensembles. This proposal seeks to reopen this discussion. It is expensive to operate a World Class percussion ensemble, especially when competing

at World Championships. PIW organizations without the additional support of a university or drum corps are truly "independent" and must pass along the majority of our expenses to members through fees. Many competitive PSW's take years off in order to afford the trip. Receiving "expense reimbursement credits" could aide organizations trying to scholarship musicians left out due to fee requirements, help offset the high cost of transporting equipment, staff and members to Championships and/or purchasing quality instruments. According to Page 19, 1.8 Color Guard Expense Reimbursement Credits, this is already the practice on the guard side. This proposal requests distributions to our deserving percussion ensembles begin.

Financial Impact: 17% of the Championship Percussion gate with each finalist receiving 1 share for each year they have been a finalist and then the share amounts are divided into the sales number. This amount is unknown by the author. It is my understanding that these shares would only be available to "primary" advisory member's organizations.

Proposal #18

Distribute Expense Reimbursement Credits yearly to Percussion Advisory Member's ensembles in good standing.

Submitted by Ike Jackson, Ayala HS

Rationale: It has been some years since the Percussion advisory board chose to invest their "expense reimbursement credits" into judges training, rather than distribute shares to ensembles. This proposal seeks to reopen this discussion. PIW and PSW organizations are finding it more and more difficult to consistently maintain, travel and compete at WGI World Championships at the Highest Levels. Receiving "expense reimbursement credits" will aide organizations trying to scholarship musicians left out due to fee requirements, help offset the high cost of transporting equipment, staff and members to Championships and/or purchasing quality instruments. According to Page 19, 1.8 Color Guard Expense Reimbursement Credits, this is already the practice on the guard side. This proposal requests distributions to our deserving percussion ensembles begin.

Financial Impact: 17% of the Championship Percussion gate with each finalist receiving 1 share for each year they have been a finalist and then the share amounts are divided into the sales number. This amount is unknown by the author. It is my understanding that these shares would only be available to "primary" advisory member's organizations.

Proposal #19

Adopt and apply Color Guard policy 1.8, Expense Reimbursement Credits, to the Percussion Division (this is contained in the 2018 WGI Policy Manual)

Submitted by Chad Moore, United Percussion

Rationale: WGI Color Guard allows for Expense Reimbursement Credits. The definition and policy outlines that Expense Reimbursement Credits (ERCs) shall be based upon the net surplus for the fiscal year and shall not exceed 17% of World Class ticket sales of the world championships (color guard participant ticket sales are not added into the formula). A color guard must be a Primary Advisory Board member in order to be eligible to receive one credit for each year of Advisory Board membership. Expense reimbursement credits are computed by taking the total number of years the color guard has been on the Advisory Board minus any years taken off. ERCs are paid only to color guards, not individuals. Color guards are eligible to receive 50% their expense reimbursement credits after July 1. The remaining 50% of their credits are distributed after October 1 of the same year.

Currently, WGI Percussion does not have this policy. We should all recognize there is a significant cost to traveling to WGI World Championships. We have many groups consistently traveling from the 4 corners of the U.S., at great cost to the individual organizations/booster clubs, without any financial aid or assistance from WGI. In order to even attend Championships, many of our ensembles are having to pay for Tractors, Tractor Drivers, Tractor insurance, 48-53 foot trailers, gear insurance, renting/leasing busses for 50+ or buying airfare for 50+, booking hotel room blocks of 10-20 with 3-4 night minimums, providing room and board, meals and insurance for members and staff. This on top of entry fees and rehearsal fees that have increased over the years.

The popularity of our activity is off the charts. Our World Class finals ticket is the hottest ticket in town. It has consistently sold out. The lot warm ups for our World groups is now its own "Standing room" only event. When one of our World finalists has a lot video posted on YouTube or Social Media, you see views in the thousands. Our corporate sponsors recognize this popularity and record and post these lot videos for ad revenues. Some of our consistent finalists have had to bear these financial burdens for over a decade. (Some for close to 20 years!). Some of these groups have developed multiple groups and bring them to World Championships! Given that the people are there to see these groups and that the popularity of our groups drive the activity, isn't it only fair that they receive some type of aid? Especially given the extreme costs to attend and perform? This would, at the very least, help offset some of those costs.

Financial Impact: IMPACT: Obviously there is a financial impact. However, the rule is limited to ensembles meeting the criteria and is only triggered when there is a net surplus. The total cannot exceed 17% of World Class ticket sales. That seems to benefit both the parent organization and the groups this would impact. In terms of implementation, we already have a model we can borrow from and we can simply replace with word "color guard" with "percussion ensemble."

Proposal #20

Eliminate the fee for all Independent World groups to have merchandise booths at all WGI regionals.

Submitted by John Mapes and Matthew Lackey, Pulse Percussion

Rationale: The current fee for booth space at a WGI Regional event is \$250, a cost that can make "breaking even" a challenge. The world class groups are a big part of the audience draw to these events but don't benefit from that financially. This small concession by WGI can have a significant impact for the ensembles and the activity at-large. Simply, more booths equates to more spectators supporting ensembles and the community!

*This could be amended at the meeting to include all Independent groups per PAB feedback depending on how many PIA and PIO groups have merchandise booths and/or available space at events.

Financial Impact: The loss of \$250 per participating ensemble and the additional space needed to facilitate ensemble booths.

RULES

Proposal #21

Change Eligibility Rule 1.1 to read:

ELIGIBILITY

1.1 Percussion ensembles from the United States competing in the independent classes and composed of members not over 22 years of age (or 23 years of age for any international member participating in a United

States independent class group) as of 12:01 a.m. on April 1st of any given year shall be permitted to compete in contests governed by WGI. Each ensemble appearing at a WGI contest shall be prepared to show proof of age and/or citizenship to validate any member over the age of 22 threshold. International independent percussion ensembles are not bound by any age limit.

Submitted by Scott Hughes & Ike Jackson, STRYKE Percussion Ensemble

Rationale: Many international members typically have finite funds available to them to participate in the marching arts and if they aspire to march drum corps, many can't afford to also participate in WGI groups like they may desire due to this issue. Travel and housing costs to and from auditions, if they choose to do that, can be significant and then if they are chosen, then they have those expenses added into their season expense(s). This small modification/accommodation for international members will allow them the opportunity to march more than 1 season with a United States independent class unit. Many members that come to march an independent class group, typically can only can participate 1 season and then age out. This would allow them more than 1 season of opportunity to participate if they choose to do so.

Financial Impact: None