

## WGI COLOR GUARD STEERING COMMITTEE REPORT – 2019

### Logistics

WGI E-Mail Addresses

Boundaries for the Committee

Outreach Platforms

- A/O Intro letter with Reminders (Near Registration Deadlines)
- Instructor Presence via Social Media –WGI Page(s)
  - End of Fall and January
- SC Instructors Facebook Page as possibility
- Can we get expanded list of instructors through Unit contacts via CS?
- Re-Posting Network
  - Line in Memos or posts that asks for reposting
    - “Please forward to your staff, or repost”

### Unit Reviews for Reclassification – 2020 Policy (align to 2018)

- Top 3 A’s (both Classes)
- Unit Required to send in video within 72 hours
  - If no video then personnel at show will be referenced – or anecdotal info from informed sources
- Review Committee is 5 SC Instructors + Ed. Coordinator
  - No recusals for affiliations
  - Reference Resource will be videos from the bottom 3 of Semi-Finals (2019) of the next Class
  - Reference videos of the 2019 Regional Season may be used (if available) but sparingly depending on the consistency/frequency of record of the 8-Week 2019 Regional Season.
- Videos assembled by office because of high volume expected, then viewed on secure site.
- Dale sends weekly spreadsheet with units listed for up/down vote and room for comments.
- Dale/ Curtis / Ron as tie-breakers
- Each Reclassified Unit will be assigned a SC Instructor as a one-time consultant to assist in the transition into the next class.
- Reclassified Units will go on first at their next Regional if Schedules have already been posted.
  - IF schedules have not been posted then the Reclassified Unit will be factored into the draw for Prelims order.
- Check continuity between “The Policy Manual” and “The Adjudication Manual”
- Follow up on policy during first webinar (Randy) as well as a memo from Karl that will live on the Articles page
  - Remind during the Week 2 Webinar

To be inserted in Policy and Adjudication Manuals...

- A video of a recent performance or rehearsal must be provided within 72 hours of their most recent Regional. If a video is not provided within the 72 hours, the review will take place using information from WGI Staff including but not limited to, Steering Committee Members, Lead Judges, Contest Administrators, Director of Color Guard, Education Coordinator, Chief Judge.
- IF a determination cannot be made because of video quality or discrepancies between the performance and the video, then information from WGI personnel listed above will be used.
- Units reclassified into the next class will go on first at their next Regional, if that schedule has been published. If performance times have not been published, the unit will be included in the draw for performance order.
- Units may be reviewed more than once throughout the season.

### On-Site Reclassification of Regional A-Class Units

Because this class is not reviewed, we are seeing some cases of misuse of classification at some Regionals. The action is not meant to be a “clearing house” policy but only a structure to deal with the more overt examples of misclassification seen during the season.

To be placed in Policy and Adjudication Manuals...

- Those Regional-A units that appear to be overtly misclassified may be reclassified into the A-Class after Prelims.
- All considerations for this on-site reclassification must go through the Director of Color Guard.
- Those able to call for on-site reclassification are: Director of Color Guard, Education Coordinator, Chief Judge, Color Guard Steering Committee Instructors, Lead Judge, and Contest Administrators.
- Without eliminating any qualifying A Finalists, the reclassified unit will perform at the start of A Finals.
- The number of Regional A Finalists will not change because a Unit is reclassified.
- Any reclassified unit performing in the A-Class at a WGI Regional should also expect to be reclassified to the A-Class in their local home circuit.

It is the unit performing “...competing in...” the next class of competition that allows for the “same-class rule” to go into effect.

### Critiques

Critiques for 2020 will be held at Power Regionals Only.

In 2019 we ran into more issues considering the minimum overnight time judges are required away from the show site. We also saw our “when

possible” policy caused a Regional unbalance to critique availability over the years, ultimately leading to a leveled playing field over time. Our compromise is that we have the WGI 1on1 to aid in development (a focus for local judges too), allowing the WGI critiques focus on scoring relativity and unit comparisons in the peak competitive part of the Season, building to Championships. We will revisit this after the 2020 Season.

### Information Port/ Archives

- Info Port for “Tools for Self-Employed” set up on the Website
  - Contains the tools we were hoping would go into WGI-Con
    - Healthcare
    - Taxes
    - Liability Insurance
    - Creating contracts
    - Background checks
  - Dale working towards this
- Archives
  - Place where ALL old materials can live and can be categorized and catalogued for reference

### Instructor Certification (This conversation was an off-shoot, Points not listed)

### Profiling Guidelines

Judge admin submitted a request for us to consider adjusting profiling guidelines for “How” over “What” beyond the current .4

Instructors took the approach that the book is worth X and therefore the achievement is only worth X and no more. Curtis explained the situations where scores might be “upside down”. What resonated most is that, though the sub-caption scores are related through profiling, Judges are asked to also rank within each sub-caption and that the sub-caption ranking and spreads between groups (inside the sub-caption) may require a percentage of a disconnect between “What and How”. Instructors are still feeling that an upside down profile indicates a weakness in book. They seem to accept this more when they were assured that the profiling is not seen in isolation but in comparison (sub-caption ranking). We are still working to understand scoring priorities. One item that holds Instructors back is the use of the terms “What and How”. These terms have been hardwired into the understanding (but more importantly the explanation) of the sub-captions. The “What and How” shorthand for the subcaptions leads instructors to the skating, diving models of fixed values for skills and achievement scoring ceilings based on those fixed values.

For **2021** (at that point the manual has opportunity for bigger shifts and Judge training is in place for follow-up of changes) we will look at the use of “What” & “How” and find opportunities to move towards “Challenges” & “Achievements” (plural to imply the collective over time).

**For 2020 –**

- No change in Profiling guidelines.
- Instructors should feel comfortable about asking why are the numbers upside down.
- Judges should prioritize this in critique, even if Instructors don’t bring it up.
- Lead judges must be able to service these questions as they arise.

This will be revisited at the 2020 SC Meeting

Training items for Instructors (conversational video) and webinar item.

Use of Half-Tenths

This will be trialed at Power Regionals and championships where the larger qualifying rounds and contests might benefit from the use of half tenths. Our caution as we see half tenths used in other activities is the loss of the spread integrity and an eventual breakdown in caption values.

“Choreography” on the Upstairs Sheets

We agreed to wait until 2021 so:

- We can coordinate with Judge training and manual/sheet overhaul
- WGI-Certify can be adjusted
- Academies can address this for incoming judges

For 2020:

- Have Judge team emphasize all places in upstairs captions where choreographic components and efforts are already valued.
- In the Manual place a “for 2021, we anticipate....” statement at the end of the caption explanations.

Clarify the use of “Virtuosic” as a descriptive for the World Classes

This comes from a concern that this word has an implied meaning in the dance world as pertaining to a limited approach to choreography that emphasizes “tricks”

Our intent is not to focus on unbalanced approaches and does not dismiss that virtuosity can be shown in all families of skills, not just the toss/agility skills that tend to be the fashion of the moment. This word is meant to highlight the contribution of a well-rounded ability/vocabulary/

choreographic choice that includes the full range of possibilities in each piece of equipment and each choreographic choice as filtered through each caption's lens. (Including but not limited to...) We should acknowledge in the expanded understanding of this term that a limited range of abilities/choices does not fit into the meaning of Virtuosoic by our definition. Proofs of singular virtuosoic skills should factor into the total assessment but when considering points regarding "Range Variety and Depth" the unbalanced program should be competitively vulnerable.

Virtuosoic includes the full knowledge /awareness/development. We do not consider a specialized skill that comes at the cost of a virtuosoic development of all families of skills as "virtuosoic" when describing points of development and abilities. A single (limited) virtuosoic skill is only the indicator, not the proof off a Virtuosoic point of development

Websters.. *Virtuosoic* pertaining to *Virtuoso*  
"a person who had a special knowledge of skill in a field"

Related word that applies here ..."Superlative".

It is the "Top of their field at the highest point of development" That is to be emphasized in this word for our WGI usage

For 2020:

Place in manual an explanation/clarification on the use of this word as all-inclusive and not suggesting a limited approach that emphasizes only "point-getter tricks" and Pavlovian audience responses.

### Phrase Length

Phrase length became a "go-to" excuse in certain situations that leaves a judge vulnerable if not addressing more specifically a unit's vulnerability of range, variety, depth, and risk. *Phrase length* became a bit of a hiding place, allowing judges to stop the conversations short and leave the unit unsatisfied with the judge response to what the unit felt was a viable defendable choice.

WE also see that phrase length becomes a hiding place for units as well. Lesser skills with safe connections over time were expected to be elevated to "virtuosoic" simply because of the accumulation of continuously active time.

- Phrase length is a device to show skills, not a skill itself!
- The time itself is only the indicator for the judge to dig deeper into the skills and connections. The amount of time is not, in and of itself, the skill!

- What's particular to the use of longer phrases is that, as a device, it has a "multiplier" effect (when exploited) to the skills and their connections over time.
- Phrase length can also bring endurance into the equation if the challenge merits
- We should work to take "phrase length out of the "checked box" approach to shallow thinking and make all aware off the "Spectrum" of use of phrase length as a way to show/elevate skills.
- High level use of phrase includes the awareness of the absence of chances for recovery.
- Phrase length is one of the compounding factors like proximity and speed that are factored into the cumulative vocabulary (challenge) when considering depth. It also has the potential in Design as a choice and in Effect as part of the Range and variety of Effects.
- Length of phrase is applicable to all classes in all points of development under the acknowledgement of depth.

For Clarification in 2020:

Include a "maintenance (Back to the front of the brain) following each captions descriptions

### Musicality

WE had to start with the agreement that an archetypical approach to music and visual interpretation of music was not an out-of-style, nostalgic point of view that was no longer valued as an achievement. To be clear...we still value the ability to create a multi-sensory effect that considers a connection between the visual choice and the audio setting!

In the manual as it stands now, we distinguish between "Visual-Musicality" and "Musical-Visuality" only as a way to illustrate a visual approach that may still contain aspects of good crafting of phrase but may not connect directly to the musical moment. It is in the crafting that we see intent and if the designer/Choreographer is ignoring, mirroring, extending or juxtaposing the audio setting.

For 2020 we will add the term "Visual Musicality" to the sheets POCs to encompass all approaches to manipulating the visual response to the chosen audio setting.

Points that will be assumptions in "Visual Musicality" (including but not limited to...)

- Use of dynamics
- Contouring and shaping within a phrase
- Phrasing specific to the music

- Crafting of the phrase that shows intent
- Variety of approaches over time

Include in Manual and in Philosophy paper...

- Visual Musicality can exist independent or in conjunction of the audio
- The goal is to create a multi-sensory effect through an audio/visual agreement. This possibility exists in a multi-faceted soundtrack as well as an ambient soundtrack.
- Mirroring and contrasting the audio setting are only approaches. It is the connection and elevation of one and/or the other in their relationship (visual choice and audio setting), that becomes the notable achievement. In the limitless approaches, there is a spectrum of possibility as well as a spectrum of achievement.
- Judges are asked to divorce pre-conceived notions of what 'being musical' is.
- In order to include more of the spectrum of choices, we will shift the Design Analysis Point of Comparison to read: *Relationship to or Enhancement of the audio through the dynamic range of efforts: space time weight and flow.*
- General Effect Point of Comparison change: *Visual Musicality*

### Music makers/Audio contributors as production values

The audio is inherently part of the setting. *Production Values* account for the setting, both as fixed elements and as a progression over time. The bullet asks first, Is the program attended to? ...Is there an absence of attention that is proving to be vulnerability when comparing achievements?

When we look at those units that extend themselves into live performance, it is not our focus and we are not equipped to judge those contributions purely by their own merit. It is how the choice works in connecting to the DNA efforts of our activity (All Captions (i.g.: Can hitting a cymbal with a flag impact the value of a skill through kinesthetic awareness, or the impact of its effect or the choice of how the choreography is connected to the audio setting in the connections of the choices?))

Also-‘Consider live-audio production in the same way we consider batons or the use of chorus members (extras) treated more like kinetic setting than performers. These can all have a multiplier impact on an effect. Perhaps not to the point of being a deal-breaker (when considering ALL aspects of the caption) but does contribute and elevate the overall effect through the ‘unexpected’ choice. We can accommodate the “new audio production” when considering overall effect beyond that of the settings considerations contained in our understanding of *production values*. However we

must use caution if we are considering the audio production as a competitive “deal breaker” and ask ourselves, “...to what degree?”

### Dance Magazine

Carol made an appeal to help her friend writing about color guard performers that have gone on to dance professionally

### Webinars

#### Proposed Webinar Schedule

- November 20
- December 18
- January 15 (new for 2020)
- February 5
- March 4
- March 25

### Stuff Worth Stealing

CONTINUE this project

Last year we covered:

- Equipment changes
- Turning transitions into developments
- Traveling phrases and carry positions
- Body under tosses.

For 2020:

- Footage & script will be sent to office so they can edit for higher production values.
  - Longer production process and schedule
- Shooting for 6 in this year’s series

Working ideas for subjects were discussed

### Crafting Studies

These are clips by request depending on our meeting with the judge team in August. Be available. Ultimately this supports the move in 2021 to get choreography on the DA and GE Sheets and to set that up by emphasizing applicable points for 2020.

### Young Writers’ Challenges

Premise:

This is a “Call-out” online challenge targeting younger choreographers. Our challenges are meant to increase awareness of good crafting and the choreographic tools/devices that we have seen decline in our current state of “choreographic fashion”. It will act as a way to guide our new creative into a



wider awareness of range, variety, and depth. This will only start the conversation that we hope will continue over years.

- There would be a potential of 6 challenges in the 2020 series...
- We will start simple for year one and then develop this into a way to teach choreography issues over the next years to sculpt young writers...this also goes hand in hand with adding “choreography “ to the upstairs sheets for 2021
- Mid –November start.
- Working ideas were discussed

#### Inspiration and Plagiarism

- Come up with a statement video
- Use *Steal like an Artist* by Austin Kleon, as some guidelines on how to honor others that inspire you
- Acknowledge the balance of “Progressing inclusively” as an activity and how this makes room for borrowing but not stealing
- No impact on judges until derivative qualities impact box 6
- Create video to go into archives
- Group discussion
- Recorded webinar with no broadcast
- Include small session in a webinar

#### Non- Scoring performance model

- We looked at the Solo And Ensemble sheets for the concept of a festival model
- Can allow for a wider population of “Judges/ assessors” without going into audience favorite territory
- May be general enough to accommodate “celebrity judges” with some prior knowledge
- Ready for the next layer of conversations
- Not seeing any movement on the Local level towards this as an indicator of a potential market or population that is going underserved.

#### Sunday performance possibilities

Talked very generally about what a window for the Festival approach might look like on Sunday of Championships. If desire/need exists, High cost would need E-Board approval.

#### WGI 1on1

- Still clunky
- Hard to encourage participation
- Quality of information hard to monitor other than user reviews...
- Conversational format session is being offered/exploited/developed?
- Encourage designers to use early!

- Reactionary instead of proactive
- Get the CGAB Instructors set up! ..Karl and Julie

Thank You

-Karl Lowe