

## GPA Match Director Guidelines

Match Directors can make a club successful based on stage designs. These guidelines are to help new and experienced MD's create stages that all levels of shooters can find challenging. The core of your customers are mid-level competitors and usually they are also your volunteer body. Everyone wants to feel that a stage CAN be completed without situations where targets are unattainable but also where skill can take advantage of creative target placement. Who says you can't please everybody?!?!

Think from the bottom up. Most MD's are of a higher skill level and stage design can be top level focused. If a stage has a high level of difficulty, leave an "out" for the base level shooter. As an example, if a stage has an OUT and BACK that is quick to actuate, have a final or another position from which to engage the target, albeit taking more time. The shooter will enjoy the opportunity but also feel they have at least been able to keep their down points to a minimum, so some level of satisfaction is there. The high-level shooters want situations where their speed can be pried so if there is a popper that activates a target from cover, add a target or two beyond the activated target so they can engage targets while waiting on the activated target to present.

Look at target placement during stage build. Watch for targets too high or low where bullets could leave the range due to the top of a target being exposed to the crest of a berm or skip shots. Also be aware of cross the course shots that may hit other props or target bases or premature activator operation. This can damage items but also slow down the match due to reshoots.

DQ's are not fun. DUH! Pay attention to designs that can lead to Disqualification such as wall angles that can lead to breaking the 180 during a reload or transition. During stage build, adjust the stage to the bay to minimize the risk or add a stage marker designating a point beyond the 180 for the area of concern (if this is done, get all spectators to the other side of the stage marker!). Use barrels or walls to block the view of a target where reengagement as a competitor moves through a C.o.F. that could cause the shooter to break the 180. Keep in mind that due to the varied angles in a stage, a competitor may not be aware of their exact position within the stage and can break the 180. The barrel or wall placement can take the target out of their line of sight and it becomes a non-issue.

A match shouldn't be based on who is the fastest runner or who can balance on an extreme lean from a point of cover (don't forget the lefty's!) when setting targets from cover. If you do tend to have a hard lean to the right, set one up to be similar to the left to balance out the challenges.

Too much of one type of design tends to lend itself to boredom and loss of competitors. Get out and about to see other ranges matches. It is surprising how different some people tend to design, and you can add this to your bag of tricks. Vary stage design so some are speed shoots, some require accuracy, some require more movement and others don't. There are several skills that each match should require so that the best overall competitor scores well. SHO, WHO, shooting on the move, closer targets for speed, some accuracy shots due to distance or non-threat placement, lots of moving from spot to spot, stand and deliver. All can be fun, mix it up.

Be careful of overuse of activated targets. This increases the chance of prop failure and if you don't have back up props the stage could be thrown out or cause backups to the match. Competitors will become frustrated more by backups than by lack of activators. Everyone wants to shoot and the longer it takes between their opportunities, the less happy they are. A goal is for a stage to run every 3 minutes from timer BEEP to the next timer BEEP. Faster is better but some stages simply are going to take longer than others so recognize this and vary the stage operation to keep it balanced. If you push through shooters on an easy stage and there is a 2 squad backup on the "cool" stage, frustration sets in. If need be, add extra SO's to the cool stage and slow down the reset of the fast stage or give more time for a walk through or send an SO to the rest room or???

Balance the stage flow to be as equal as possible.

Shooting on the move can be confusing to shooters and Safety Officers but here are some ideas to keep it balanced and fun.

First, the definition of movement – according to Websters Dictionary, movement is “[an act of changing physical location or position or of having this changed](#)” Based on this, the concept is for the shooter to be in the act of moving. This can be the initial shift of the body to start moving (since body weight must move off balance to initiate movement – acceptable) or the act of walking no matter how slowly.

We need to employ two SO’s to watch for this. If they both concur that the shooter stopped any act of movement, then a PE is incurred but if either one disagrees then no PE is given.

A video will be added as we progress. This can be frustrating initially but we have seen shooting while moving become a norm for shooters even if it is not required.

If your range is not comfortable in determining this then leave out stages with movement requirements until training can be handled.

Encourage folks to get involved! You need volunteers and even if they don't quite make stages legal or fully thought through, explain the reasons for any changes and, at the club level only, run it as is if it can't be easily fixed.

Experience comes from things going wrong, so it is OK to make mistakes. Offer training classes to gain Safety Officers.

You set the example of what will be allowed, if you are ignoring certain "calls" during a stage others will too. Make consistent calls so your integrity isn't questioned, integrity will become the standard.

