

# FINE ARTS



YOUTH

# PEN FLORIDA DISTRICT FINE ARTS FESTIVAL APRIL 25-27, 2019

## Information & Guidelines

### LOCATION

FAITH ASSEMBLY OF GOD • 9307 Curry Ford Road • Orlando FL 32825

### FEES

**\*\*EARLY RATE\*\* - Postmarked On or Before March 1, 2019 - \$20 per entry, per person**

Postmarked On or Before March 18, 2019 - \$25 per entry, per person

Postmarked After March 18, 2019 - \$35 per entry, per person

After April 1, 2019 - **NEW entries ONLY** if space permits - \$45 per entry, per person

Absolute Deadline April 8, 2019 - There will be **NO** new entries after this date **AND NO** on site registrants other than substitutions.

### SCHEDULE

**Thursday, April 25th**

6-8:30 PM Registration Open

**Friday, April 26th**

7:30 AM Registration Open

9:00 AM Entries Begin

**Saturday, April 27th**

9:00 AM Entries Begin

3:30 PM Celebration Service

### REGISTRATION

- The District Youth Department must receive the following in ONE envelope:
  - Participant registration form for *each and every participant* from your church/youth ministry
  - ONE church group registration form
  - ONE church check (made payable to PFDC) or indicate PayPal invoice for the total due
  - *Complete all of your registration paperwork neatly & legibly.*
  - *There is a \$10 fee for all incomplete and/or illegible forms.*
- ALL FEES ARE NON-REFUNDABLE**
- No changes will be accepted into the district youth office after April 8, 2019**
- Faxes will *not* be accepted unless PayPal invoice indicated for total due.
- It would be wise to send registration forms by way of USPS delivery confirmation.
- All **writing division** entries must be submitted to the District Youth Department office with the registration form received no later than **March 18th**. If they are not received by this date they will not be evaluated. Do not bring any of these entries to the Festival.
- All **short film & promo video** entries must submit a YouTube web address with the registration form received no later than **March 18th**. If they are not received by this date they will not be evaluated. Do not bring any of these entries to the Festival.
- All **art** division entries must be checked-in submitted to the Art Gallery by 9AM, Friday, April 26th.
- Mail registration form and complete payment to: District Youth Department, PO Box 24687, Lakeland FL 33802-4687
- The official FAF19 tee will be available for PRE-SALE ONLY. The **ONLY** way to get the FAF19 tee is to order AND pay by April 1st. Prepay for \$12.

## QUESTIONS?

***We will answer your questions by EMAIL ONLY***

✉ Email: [youth@penflorida.org](mailto:youth@penflorida.org)

🌐 Website: [www.pfyouth.com](http://www.pfyouth.com)

## PRESENTATION TIMES / CONFLICTS

National rules do not allow for posting the schedule prior to the event. However, we will post the district schedule on our website for your convenience. *Schedules are not guaranteed to be posted before April 22, 2019.*

*Once the schedule has been posted, it will not be changed other than for missed entries. If you see that an entry that was registered and paid for has been left off of the schedule, please email the PFYouth office at [youth@penflorida.org](mailto:youth@penflorida.org).*

Presentation times are randomly assigned by a computer program.

If you have a special request due to state testing or school related issues we ask that you present your requests **when you register**. Requests will be considered but are not guaranteed to be approved. No entry will be scheduled outside of the category presentation block.

Example: Student has school band commitment at 10:30am on Friday and cannot make the scheduled 10:04am Drama Solo. They cannot be scheduled outside of the drama solo block. If they cannot make the scheduled time, we will consider this a cancelled entry.

Conflicts may arise once the schedule is posted. Having two students presenting at the same time from the same youth ministry or family is *not* a conflict for the Festival. Missing seeing your friend in a human video is *not* a conflict nor is your preference of the time of day you're scheduled to present your entry. We can only reschedule conflicts that pertain to categories overlapping less than 8 minutes. As you look at the approximate times of your entries and see that you may have to be in two places at one time, check with the Conflict Resolution desk for a card to be given to the emcee in the room of the presentation. You will be given a time at the end of that division for your entry or you will fill in a vacant time slot. No changes will be made for an entry outside of that category's time frame.

## RESPONSIBILITIES

***We expect each registrant to participate at their scheduled time, to thoroughly familiarize themselves with the 2019 Fine Arts Guidelines & to be responsible for what the guidelines say.***

Upon arrival at the festival, **one** responsible person from each church will check in all participants. He/she will be asked to check for correct spelling, note any emergency substitutions, and alert the registrar of any participants withdrawing from the festival.

# AREA LODGING

The following are area hotels that special rates have been contracted. Must mention PEN FLORIDA ASSEMBLY OF GOD / FINE ARTS FESTIVAL to get rates. There is *limited space available* at each property for these rates.

Hotel	Address	Phone	Rate (not incl tax)	Bkfst	Distance	Cut-off Date
<b>Comfort Suites Orlando Airport</b>	1936 McCoy Rd	407-812-9100	\$109.99 / 4 in a rm \$10 for ea xtra	Yes	11 mi	3/25/19
<b>Comfort Suites UCF Area</b>	12101 Challenger Pkwy	407-737-7303 ask for sales	\$125	Yes	7.4 mi	04/01/19
<b>Country Inn &amp; Suites Orlando Airport</b>	5440 Forbes Place	407-856-8896	\$119	Yes	7.7 mi	03/25/19
<b>Fairfield Inn Orlando Airport</b>	7100 Augusta National Dr	407-888-2666	\$142	Yes	7.3 mi	03/05/19
<b>Hampton Inn Gateway Village</b>	5460 Gateway Village Cir	407-857-2830	\$137	Yes	7.7 mi	04/04/19
<b>Hampton Inn Orlando Airport</b>	5767 TG Lee Blvd	407-888-2995	\$130	Yes	7.2 mi	04/02/19
<b>Holiday Inn Express Orlando Airport</b>	7900 S Conway Rd	407-581-7900	\$109	Yes	11 mi	04/01/19
<b>Holiday Inn Express &amp; Suites UCF</b>	12250 E Colonial Dr	407-203-8585 ask for sales	\$125	Yes	7.9 mi	04/01/19
<b>Residence Inn Orlando Airport</b>	7024 Augusta National Dr	407-856-2444	\$149	Yes	6.8 mi	03/25/19
<a href="#">Home2Suites Orlando Airport</a> <b>NEW! Open 4/2019</b>	5445 Hazeltine National	407-758-7913	\$119	Yes	8.0 mi	04/04/19

# New for 2019

1. The location for the 2019 **National** Fine Arts Festival is Orlando, FL.  
Dates: July 30—August 3, 2019  
Location: Orange County Conv Ctr, 9800 International Drive, Orlando, FL 32819  
National FAF Housing: Visit [orlando19.ag.org/Details](http://orlando19.ag.org/Details). Housing opens 10/1/18.  
National FAF Registration: Visit [orlando19.ag.org](http://orlando19.ag.org).
2. The “Content” section of the rule book is significantly clarified.
3. The following categories have had rule changes. See the individual division and category rules for details:

## *Art Division*

Credit line requirements are expanded.

Multi panel entries are not permitted.

## *American Sign Language Group and Solo*

Introductory comments must include signing all comments.

## *Children’s Lesson Group and Solo*

The child audience age range is adjusted.

## *Promo Video*

The definition is changed.

Delivery instructions (For NFAF) have changed.

## *Puppetry Group and Solo*

The child audience age range is adjusted.

The stage rules are clarified.

## *Short Film*

Delivery instructions (For NFAF) have changed.

## *Short Sermon*

Setup and tear down times are changed to 60 seconds for setup and 60 seconds for tear down.

Handheld visual aid specifics are clarified.

## *Dramatized Quoting*

The introductory comments rule is adjusted.

## *Percussion Solo, Traditional*

The introductory comments rule is adjusted.

## *Percussion, Unconventional*

Setup and teardown times are changed to 2½ minutes for setup and 2½ minutes for tear down.

The introductory comments rule has been adjusted.

## *Vocal Division*

Only drummers in Christian Band and Worship Team are permitted to use in-ear metronomes.

## *Worship Team*

The number of vocalists required is adjusted for Worship Team, Small.

## *Writing Division*

The NFAF Delivery instructions have changed.

## *Creative Nonfiction/Memoir*

The category name is changed to First Person Essay.

## *Mini Saga*

The definition is changed.

4. Photography, Mobile is a new category in the Art Division.

5. Mini Saga, Promo Video, and Stand-Up Comedy are official Fine Arts categories and no longer in the Exhibition Division.
6. Select Junior categories have been added on a trial basis in hope of better developing the ministry gifts of all students, regardless of age. The following categories are split into Junior and Senior categories:
  - Photography, Digital
  - Worship Dance Solo
  - Human Video Solo
  - Percussion Solo, Traditional
  - Worship Leading, Solo
  - Poetry

## GENERAL INFORMATION

The General Information section applies to all Fine Arts Festival participants.

### PURPOSE

Fine Arts is a discipleship tool of the **Assemblies of God Youth Ministries (AGYM)** designed to help students discover, develop and deploy their ministry gifts.

Although competitive elements are present, providing a competition venue is not the primary mission of the Fine Arts Festival. Through Fine Arts Festival, students are given the opportunity to have their skills evaluated by qualified ministers, industry professionals, and educators who encourage excellence, offer ideas for improvement, and inspire students to use their gifts in the local church, community, and around the world in ministry or secular vocation. Scores are not as important as lessons learned, experience gained, and skills developed.

### RULES AGREEMENT

All District and National Fine Arts Festival (NFAF) participants must read and abide by this 2019 Fine Arts Festival Rulebook. It is the responsibility of each participant to be familiar with the rules and procedures of this festival. **No other person may be held responsible for a participant's lack of information.**

By signing the District and/or Orlando19 registration form and attending or participating in a festival, pastors, leaders, parents and students acknowledge that:

1. They have read, understand and agree to abide by the rules of this Festival.
2. They will accept the decisions of the coordinators and evaluators as final.

### KAPPA TAU: COLLEGE FINE ARTS

Kappa Tau rules and information can be found at [www.kappatau.ag.org](http://www.kappatau.ag.org). Kappa Tau is **not** offered on the district level in Pen Florida.

### DISTRICT FINE ARTS FESTIVALS

Most AG districts holds a Fine Arts Festival.

Students must register with their home church. Students may not participate with multiple churches or with churches or districts other than their own. If the student is in good standing with more than one AG church or youth ministry, he/she must select only one home church with which to participate.

Most district Festivals follow the same rules and policies as the NFAF. However, some differences in rules and procedures may include, but are not limited to, the establishment of alternate age or grade requirements and variant scoring procedures.

The following ratings are given to presentations at the district level of evaluation:

Up to 25 points	Fair
26-30 points	Good
31-35 points	Excellent
36-40 points	Superior with Invitation
-2 points	Time Violation
-2 points	Rule Violation

A "Superior with Invitation" or an "Advance" rating from a district festival qualifies a student to participate in the NFAF. If no presentation within a category receives a "Superior with Invitation" or "Advance" at a district festival, then no one in that category will advance to the next level of evaluation.

Participants advancing to the next level of evaluation may improve their work even to the point of completely changing

the entire selection (i.e., song, script, sermon, artwork, etc.).

District Festivals are not required to offer NFAF Exhibition categories. Districts may also create their own Exhibition categories with the understanding that categories not offered at the NFAF are not eligible to advance.

District-level Exhibition Division presentations will be given an "Advance" or a "Not Advance" recommendation from each evaluator. All Exhibition Division entries receiving an "Advance" from at least two of the three evaluators are eligible to advance to the NFAF.

If mistakes are made in computing point values or if other situations arise that require attention at a district festival, contact your district coordinators.

It is the participant's responsibility to contact their district offices for specifics regarding their district festival. NFAF is not responsible for rules, policies or category variations specific to the district festivals.

## **PARTICIPANT REQUIREMENTS**

Fine Arts Festival is open to all Christian students who meet the following criteria:

1. Participating students must be enrolled in grades 6-12 or be 12 to 17 years of age as of September 1, 2018.
2. Participating students must be in good standing with a local AG church or **an officially recognized Cooperative Fellowship church and/or youth ministry.**

Note: 19-year-old students may not participate in Fine Arts unless they are enrolled in grades 6-12 as of September 1, 2018. Students who qualify for the national festival by grade and district advancement may participate at the NFAF even if they turn 19 before/during August 2019.

NFAF students must register with their home church. Students may not participate with multiple churches or with churches or districts other than their own. If the student is in good standing with more than one AG church or youth ministry, he/she must select only one home church with which to participate.

## **NATIONAL FINE ARTS FESTIVAL, AIM OUTREACH-REACH ORLANDO, NATIONAL YOUTH CONVENTION REGISTRATION**

Each student who qualifies by receiving a "Superior with Invitation" or "Advance" rating at their district Festival and wishes to participate in the NFAF must submit an Orlando19 registration form or register online and pay the accompanying fee.

### **NATIONAL REGISTRATION FORM**

The Orlando19 registration form is available at [orlando19.ag.org](http://orlando19.ag.org) as of February 1, 2019.

Online NFAF registration opens for qualified students at [orlando19.ag.org](http://orlando19.ag.org) on February 1, 2019. Online registration closes at 11:59pm (CST) on June 7, 2019. Any requests to register after this deadline must be made by calling the NFAF office at 417.862.2781 x4458. Late registrations may be considered until June 14, 2019, and will accrue a \$30 late registration fee, and an additional \$10 late fee per category.

**The final postmark deadline for all mailed or faxed NFAF participant registrations is May 17, 2019. No exceptions.** Any student wishing to register after this postmark deadline may do so through our online registration system at [orlando19.ag.org](http://orlando19.ag.org) until June 7, 2019.

### **NATIONAL ON-SITE CHECK-IN**

All registrants must be present or represented by an adult to complete the mandatory On-Site Check-In from 9am until 6pm Tuesday, July 30 in Orlando, Florida.

## **EVALUATION PROCESS AND RATINGS**

Three qualified evaluators, chosen for their education, expertise and impartiality, evaluate each presentation by using the following general criteria:

- Selection
- Communication
- Presentation and Technique
- Overall Effectiveness

At the DFAF and NFAF, an average of the scores from three evaluators determines the rating of each entry.

The DFAF may have callbacks in categories with a large number of entries. Callbacks are issued to a top percentage or number of the entries receiving a "Superior with Invitation" rating. Callbacks serve to assist the evaluators in choosing the top three participants in a category. The categories conducting callbacks at the DFAF will be listed in the official program.

Presentations must receive a "Superior w/Invitation" rating to be considered for a Callback or any other award. However, receiving a "Superior w/Invitation" does not automatically qualify a student for a Callback or other award. Evaluation sheets are not distributed for callback presentations.

The rating that FAF participants receive during their initial presentation(s) is the rating reflected on the evaluation sheets distributed and is the rating that serves as the permanent record for scholarship verification.

## **CODE OF CONDUCT**

NFAF/DFAF maintains a high standard for its participants and attendees. Parents, leaders, students, and guests involved in this Festival should be committed to the ministry and should represent Christ in their behavior.

Parents, leaders, students, and guests are expected to demonstrate integrity, respect, and support for all other churches, teams, evaluators, participants and volunteers. An overly competitive attitude, rudeness or unsportsmanlike conduct is not acceptable and is considered grounds for dismissal.

FAF provides volunteers who operate as auxiliary staff for the festival. These volunteers give their time and resources and work long hours throughout the weekend to serve students and the festival. Any rude behavior including verbal/physical abuse directed toward volunteer staff will not be tolerated and may result in disqualification and dismissal of parents, leaders, students, and guests.

It is the responsibility of all FAF Participants and attendees to leave a positive impression at the facilities and on the people with whom we work. Therefore, any participant or attendee showing disrespect for people or property in the host city may be disqualified and dismissed from the NFAF/DFAF.

## **DRESS CODE**

Appropriate dress is required for all entries—keeping category norms, intended audience and ministry effectiveness in mind.

## **EQUIPMENT PROVIDED**

For a list of equipment that will be provided at both the national and district Festivals, visit the national Fine Arts Web site, [faf.ag.org](http://faf.ag.org).

Wherever possible the NFAF/DFAF provides all listed equipment and listed stage sizes. However, where space or other limitations require, the NFAF/DFAF reserves the right to remove or limit the availability of provided equipment and adjust stage sizes.

For presentations requiring audio, the FAF only provides 3.5mm (1/8") audio plugs. Participants are responsible to bring a suitable device with 3.5mm (1/8") audio jack in order to play their tracks. USB files and CDs are not accommodated.

## **ROOM CONFIGURATION**

Every effort is made to provide adequate space for all presentations. However, be prepared to adjust your presentation according to room and stage sizes.

## **SCHOLARSHIP INFORMATION**

Many AG universities, colleges and Masters Commission programs offer scholarships to qualified district and NFAF participants. Each institution determines and administers their own application process and award amounts. Visit [colleges.ag.org](http://colleges.ag.org) or contact the AG university or college of your choice for more information.

# **GENERAL RULES**

The General Rules section applies to all Fine Arts Festival participants.

Read the category rules and evaluation criteria for each category in addition to the General Rules.

- Category Rules govern the objective elements presentations must follow and are subject to rule violations if not followed.
- Evaluation Criteria govern the subjective elements of a presentation and help define what the evaluators are looking for.

## **RULE AND TIME VIOLATIONS**

Rule and time violations in any category will receive a 2-point deduction per violation, per evaluator.

## **CONTENT**

Whether through preaching, ASL, acting, dancing, singing, playing an instrument, sculpting, painting, or any other medium, the goal of the NFAF/DFAF remains the same: spreading the gospel. Some categories naturally lend them-

selves to telling the message of the gospel while others are a celebration of ministry gifts within our students in whom that message resides. The following terms are meant to serve as a guide as you prepare your Fine Arts presentations.

**Christian Message:** is defined as, “anything that reflects the message of Jesus.” We believe the *Christian Message* is found in the person rather than the presentation. **We believe “you can identify people by their actions” (Matthew 7:20 NLT). We want Christian students to glorify God with their ministry gifts in their presentations.**

**Evident Ministry:** is defined as, “a presentation that communicates a biblical truth.” Biblical truths are communicated in various ways through different mediums. Biblical truths can also be communicated through illustrations by assigning redemptive value. Please consult the category rules for clarity on which categories require *Evident Ministry*.

**Redemptive Value:** is defined as, “using an illustration or prop to present a biblical truth which may be outside its original intended purpose.”

**Overall Effectiveness:** is defined as, “a quality presentation that is deemed appropriate for this festival.”

AG Youth Ministries is providing an opportunity to receive feedback throughout the 2018-2019 season to determine what content is deemed appropriate for the national festival. We understand what is deemed appropriate can be interpreted differently based on cultural, geographical, and personal context. If you have a strong opinion regarding what is appropriate for the national festival, please share your thoughts by submitting this survey: <http://youth.ag.org/FAFSurvey>. Your opinion matters to us, and we want to provide an opportunity for you to share what is appropriate in your context.

To honor the diverse thought across our Fellowship, presentations including secular music will not be allowed to present on the National Fine Arts Festival/National Youth Convention evening stage as a preservice presentation or during the Celebration Service. Pen Florida District Youth Ministries will follow the same standard and will not allow secular music to present on the District stage as a preservice presentation or during the Celebration Service.

The following content is **never** allowed in any Fine Arts presentation and will result in disqualification:

1. Explicit songs, lyrics, text, scripts, or images
2. **Nudity**
3. Cursing
4. Racial slurs and intentional/blatant racial insensitivity. Remember, you are ministering to a culturally and geographically diverse audience in Fine Arts.

## TIME LIMITS

All scheduled events have time limitations (see specific category rules to find out time limits). Each presentation room has an official timekeeper. If a presentation exceeds the time limit, a 2-point deduction from each evaluator is assessed.

Time for setup begins when the name of the entry/participant is called as being “up” and the announcement made that “your setup time begins now.”

Time for the presentation begins when a participant does or says anything to indicate the beginning of the presentation, including introductory remarks.

## APPROVED LANGUAGES

Bilingual entries are not permitted, except in Human Video Ensemble, Spanish.

Entries designated as American Sign Language categories must be presented entirely in American Sign Language. Entries designated as Spanish must be presented entirely in Spanish. Entries not otherwise designated, with the exception of Vocal Solo, Classical, Sr. must be presented entirely in English.

Background vocals must be in the same language as the presentation.

## GROUP ENTRY PARTICIPANT GUIDELINES

A group/ensemble entry is defined as a presentation given by two to ten students. If a category is specified as a small group/ensemble, it consists of two to four eligible students (e.g. Drama Ensemble, Small). If a category is specified as a large group/ensemble, it consists of five to ten eligible students (e.g. Human Video Ensemble, Large).

Choir is the only group entry that is allowed more than ten participants; up to 75 members are allowed.

## SUBSTITUTIONS

Substitutions may be made between the district festival and the national festival as follows:

- Small Groups (two to four participants) are allowed one substitution
- Large Groups (five to ten participants) are allowed two substitutions
- Choir is allowed three substitutions
- The original group is understood to be the group members that participated at the district Festival. If a student



registered for but did not participate in a group at the district Festival, he/she is not counted in the original group.

## ENTRY LIMIT GUIDELINES

A participant or group of participants may not enter the same category of a division twice. There is no limit to the number of different categories in each division for which a participant may register. There is no limit to the number of qualified entries from one church.

## LICENSE

All DFAF/NFAF attendees and/or participants, by their signature on the district and/or national registration form, grant permission to the General Council of the Assemblies of God and to Assemblies of God Youth Ministries, and Pen Florida District Youth to use the registrant's image(s) and to photograph, reproduce, edit, publish and/or record any musical, dramatic, artistic, photographic and/or written presentation at the DFAF/NFAF without compensation to the registrant, author or creator of the work for the purpose of promoting the DFAF/NFAF and or Assemblies of God Youth Ministries. The author or creator of any entry used retains copyright ownership.

## INTRODUCTORY COMMENTS

The following rule applies to any presentation, in any category, in any division that utilizes music.

Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. Introductory comments DO NOT count toward the setup or presentation time limits. Comments must be minimal. Do not make other comments like a testimonial or justification for choosing the song(s); 15 to 20 seconds is sufficient. Use this format: "Hello, my name is (or our group name is) \_\_\_\_\_ and I/we have chosen to use "Song Title" by song writer(s) (and "Song Title" #2 by song writer(s), and "Song Title" #3 by song writer [if applicable]) for our presentation."

## COPYRIGHTED MATERIAL

It is the responsibility of the students, parents and youth leaders to be completely legal and ethical in their conduct regarding copyrighted music, scripts or any other original published or unpublished works. All DFAF/NFAF participants should follow these guidelines:

- Never use digital or printed copies of music or scripts to avoid purchasing original materials.
- Never use software, sound files, video clips, quotes or any other copyrighted work for your presentation without obtaining the copyrights or the explicit written permission from the publisher or creator. Always give appropriate credit to the author or creator for all copyrighted materials used to create your Fine Arts Festival entries.
- Never use unpublished music or scripts without written permission from the author or creator of the work.
- Splicing should only be done after obtaining the proper license or permission of the copyright owner(s).

## APPROVED INSTRUMENT LISTS

Electronic versions of approved instruments are allowed (Except where category rules state otherwise) as long as the participant provides the necessary amplifiers and cords, and time limits are not exceeded.

**Keyboards** (FAF will provide either a piano or keyboard for categories that require them; see individual category rules for specifications)

Piano	Keyboard	Synthesizer
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### Woodwinds

Flute family	Oboe	English Horn
Clarinet family	Saxophone family	Bassoon

### Brass

Horn family	Trumpet family	Trombone family
Tuba	Baritone (t.c./b.c.)	Euphonium

### Traditional Strings

Violin	Viola	Cello	String Bass	Harp
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### Rhythm/Alternate Strings

 (FAF provides a direct box and an amplifier)

Electric Guitar	12-String Guitar	Acoustic Guitar	*Bass Guitar
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\*Guitar solo may not use a Bass Guitar

### Percussion, Traditional

Drums (and cymbals)	Bongo	Cajon	Orchestra Bells	Congas
Djembe	Guiro	Handbells	Maracas	Marimba
Sandpaper Blocks	Shakers	Tambourine	Timbales	Triangle
Wood Blocks	Xylophone	Vibraphone	Timpani	

A basic drum set is provided for some categories. See individual category rules for specifications.

Kick drum/single pedal	Snare	Two rack toms	Floor tom
Crash cymbal	Hi-hat cymbal	Ride cymbal	

Additional percussion accessories are permitted (double bass pedal, extra cymbals, etc.) but must be provided by the participant; setup and tear down time limits apply.

### **Folk**

Accordion	Acoustic Guitar	Autoharp	Bagpipe	Banjo
Concertina	Dulcimer	Djembe	Fiddle	Harmonica
Lute	Lyre	Mandolin	Ocarina	Ukulele
Penny Whistle	Tin Whistle	Zither		

Other non-traditional instruments (not listed above) are also permitted if they are considered a folk instrument and not used in traditional Western bands or orchestras. Folk percussion instruments are also allowed.

### **Other**

Harmonica (Christian Band, Instrumental Ensemble, Contemporary, or Worship Team)

## **ART DIVISION**

*Read the General Information and General Rules.*

### **CATEGORIES**

*Registrants in the Art Division may submit entries in the following categories:*

- Graphic Design
- **Photography, Digital, Jr.**
- Photography, Mobile
- Visual Art, Three-Dimensional
- Visual Art, Two-Dimensional, Painting and Drawing
- Photography, Film
- **Photography, Digital, Sr.**
- T-shirt Design
- Visual Art, Two-Dimensional, Alternative Media

### **DISTRICT ART DIVISION DELIVERY INSTRUCTIONS**

- All district Art Division entries must be hand-delivered to the registration room by 9AM Friday, April 26th. Art will not be accepted after that time.
- Art Division entries and score sheets must be picked up on Saturday, April 27th after evaluation is complete.

### **INFORMATION**

Top 10 tips for a better presentation are available per category at [faf.ag.org](http://faf.ag.org).

A sample fillable PDF credit line (information page) for all Art Division entries is available at [faf.ag.org](http://faf.ag.org)

The artist/designer is not required to be present at the FAF.

### **ART RULES (APPLY TO ALL ART DIVISION CATEGORIES)**

1. Art entries must be entirely the original work of one eligible student and not previously submitted to this festival.
2. Every Art Division entry must have a typed credit line (information page) attached to the entry upon delivery. If the credit line is not present, is missing any information, or is handwritten upon delivery at the art gallery, the entry receives a 2-point rule violation per evaluator. The credit line must include the following information **as listed in the order given below**:
  - Participant
  - **Grade**
  - Category
  - Designation of medium (state the materials used to create the piece; Visual Art entries only)
  - Explanation of medium (explain how the piece was created in technical terms by stating equipment used, process, etc.)
  - Church name, city, state
3. Only the credit line is required (according to rule #2). An essay or story explaining the message or the theme of the piece is not allowed.
4. If setup or assembly is required for the display of Art Division entries, it must be completed by the student.
5. The overall size (including mounting and mat) of any entry in the Art Division may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches (except for Visual Art, Three-Dimensional).
6. Framing other than mat board, foam core, or stretched canvas is not allowed. No glass is allowed.
7. Weapons are not allowed in the Art Gallery. If a student attempts to enter a weapon for evaluation, it will be removed from the gallery, held by security for the duration of the festival, and can be retrieved by the student's leader from security after the Art Gallery closes.

8. All Visual Art entries must be submitted on an individual panel. Multi panel entries such as diptych art entries are not permitted.

## GRAPHIC DESIGN RULES

1. In the Graphic Design category, the following mediums are accepted:

Advertisement	Flyer	Web Page
Billboard	Letterhead	Brochure
Logo	Bulletin	Newsletter
Business card	Poster	
2. Graphic Design entries must be mounted flat on art board (foam core or matte board). Entries must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.
3. Entries in the Graphic Design category may take any of the following forms: finished piece, full-color drawing, or comprehensive full-color dummy or proof. Digital imagery and computer illustrations are appropriate for this category but must be high-resolution (at least 300 dpi at 100 percent of output size). Students should submit the best representation of their design.
4. Entries do not have to be overtly religious in subject or theme.

## GRAPHIC DESIGN EVALUATION CRITERIA

### Selection

- Appropriate—appropriate level of difficulty; appropriate for this festival in subject and taste
- Fresh concept – demonstrates a fresh approach

### Communication

- Initial impression – immediate visual impact; meaning and message readily grasped
- Originality – displays an individualistic style; avoids overused ideas or concepts.
- Range of appeal – relevant and appealing to multiple audiences
- Visual impact – imagery that is visually compelling; forceful, subtle, or vivid

### Presentation/Technique

- Clarity – well defined in its intent
- Consistency – consistent use of medium
- Finished presentation – completeness; Graphic Design entries must be mounted flat on foam core or matte board; no smaller than 8 by 10 inches and no larger than 32 by 32 inches.
- Organization – apparent focal point; organization of compositional elements
- Proportion – appropriate use of space
- Technique – proper use of the medium
- Use of color/values – consistent and visually enhancing color and/or gradation
- Use of type – correct spelling, interesting use of fonts and font sizes, interesting use of upper/lower case

### Overall Effectiveness

- Effectiveness - produces an overall effective visual impression or impact
- Preparation – an apparent effort of time and thought in preparation
- Understandable concept – the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response

## PHOTOGRAPHY

Photography Digital, Jr. is open to students enrolled in grades 6-8 during the 2018-2019 school year (or at least age 12 per participant requirements).

Photography Digital, Sr. is open to students enrolled in grades 9-12 during the 2018-2019 school year.

Photography, Film and Photography, Mobile are not divided into Jr./Sr. categories.

## PHOTOGRAPHY, DIGITAL RULES

1. Only digital cameras may be used for photographs entered in Photography, Digital category.
2. The credit line page that must accompany the entry must indicate the camera, type of software, and any other form of technology used to produce the image under "Explanation of Medium".
3. Entries do not have to be overtly religious in subject or theme.
4. Computer-generated improvements are allowed in order to enhance the original photograph (cropping, color depth or hue, color contrast, etc.)
5. A montage of up to three photographs may be used to create one image. All photographs used to create the image must appear to the viewer as if they are a single image. All photographs used to create the image must be the original work of the student.
6. No collages are permitted in this category.
7. No typography is to be added to the finished image. Words or letters in the photograph must appear to the viewer as if they are a part of the image.

8. A Photography, Digital image may be mounted on or printed directly on art board (foam core or matte board), or stretched canvas. The entry may be framed with cut matte board. No other framing is allowed. The image must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

## **PHOTOGRAPHY, FILM RULES**

1. Only a film camera may be used for photographs entered in the Photography, Film category.
2. Only one image is acceptable.
3. Entries do not have to be overtly religious in subject or theme.
4. Black-and-white or color photographs are accepted.
5. Neither manipulation of the original work nor touch-ups are permitted.
6. No typography is to be added to the finished image. Words or letters in the photograph must be a part of the original image.
7. A Photography, Film image may be mounted on or printed directly on art board (foam core or matte board), or stretched canvas. The entry may be framed with cut matte board. No other framing is allowed. The image must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

## **PHOTOGRAPHY, MOBILE RULES**

1. Only mobile device cameras may be used for photographs entered in the Photography, Mobile category.
2. The credit line page that must accompany the entry must indicate the device, type of application, and any other form of technology used to produce the image under "Explanation of medium."
3. Entries do not have to be overtly religious in subject or theme.
4. No collages or montages are permitted in this category.
5. No typography is to be added to the finished image. Words or letters in the photograph must appear to the viewer as if they are a part of the image.
6. A Photography, Mobile image may be mounted on or printed directly on art board (foam core or matte board), or stretched canvas. The entry may be framed with cut matte board. No other framing is allowed. The image must be no smaller than 8 by 10 inches and no larger than 11 by 14 inches.

## **PHOTOGRAPHY EVALUATION CRITERIA**

### **Selection**

- Appropriate—appropriate for this festival in subject and taste; overtly religious subject, symbols, or themes is not required; appropriate level of difficulty.
- Fresh concept – demonstrates a fresh approach
- Style – keeps with genre (traditional, digital, **or mobile**)

### **Communication**

- Initial impression – meaning and general intent readily grasped; immediate visual impact.
- Originality – displays an individualistic style; avoids overused ideas or concepts.
- Range of appeal – relevant and appealing to multiple audiences
- Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.

### **Presentation/Technique**

- Consistency – consistent use of medium.
- Elements of design – incorporation of shape, line, pattern, texture, space, framing, size, angle, and cropping.
- Finished presentation – completeness; photograph must be mounted (no framing other than matte) with overall size no smaller than 8 by 10 inches and no larger than 32 by 32 inches (traditional or digital) or **11 by 14 inches (mobile)**.
- Flow – a natural flow of image(s) for viewer's eye.
- Lighting – effective use of light; develops mood and nuance.
- Organization – apparent focal point; organization of compositional elements.
- Proportion – appropriate use of space.
- Technique – proper use of the medium.
- Use of color/contrast – black and white reveals contrast; color is clear and appropriate for image.

### **Overall Effectiveness**

- Effectiveness - produces an overall effective visual impression or impact
- Preparation – an apparent effort of time and thought in preparation.
- Understandable concept – the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response.

## **T-SHIRT DESIGN RULES**

### **This category must present Evident Ministry**

1. T-shirt Design entries may take any of the following forms: finished T-shirt, full-color drawing or comprehensive full-color computer dummy or proof. Students should submit the best representation of their designs.
2. Entries submitted in a finished-shirt format must be displayed over art board, T-shirt board or cardboard. Neither mannequin nor bust displays are permitted. Hangers are not permitted.

3. Entries submitted in full-color drawing format or as a computer-generated image must be mounted on art board (foam core or matte board) and may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches. The entry may be framed with cut matte board. Framing other than matte board is not allowed.

## **T-SHIRT DESIGN EVALUATION CRITERIA**

### **Selection**

- Appropriate—appropriate for this festival in subject and taste; appropriate level of difficulty
- Fresh concept – demonstrates a fresh approach.

### **Communication**

- Initial impression – meaning and message readily grasped; immediate visual impact
- Originality – displays an individualistic style; avoids overused ideas or concepts.
- Range of appeal – relevant and appealing to multiple audiences.
- Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.

### **Presentation/Technique**

- Clarity – well defined in its intent.
- Consistency – consistent use of medium.
- Finished presentation – completeness; design submitted in finished T-shirt format should be mounted on art or T-shirt board no larger than 32 by 32 inches. T-shirt design submitted in color proof format should be mounted on art board no smaller than 8 by 10 inches and no larger than 32 by 32 inches.
- Organization – apparent focal point; organization of compositional elements.
- Proportion – appropriate use of space.
- Technique – proper use of the medium.
- Use of color/values – consistent and visually enhancing color and/or gradation.
- Use of type – correct spelling, interesting use of fonts and font sizes, interesting use of upper/lower case.

### **Overall Effectiveness**

- Effectiveness—produces an overall effective visual impression or impact
- Preparation – an apparent effort of time and thought in preparation.
- Understandable concept – the combination of subject selection, communication, presentation/technique and effectiveness in attaining a response.

## **VISUAL ART, THREE-DIMENSIONAL RULES**

1. Visual Art, Three-Dimensional entries are defined as either sculpture that can be viewed from all sides or a work that simulates the effect of depth or the illusion of a third dimension.
2. In the Visual Art, Three-Dimensional category, the following mediums are accepted:  

Mixed Media	Sculpture
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3. Entries do not have to be overtly religious in subject or theme.
4. Mounting is not required. The overall size may be no smaller than 6 inches by 6 inches by 6 inches and no larger than 32 inches by 32 inches by 32 inches.
5. Weapons are not allowed in the Art Gallery. If a student attempts to enter a weapon for evaluation, it will be removed from the gallery, held by security for the duration of the festival, and can be retrieved by the student's leader from security after the Art Gallery closes.

## **VISUAL ART, TWO-DIMENSIONAL, ALTERNATIVE MEDIA RULES**

1. In the Visual Art, Two-Dimensional, Alternative Media category, mediums accepted include, but are not limited to:  

Collage	Montage	Mosaic	Comic Strip
Mixed Media	Stained Glass	Found Materials	Prints
Beads	Wires		
2. Entries do not have to be overtly religious in subject or theme.
3. Visual Art, Two Dimensional, Alternative Media entries must be mounted on foam core, matte board, masonite board, or similar. The entry may be framed with cut matte board. Framing other than matte board is not allowed. Entries may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

## **VISUAL ART, TWO-DIMENSIONAL, PAINTING AND DRAWING RULES**

1. In the Visual Art, Two-Dimensional, Painting & Drawing category, mediums accepted include, but are not limited to:  

Acrylics	Watercolor	Oils	Tempera
Sketches (ink, pencils, chalk, charcoal, pastels)			
2. Entries do not have to be overtly religious in subject or theme.
3. Visual Art, Two Dimensional, Painting and Drawing entries must be mounted on foam core, matte board, masonite board, or similar. Paintings on stretched canvas are considered mounted already. The entry may be framed with cut matte board. Framing other than matte board is not allowed. Entries may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

## VISUAL ART EVALUATION CRITERIA

### Selection

- Appropriate—appropriate level of difficulty; appropriate for this festival in subject & taste; overtly religious subject, symbols, or theme are not required.
- Fresh concept – demonstrates a fresh approach.

### Communication

- Initial impression – meaning and general intent readily grasped; immediate visual impact.
- Originality – displays individualistic style; avoids overused ideas or concepts.
- Range of appeal – relevant and appealing to multiple audiences.
- Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.

### Presentation/Technique

- Consistency – consistent use of medium.
- Finished presentation – completeness; 2D entries must be mounted (with no framing other than matte); overall size, including mounting, can be no smaller than 8 by 10 inches and no larger than 32 by 32 inches; 3D entries may be no larger than 32 x 32 x 32 inches.
- Flow – a natural flow of image(s) for the viewer's eye.
- Neatness – clean appearance; free of smudges.
- Organization – apparent focal point; organization of compositional elements.
- Proportion – appropriate use of space.
- Technique – proper use of the medium.
- Use of color/values – consistent and visually enhancing color and/or gradation.

### Overall Effectiveness

- Effectiveness - produces an overall effective visual impression or impact
- Preparation – an apparent effort of time and thought in preparation.
- Understandable concept – the combination of subject selection, communication, presentation/technique, and effectiveness in attaining a response.

# COMMUNICATION DIVISION

Read the General Information and General Rules.

*Top 10 tips for a better presentation are available per category at [www.faf.ag.org/resources.cfm](http://www.faf.ag.org/resources.cfm).*

## CATEGORIES

*Registrants in the Communication Division may submit entries in the following categories:*

- American Sign Language Solo
- American Sign Language Group
- Children's Lesson Solo
- Children's Lesson Group
- Puppetry Solo
- Puppetry Group
- Promo Video
- Short Sermon, Jr.
- Short Sermon, Sr.
- Short Sermon, Spanish
- Short Film
- Spoken Word

## AMERICAN SIGN LANGUAGE

**These categories must present Evident Ministry**

### information

A set of lyric sheets (without glossing) may be hand delivered to the evaluators for the evaluators' benefit at each level of participation, but is not required. Lyric sheets must be typed with the lyrics divided into the sections of the song (chorus, verse, bridge, etc.) and must have a title page or heading that includes the following information **as listed in the order given below**:

- Title
- Category
- Lyricist(s)
- Credits
- Church Name, City, State

## RULES

1. American Sign Language Solo/Group is an interpretation of a pre-recorded song using American Sign Language (ASL) to encourage a cross-cultural experience, explore the correlation between ASL and English, and to prepare the participant for Deaf Ministry.
2. The interpreted song must be a musical track that includes lyrics.
3. ASL Group entries may consist of two to 10 eligible students.

4. ASL Solo entries have a time limit of 5 minutes. ASL Group entries have a time limit of 7 minutes. Both have 90 seconds for setup and 90 seconds for teardown.
5. The English-to-ASL interpretation must be an original interpretation by the student and not a copy of another's work or sign choices.
6. Presenters must use ASL linguistic features in the interpretation. This may include, but is not limited to: ASL sentence structure, sign choices that reflect meaning, appropriate body shifts, appropriate use of space, and correct palm orientation. The interpretation must be a visualization of the interpretation, not simply in English word order.
7. If the presenter(s) is deaf, he/she may use a cue (not a sign) or have someone mouth the words in order for the signer to stay in sync with the music. This person is not considered part of the entry, but evaluators must be informed of their presence and how they are cueing the participant(s).
8. The presenter(s) must maintain a professional appearance. Attire and accessories must not create visual distractions. Costumes and costume make-up are not allowed. Please wear a solid top contrasting with your skin tone.
9. Mouthing lyrics/lip syncing is not used in American Sign Language. Only linguistically appropriate facial grammar should be present. This may include, but is not limited to, puffed cheeks/pursed lips, head tilt/forward nod/head shake, raised eyebrows, appropriate eye gaze, mouth morphemes, and other non-signed facial grammar that can influence the meaning of your sign. These should be used as is fitting within the language itself.
10. No live music is allowed.
11. Before beginning the presentation, participants must introduce their music selection(s) by stating **and signing** the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See "Introductory Comments" under "General Rules" section for complete requirements and format.

## **AMERICAN SIGN LANGUAGE EVALUATION CRITERIA**

### **Selection**

- Appropriate—appropriate level of difficulty; appropriate for this festival
- Christian message – presents a Christian perspective and message with ministry effectiveness in mind.

### **Communication**

- ASL structure—ASL grammatical structure (not English word order)
- Clarity and hand-positioning—hands should be clearly within signing space; finger spelling should be clear and accurate
- Clarity of signs—signs easily understood individually
- Conceptual accuracy – appropriate choice of signs for overall meaning; message is easily understood
- Facial expression – demonstrates appropriate emotion for the conceptual sign; eye contact.
- Interpretation of meaning – shows a visual picture instead of signing only word order.
- Originality—use of inventive and creative ideas; demonstrates a fresh approach

### **Presentation/Technique**

- Creative elements – thoughtful and creative application of signs
- Directionality – proper direction of signs for whom the message is intended
- Energy – demonstrates the emotion of song with appropriate energy.
- Presenter appearance—professional attire; shoes; solid color shirt that contrasts with skin tone; hair pulled back, if necessary; absence of visual "noise" such as rings, watches, necklaces, etc.
- Sign placement—setting up the space appropriately
- Spacing – use of space; signs are large enough to be seen by entire audience
- Stage presence—command of stage; control, confidence, and comfort
- Synchronization – uniform precision of signers during synchronized parts of the song
- Use of classifiers – hand shapes that represent a person or object

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Preparation – an apparent effort of thought and time in preparation.
- Memorization – strong knowledge of lyrics and signing of the selection.
- Interpretation – overall effectiveness and visual impact
- Understandable concept – the combination of song selection, communication, presentation/technique, and effectiveness in attaining a response.

## **CHILDREN'S LESSON RULES**

### **This category must present Evident Ministry**

1. Children's Lesson Solo/Group is the art of communicating a biblical message presented verbally and visually in a lesson geared toward children ages 5-10.
2. A Children's Lesson Group may consist of two to 10 eligible students.
3. In a Children's Lesson Group, at least one person must be in direct verbal communication with the audience.

4. Children's Lesson Solo/Group entries have a time limit of 5 minutes. There are 90 seconds for setup and 90 seconds for teardown.
5. Participants may use various means of communication (object lesson, illusion, ventriloquism, etc.). Flammable illustrations are not permitted. Liquid illustrations are permitted but all liquid must remain within the presentation area and must not cause damage to any person or property. Items such as candy and prizes may not be thrown into the audience.
6. Entries must be original, not a memorization of someone else's sermon or lesson.
7. Presentations must be in harmony with the Statement of Fundamental Truths of the Assemblies of God. A copy of the Statement of Fundamental Truths is available online at <http://ag.org> under the "Beliefs" tab.
8. The lesson must be memorized.
9. A central Scripture or Bible story must be used.
10. Props are permissible as long as the 90-second set up and tear down times are not exceeded.
11. Costumes are permitted.
12. A puppet stage is provided for Children's Lesson Group/Solo. Participants may not bring their own puppet stage.
13. Children's Lesson entries may not solicit volunteers from the audience.

## **CHILDREN'S LESSON EVALUATION CRITERIA**

### **Selection**

- Appropriate—appropriate level of difficulty; appropriate for this festival; appropriate for intended audience
- Christian message – presents a clear Christian message with age-appropriate ministry effectiveness in mind.
- Originality—use of inventive and creative ideas; demonstrates a fresh approach

### **Communication**

- Choreography—strong knowledge of lyrics and actions of the piece
- Expression/body language—enhancement of delivery by use of nonverbal communication (i.e. facial expressions, hand and arm gestures)
- Focus—participants and puppets, if used, maintain good eye contact with both the audience and other characters in the presentation
- Presentation—scene additions, props, signs and lighting should enhance rather than detract from presentation and message
- Physical energy—engaging, consistent presence for target audience throughout the presentation
- Posture—effective stance appropriate for public speaking, stage presence and proper breath support
- Stage presence—command of stage; control, confidence and comfort
- Timing—the ability to move from point to point smoothly and with a sense of pacing; effective use of allotted time spent on opening, main points and conclusion
- Vocal clarity—appropriate use of volume and proper pronunciation

### **Presentation and Technique**

- Delivery and timing—demonstrates understanding of the pace of the scene in order to generate a response; body movements should relate to the rhythm of the music
- Elicits response—demonstrates purpose of sermon with a question for a response in conclusion
- Entrances and exits—use of the "stairs" using three or four bounce steps; Use of the full depth of the stage
- Grouping and group dynamic—purposeful use of each puppet and effective relationships
- Height and positioning—puppets should be at "belly-button" height. Sinking puppets and excessive height will affect the evaluation.
- Lip synchronization—puppet's mouth should move in sync with the words as they are spoken or sung; the puppet's jaw should open one time per syllable.
- Mouth action—dropping of the jaw, not the whole head
- Opening/conclusion—attaining and maintaining the attention of the target audience
- Presentation—character, puppetry or scene additions as well as props and/or signs should enhance not detract from presentation and message
- Posture—puppets should be straight and have good posture
- Rod arm/human arm technique—appropriate rod arm/human arm movement
- Staging and Blocking—puppets should be appropriately spaced with plenty of room; making the best use of the stage space
- Structure of content—effective organization of thoughts communicated for understanding, believability and remembrance
- Transitions—statements that bridge the main points of the sermon
- Use of illustrations—incorporates vivid image, characters, examples, testimony and object lessons as reinforcements to sermon topic
- Use of Scripture—incorporates Scriptural text and quotations.

### **Overall Effectiveness**

- Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion
- Preparation—an apparent effort of time and thought in preparation



- Relevance—appropriate and relevant application
- Understandable concept - the sermon selection, communication, presentation/technique and effectiveness in attaining a response

## PROMO VIDEO

This category must present Evident Ministry

### *District Festival Delivery Instructions*

Each District Promo Video entry must submit a public or unlisted **YouTube URL** in advance with a copy of the registration form to the Pen Florida District Youth office no later than March 18, 2019. Any other form of submission of the Promo Video will not be accepted. If the promo video entry is not received by the March 18th deadline, it will be considered canceled and no attempt will be made to obtain the entry.

### *District Information regarding Promo Video*

- All Promo Video entries will be evaluated prior to the district Festival. After March 18 and before April 27, 2019.
- District results will be released at the DFAF.
- The Promo Video participant is not required to be present at the DFAF.
- Promo Video participants not attending the DFAF in person must meet registration deadlines and pay the full registration fee.

## PROMO VIDEO RULES

1. The creation of a Promo is the art and process of producing a film. **The Promo Video must promote a ministry, product, event, etc.,** and contain a combination of visual images and sounds to communicate effectively a mood, emotion, and/or message by one to ten eligible students.
2. **For DFAF: Promo Video entries must include the following information in the Video Description on YouTube: Title; Participants; Church name & City**
3. Entries in Promo Video have a time limit of 3 minutes.
4. The creator(s)/producer(s) of the film must meet the FAF age or grade requirements and must register as participants. Adults may not serve as the primary director(s) or editor(s) of the film being submitted by the participant(s). However, those appearing in the film or supporting the production (actors, grips, lighting, boom operator, etc.) do not need to meet age requirements nor register as participants.
5. Copyright policy: district and Assemblies of God Youth Ministries and The General Council of the Assemblies of God are not responsible for assuring that all material included in students' film productions is in compliance with existing copyright laws. It is the responsibility of the students, parents, and youth leaders to be completely legal and ethical in their conduct regarding copyrighted material used to create an entry for the FAF. Students must obtain either the copyrights or explicit written permission for use of all software, graphics, parodies, recorded music, and/or sound files included. See "Copyrighted Material" under General Rules for additional list of guidelines.
6. Credits must be included and count toward the overall time limit of three minutes.
7. Any script or story line must be the original work of the participant(s) and not previously submitted to this festival.
8. **For DFAF: Promo Video entries must submit a YouTube URL with the district registration form.**

## PROMO VIDEO EVALUATION CRITERIA

### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Christian message – should present a clear Christian message; overtly religious subjects, symbols, or themes are not required.
- Script development – fresh and creative script; not tired or cliché.

### **Communication**

- Body communication – actors effectively and believably communicate with body language and facial expression.
- Directing – choice of camera shots, angles, and movement that help communicate mood and emotion.
- Imagery – the use of color, reflections, shadows, shapes, or icon images effectively enhance the mood and message.
- Music – contributes to mood and helps communicate the message.
- Originality – use of original and creative ideas; demonstrates a fresh approach.
- Verbal communication – dialogue/narrative flows naturally and communicates effectively while moving the story and message forward.

### **Presentation and Technique**

- Appropriate shot – appropriate shots are used for the specific situation (wide, medium, close-ups, pans, zooms, dolly, crane, etc.).
- Audio mix – balanced and clearly understood audio; voices and voice-overs can be clearly heard and understood above the music.
- Balanced lighting – consistent lighting with appropriate balance between foreground and background.

- Color balance – appropriate color/temperature light is used for the specific situation.
- Color correction – shots in the same scene are similar in color balance, contrast, and appearance.
- Editing – edits and the pace of edits contribute to an overall sense of visual impact and ministry/event promotion
- Flow and pacing – frames flow together into a cohesive story; edits do not cause the story to be jumpy or to drag.
- F/X and Foley – natural and appropriate use of audio and visual effects.
- Hook – opening sequence immediately grabs the attention of the audience.
- Lighting – effective use of light; develops mood and nuance.
- Open/close – title and credits are appropriate for the production.
- Proper framing - camera shots have proper headroom and nose room
- Storytelling - shots and the sequence of editing are selected for effective storytelling or ministry/event promotion

#### **Overall Effectiveness**

- Message effectiveness – evokes a viewer response appropriate to the promo
- Production effectiveness – an overall cohesiveness of production technique, editing, style, and genre.

## **PUPPETRY**

### **This category must present Evident Ministry**

#### **Information**

- Black lights (if used) must be brought by participants as well as any necessary extension cords.
- Each entry must provide individuals to turn room lights off and on.
- One standard two-tiered puppet stage is provided. The puppet stage dimensions may not be adjusted.

## **PUPPETRY RULES**

1. Puppetry Group/Solo is the art of presenting a puppet ministry for the purpose of communicating a biblical message in a presentation geared toward children ages 5-10.
2. An entry in Puppetry Group may consist of two to ten eligible students.
3. A time limit of 5 minutes is allowed for puppetry entries. There are 90 seconds for setup and 90 seconds for tear down.
4. A puppetry entry is not required to be original, but originality is encouraged.
5. Participants are not permitted to bring their own puppet stage and are not permitted to alter the dimensions of the stage, **move, add onto, or change the stage in any way.**
6. No interaction between live presenters and puppets is permitted.
7. The placement of props and signs in and around the puppet stage is permitted as long as the 90-second setup and tear down times are not exceeded. All other aspects of the entry must take place within the boundaries of the stage. Students may not throw items (candy, prizes, etc.) into the audience area.
8. Neither flammable nor liquid props or elements are permitted in Puppetry entries.
9. The entire presentation must consist of only hand-manipulated puppets; full-body costumes (such as human mascots/characters) are not permitted in Puppetry entries.
10. Ventriloquism is not allowed in puppetry categories.
11. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See "Introductory Comments" under "General Rules" section for complete requirements and format.

## **PUPPETRY EVALUATION CRITERIA**

### **Selection**

- Christian message – presents a clear Christian message with ministry effectiveness in mind
- Appropriate—appropriate level of difficulty; appropriate for this festival; appropriate for intended audience
- Originality – use of inventive and creative ideas; demonstrates a fresh approach.

### **Communication**

- Character development – full realization of who the character(s) become(s) throughout the production
- Choreography – smooth, crisp and varied
- Content/Message—the intended message of the piece clearly portrayed throughout the presentation; a clear message that is easily followed
- Focus—puppets maintain good eye contact with both the audience and other characters in the presentation
- Objective—presents a central truth easily grasped by the audience
- Presentation – scene additions, props, signs, and lighting should enhance rather than detract from presentation and message.
- Physical energy – engaging, consistent presence throughout the presentation.
- Vocal clarity – appropriate use of volume and proper pronunciation.

### **Presentation/Technique**

- Delivery and timing – demonstrates understanding of the pace of the scene in order to generate a response; body movements should relate to the rhythm of the music.

- Entrances and exits – use of the “stairs” using three or four bounce steps; Use of the full depth of the stage
- Grouping and group dynamic – purposeful use of each puppet and effective relationships.
- Height and positioning—puppets should be at “belly-button” height. Sinking puppets and excessive height will affect the evaluation
- Lip synchronization – puppets mouths should move in sync with the words as they are spoken or sung; the puppet’s jaw should open one time per syllable
- Mouth action – dropping of the jaw, not the whole head.
- Posture – puppets should be straight and have good posture; puppets should not sink out of sight, lean on the stage, etc.
- Rod arm/human arm technique—appropriate rod arm/human arm movement
- Staging and blocking – puppets appropriately spaced with plenty of room; the best use of the stage space

#### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Preparation – an apparent effort of time and thought in preparation.
- Relevance to audience – appropriate and effective for the entire audience.
- Understandable concept – the combination of script selection, communication, presentation/technique and effectiveness in attaining a response.

## **SHORT FILM**

**This category must present Evident Ministry**

### ***District Festival Delivery Instructions***

Each District Short Film entry must submit a public or unlisted **YouTube URL** in advance with the registration form to the Pen Florida District Youth office received no later than March 18, 2019. Any other form of submission of the Short Film will not be accepted. Short Film entries registered for, but still not received by the DFAF on March 18, 2019 are considered canceled and no attempt will be made by the DFAF to obtain the entries.

### ***District Information regarding Short Film***

- All Short Film entries will be evaluated prior to the district Festival. After March 18 and before April 27, 2019.
- District results will be released at the FAF.
- The Short Film participant is not required to be present at the FAF.
- Short Film participants not attending the FAF in person must meet registration deadlines and pay the full registration fee.

## **RULES**

1. The creation of a Short Film is the art and process of producing a film containing a combination of visual images and sounds to communicate effectively a mood, emotion and/or message by one to ten eligible students.
2. In the Short Film category, the following genres are accepted:
 

Animation	Comedy	Drama	
Documentary	Experimental	Music Video	Fiction/Live Action
3. For DFAF, Short Film entries must include the following information in the Video Description on YouTube:
  - Title
  - Participant(s)
  - Church name, city, state
4. Entries in Short Film have a time limit of five minutes.
5. The creator(s)/producer(s) of the film must meet the FAF age or grade requirements and must register as participants. Adults may not serve as the primary director(s) or editor(s) of the film being submitted by the participant(s). However, those appearing in the film or supporting the production (actors, grips, lighting, boom operator, etc.) do not need to meet age requirements nor register as participants.
6. Copyright policy: district and Assemblies of God Youth Ministries and the General Council of the Assemblies of God are not responsible for assuring that all material included in students’ film productions is in compliance with existing copyright laws. It is the responsibility of the students, parents and youth leaders to be completely legal and ethical in their conduct regarding copyrighted material used to create an entry for the FAF. Students must obtain either the copyrights or explicit written permission for use of all software, graphics, parodies, recorded music and/or sound files included. See “Copyrighted Material” under General Rules for an additional list of guidelines.
7. Credits must be included and count toward the overall time limit of 5 minutes.
8. Any script or story line must be the original work of the participant(s) and not previously submitted to this festival.
9. For DFAF, Short Film entries must submit a **YouTube URL** with a copy of the registration form received by March 18, 2019.

## SHORT FILM EVALUATION CRITERIA

### Selection

- Appropriate—appropriate level of difficulty; appropriate for this festival
- Christian message – should present a clear Christian message; overtly religious subject, symbols, or themes are not required.
- Script development – fresh and creative script; not tired or cliché.

### Communication

- Body communication – actors effectively and believably communicate with body language and facial expression.
- Directing – choice of camera shots, angles, and movement that help communicate mood and emotion.
- Imagery – the use of color, reflections, shadows, shapes, or icon images effectively enhance the mood and message.
- Music – contributes to mood and helps communicate the message.
- Originality – use of original and creative ideas; demonstrates a fresh approach.
- Verbal communication – dialogue/narrative flows naturally and communicates effectively while moving the story and message forward.

### Presentation/Technique

- Appropriate shot – appropriate shots are used for the specific situation (wide, medium, close-ups, pans, zooms, dolly, crane, etc.).
- Audio mix – balanced and clearly understood audio; voices and voice-overs can be clearly heard and understood above the music.
- Balanced lighting – consistent lighting with appropriate balance between foreground and background.
- Color balance – appropriate color/temperature light is used for the specific situation.
- Color correction – shots in the same scene are similar in color balance, contrast, and appearance.
- Flow and pacing – frames flow together into a cohesive story; edits do not cause the story to be jumpy or to drag.
- F/X and Foley – natural and appropriate use of audio and visual effects
- Hook – opening sequence immediately grabs the attention of the audience.
- Lighting – effective use of light; develops mood and nuance.
- Open/close – title and credits are appropriate for the production.
- Proper framing – camera shots have proper headroom and nose room.
- Setting and set – setting and location for the story being told is appropriate and the set is believable. The set should carry both dimension and depth.
- Storytelling – shots and the sequence of editing selected for effective storytelling.
- The line of action – shots do not cross the line of action.
- Transparent editing – edits are unnoticeable and do not detract from the story
- Wardrobe – wardrobe selections are appropriate for the roles played by the actors as well as scene setting.

### Overall Effectiveness

- Acting effectiveness – the presentation of the actors is effective overall (i.e., were they believable?)
- Climax – believable plot reaches a climax that resolves the conflict.
- Conflict – conflict clearly established.
- Introduction – time, setting, and main characters are quickly revealed.
- Message effectiveness – evokes a powerful viewer response appropriate to the film's message
- Plot development – develops towards a climax.
- Production effectiveness – an overall cohesiveness of story, casting, production, style and genre.
- Resolve – the story ties up loose ends. If the audience is left hanging, it is intended. A hanging end should not be the result of poor scripting.

## SHORT SERMON

**This category must present Evident Ministry**

### Information

- Short Sermon, Jr. is open to students enrolled in grades 6-8 during the 2018-2019 school year (or at least age 12 per participant requirements)
- Short Sermon, Sr. is open to students enrolled in grades 9-12 during the 2018-2019 school year
- Short Sermon, Spanish is not divided into Jr./Sr. categories.

## SHORT SERMON RULES

1. An entry in Short Sermon is the art of verbally communicating a biblical message that includes Scripture quotations or readings presented by one eligible student.
2. Scripture reference must be cited with all Scripture quotations or readings.
3. Short Sermon entries have a time limit of 5 minutes. **There are 60 seconds for setup and 60 seconds for tear down.**
4. All presentations must be in harmony with the Statement of Fundamental Truths of the Assemblies of God. A copy of the Statement of Fundamental Truths is available online at <http://ag.org> under the "Beliefs" tab.

5. Entries must be original material, not just a memorization of someone else's sermon. Participants are permitted to use illustrations personal testimonies, statistics, stories, etc. Sources must be cited.
6. Participants are allowed to use notes. The sermon does not need to be memorized.
7. Participants may only use a Bible, notes, a podium and handheld visual aids. **Visual aids must fit on a high-top table, approximately 30 inches in diameter. The festival provides only the podium and high-top table. The festival cannot guarantee the diameter of the table.**
8. All aspects of the sermon must take place within the boundaries of the stage.
9. The wearing of costumes is not permitted.
10. The use of audio or audiovisual devices is not permitted. Neither flammable nor liquid visual aids are permitted.
11. Presentations must be given with due reverence for God and His people and must not be a cynical or satirical portrayal of any form of the ministry.

## **SHORT SERMON EVALUATION CRITERIA**

### **Selection**

- Christian message – presents a solid biblical perspective with ministry effectiveness in mind.
- Appropriate—appropriate level of difficulty; appropriate for this festival

### **Communication**

- Expression/body language – use of nonverbal communication (i.e. facial expressions, hand and arm gestures) that enhance the delivery of the sermon.
- Originality – use of original and creative ideas; demonstrates a fresh approach.
- Posture – effective stance appropriate for public speaking, stage presence, and proper breath support.
- Stage presence – command of stage; control, confidence and comfort.
- Timing – the ability to move from point to point smoothly and with a sense of pacing; effective use of allotted time spent on opening, main points and conclusion
- Vocal clarity – appropriate volume for audience; proper pronunciation of words with appropriate tone and inflection.

### **Presentation/Technique**

- Elicits response – demonstrates purpose of sermon with a question for a response in conclusion.
- Opening/conclusion – use of quote, question, illustrations, or story is used to capture audience's interest in topic of sermon; the conclusion recaps the main points and calls for a final response.
- Structure of content – effective, logical organization of thoughts communicated for understanding, believability and remembrance.
- Transitions – statements that bridge the main points of the sermon.
- Use of Scripture – Scriptural text/quotations foundational to overall presentation; reference(s) cited.
- Use of illustrations – incorporates vivid image, examples, testimony, statistics, or quotations as reinforcements to sermon topic with proper recognition of sources.

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Preparation – an apparent effort of time and thought in preparation.
- Relevance – appropriate and relevant application.
- Understandable concept – the sermon selection, communication, presentation/technique, and effectiveness in attaining a response.

## **SPOKEN WORD RULES**

### **This category must present Evident Ministry**

1. An entry in Spoken Word is for the art and ministry of communicating poetry that is specifically composed for presentation before an audience.
2. Spoken Word entries must be entirely the original work of one eligible student.
3. There is a time limit of 3 minutes for all Spoken Word entries. Time begins when the participant does or says anything to indicate the beginning of the presentation.
4. The entire presentation must be memorized.
5. The use of additional media is not permitted.
6. Neither live nor recorded music nor singing by the student is permitted.
7. Neither costumes nor props are permitted

## **SPOKEN WORD EVALUATION CRITERIA**

### **Selection**

- Appropriate—appropriate for this festival in subject and taste
- Originality - unique use of original and creative ideas; demonstrates a fresh approach.

### **Communication**

- Development - full development of ideas and expressions throughout piece

- Diction - choice and arrangement of words
- Flow of thought - connectivity and progression of ideas
- Fresh imagery/word play - figures of speech, sound devices, and linguistic effects achieved through various patterns and variations in diction
- Freshness of expression - avoidance of clichés; creating fresh and vivid imagery
- Sound devices - assonance, alliteration, consonance, rhyme, repetition, etc.
- Writing Style - command of lyrical, narrative, or dramatic conventions

#### **Presentation/Technique**

- Clarity/style - demonstrates a distinctive mode of expression
- Energy - appropriate physical, emotional and audible connectivity to the subject and theme of the piece
- Movement - if used, movement is intentional and enhances content
- Posture/Facial expression - use of nonverbal communication to enhance the impact and presentation of the piece
- Rhythm/musicality - audible experience of the written work including sound devices, rhythm and the way sound compliments the meaning and intent of the piece
- Stage presence - command of stage; control, confidence and comfort
- Timing/delivery - demonstrates an understanding/execution of pacing, movement, and tone
- Voice - unique presence of the creator of the piece; not necessarily the speaker in the piece but a recognizable presence of a distinctive author behind and inside everything in the work

#### **Overall Effectiveness**

- Evident connection - overall impact of the piece combining writing, communication, and presentation
- Evident message - understandable concept; evident impact
- Preparation - an apparent effort of time and thought in all elements of presentation

## **DANCE DIVISION**

*Please note: All participants are required to read the General Information and General Rules.*

*Top 10 tips for a better presentation are available per category at [www.faf.ag.org/resources.cfm](http://www.faf.ag.org/resources.cfm).*

### **CATEGORIES**

*Registrants in the Dance Division may submit entries in the following categories:*

- Step Troupe
- Urban Solo
- **Worship Dance Solo, Jr.**
- Urban Troupe
- **Worship Dance Solo, Sr.**
- Worship Dance Troupe

### **INFORMATION**

Entries in the Dance Division must be presented in the accepted genres defined as follows:

**Ballet:** (Worship Dance) A classical form of dance characterized by formally precise steps and poses. A basic vocabulary of recognized ballet technique is used as criteria for the evaluation of entries in the ballet genre.

**Contemporary:** (Worship Dance) An expressive style of dance that combines elements of several dance genres including modern, jazz, lyrical, and classical ballet. Contemporary dance may be performed to many different styles of music.

**Step:** A contemporary form of dance characterized by the incorporation of percussive sounds and movements.

**Urban:** Also known as "street dance;" incorporating the various rhythms and techniques, and skills of hip-hop.

**Worship Dance Solo, Jr. is open to students enrolled in grades 6-8 during the 2018-2019 school year (or at least age 12 per participant requirements.)**

**Worship Dance Solo, Sr. is open to students enrolled in grades 9-12 during the 2018-2019 school year.**

### **DANCE RULES (APPLY TO ALL DANCE DIVISION CATEGORIES)**

1. A Dance Division entry is for the art and ministry of communicating a story or message and expressively and worshipfully interpreting music using recognized dance technique.
2. Troupe entries may consist of two to ten eligible students.
3. All dance entries have a time limit of a 2-minute minimum to a 4-minute maximum. Time violations will only be assessed if the entry is shorter than 2-minutes or longer than 4 minutes.
4. The musical track that accompanies a Dance entry may or may not contain lyrics. Spoken words may be present in Step and Urban entries but must not be predominant. Mouthing lyrics/lip synching is not permitted.
5. Live accompaniment is not permitted.
6. Modest attire must be worn. Clothing must be appropriate for effective interpretation, intended audience and a worshipful atmosphere. Low-cut tops, open-front shirts, backless shirts, tight apparel, short shorts, extremely baggy pants, and see-through skirts without leggings are never acceptable. Solid non-see-through leggings are required, no opaque or see-through tights. If any shorts are worn, leggings are still required.
7. Dancers may choose to wear or not to wear shoes. Ballet slippers, paws, or jazz shoes are acceptable. Socks are not suggested as footwear for dance. **\*\*Note: the NFAF cannot guarantee that every venue will have flooring conducive to pointe technique.**

8. Fine Arts Festival holds a high standard and does not permit suggestive movements, music, or attire. Any movement, music, or attire that is deemed inappropriate may receive either Selection or Effectiveness point deductions or rule violations.
9. The use of percussion instruments is not permitted.
10. The use of streamers, ribbon, banners, or flags is permitted but must not become the focal point of the presentation at the expense of recognized and legitimate dance technique.
11. The use of a director during the presentation is not permitted.
12. Dance entries are evaluated based on the criteria for the category entered. Dances must demonstrate specific skills, movements and elements of the chosen style.
13. The splicing of up to three songs is allowed. Entries may have more than three splicings as long as there are three songs maximum. Please see General Rules for "Copyrighted Materials."
14. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See "Introductory Comments" under "General Rules" section for complete requirements and format.

## **STEP AND URBAN EVALUATION CRITERIA**

### **Selection**

- Appropriate—appropriate for this festival; appropriate attire for genre with ministry effectiveness in mind
- Style—movement compliments the music
- Creativity - use of style or combination of original hip hop movement

### **Communication**

- Choreography—use of levels, group work, variety of movements to support dance style
- Expression—use of both facial expression and body language
- Staging—use of formations (with correct spacing); use of creative transitions and movement from one formation to another; seamless transitions

### **Presentation/Technique**

- Body control and strength—demonstrates proper support from core to deliver intentional movement; energy evident in all movements throughout presentation; energy levels should parallel energy of music.
- Body placement—isolations and fluidity, angles in tutting
- Difficulty—incorporation of challenging movements and/or skills (jumps, freezes/stalls, partner works, and floor work), footwork, and variety of styles
- Execution of technical skill—proper execution of hip hop technical elements (freezes/stalls, tutting, tricks)
- Group execution/uniformity—use of all dancers throughout entirety of troupe routine
- Musicality—execution of hip hop movements using rhythmic variations; accents beats and sounds in music through movement
- Synchronization—precision of arm and body placement; group timing with the music

### **Overall Effectiveness**

- Evident ministry - Evidence of spiritual motivation demonstrated with sincerity and passion.
- Overall effect – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.
- Preparation – an apparent effort of thought and time in preparing the selection; memorization
- Stage presence and projection—ability to connect with audience during presentation (includes: genuine expression, emotion, and energy)

## **WORSHIP DANCE EVALUATION CRITERIA**

### **Selection**

- Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate attire for genre with ministry effectiveness in mind
- Style—compliments the music, keeps with genre
- Originality – use of original and creative movement to create artistic effect.

### **Communication**

- Choreography—use of levels, group work, and variety of movements to support dance style.
- Expression—use of both facial expression and body language
- Staging—use of formations (with correct spacing); use of creative transitions and movement from one formation to another; seamless transitions

### **Presentation/Technique**

- Alignment—proper lines according to arms and feet positions, legs, and body composition
- Artistry—connection and interpretation of song
- Difficulty—incorporation of challenging movements and/or skills (leaps, turns, kicks, extensions, and floor work)
- Execution of technical skill—proper execution of technical elements and movements (turns, leaps, jumps, kicks, extensions, and floor work); includes basic fundamentals (posture, turnout, initiation of movement, and control)
- Group execution—uniformity (use of all dancers throughout entirety of troupe routine)

- Musicality—execution of movements throughout the routine, complementing the beats and rhythm of the music.
- Synchronization—precision of arm and body placement; group timing with the music

#### **Overall Effectiveness**

- Evident Ministry - Evidence of spiritual motivation demonstrated with sincerity and passion.
- Overall effect – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.
- Preparation – an apparent effort of thought and time in preparing the selection; memorization
- Stage presence and projection—ability to connect with audience during presentation (includes: genuine expression, emotion, and energy)

## **DRAMA DIVISION**

*Please note: All participants are required to read the General Information and General Rules.*

*Top 10 tips for a better presentation are available per category at <http://faf.ag.org>*

### **CATEGORIES**

*Registrants in the Drama Division may submit entries in the following categories:*

- Drama Solo
- Drama Ensemble, Small
- Drama, Ensemble, Large
- Human Video Solo, Jr.
- Human Video Solo, Sr.
- Human Video Ensemble, Large
- Dramatized Quoting
- Human Video Ensemble, Small
- Human Video Ensemble, Spanish
- Readers Theater
- Musical Theater, Ensemble
- Musical Theater, Solo
- Stand-Up Comedy

### **DRAMA**

**This category must present Evident Ministry**

#### **INFORMATION**

Entries in Drama categories must be presented in the accepted genres defined as follows:

**Play:** A selection where all focus is strictly on-stage or off-stage (not both) and presented as if the audience is not present

**Combination:** A selection where a combination of both on- and off-stage focus is used at appropriate places within the presentation

**Presentation:** A selection where all focus is off-stage and interaction with the audience is acceptable.

#### **DRAMA RULES**

1. A Drama Ensemble/Solo presentation is the art of telling a culturally relevant story through verbal communication and action.
2. Drama Ensemble, Small, entries may consist of two to four eligible students. Drama Ensemble, Large, entries may consist of five to ten eligible students.
3. A time limit of 5 minutes is allowed for drama entries. There are 90 seconds for setup and 90 seconds for teardown.
4. Drama entries do not have to be original but originality is encouraged.
5. The entire presentation must be memorized.
6. No recorded or electronic sound effects are allowed. Neither soundtracks nor live background music is allowed.
7. All aspects of the drama must take place within the boundaries of the stage.
8. Chairs may be used as props. However, standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the FAF.
9. Small, handheld props are allowed in Drama entries. Neither flammable nor liquid props are permitted.
10. Costumes are permitted in Drama entries.
11. Neither masks nor costume makeup is allowed.
12. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See "Introductory Comments" under "General Rules" section for complete requirements and format.

#### **DRAMA EVALUATION CRITERIA**

##### **Selection**

- Appropriate—appropriate level of difficulty; appropriate for this festival
- Christian message – presents a clear Christian message with ministry effectiveness in mind.
- Originality – use of inventive and creative ideas; demonstrates a fresh approach.

##### **Communication**

- Character development – a full realization of who the character(s) become(s) throughout the presentation.
- Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.



- Posture – use of whole body to enhance character.
- Stage presence – command of stage; control, confidence and comfort.
- Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.

#### **Presentation/Technique**

- Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
- Actor's focus – to whom or where is the actor speaking? Ability to remain "in character"; if multiple characters are being played by a single actor, transitions should be clear, distinctive and creative.
- Blocking – proper staging; movement with purpose; staging that best allows full view of actor's face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.
- Characterization – believable representation of human motives, thoughts, actions and emotions.
- Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone of the line.
- Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines

#### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation – a conclusive voice stating the overall message.
- Memorization – strong knowledge of the lines and action of the piece.
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of script selection, communication, presentation/technique, and effectiveness in attaining a response.

## **DRAMATIZED QUOTING RULES**

### **This category must present Evident Ministry**

1. Dramatized Quoting is the art of telling a story through verbal communication and action by the direct quote of a scripture portion of the Bible by one eligible student.
2. A time limit of 5 minutes is allowed for Dramatized Quoting entries. There are 90 seconds for setup and 90 seconds for tear down.
3. The Scripture portion used must be memorized, presented from consecutive verses, and quoted word perfect. The version used is the choice of the student.
4. Four typed copies of the selected scripture portion must be presented to the evaluators at the assigned presentation time. Typed scripture pages must be black Arial or Times New Roman 12-point font, double-spaced, and include complete version, book, chapter and verse references.
5. Participants must introduce their presentations by stating the version, book, chapter, and verses used. Introductory remarks count toward the overall time limit.
6. All aspects of the drama must take place within the boundaries of the stage.
7. Chairs may be used as props. However standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants may not bring their own chairs to the FAF.
8. Handheld props are allowed. Neither flammable nor liquid props are permitted.
9. Costumes are permitted.
10. Neither masks nor costume make up is allowed.

## **DRAMATIZED QUOTING EVALUATION CRITERIA**

### **Selection**

- Appropriate—the selected portion should provide adequate opportunity for the actor to explore and effectively interpret the words and actions of multiple characters in a range of settings. Appropriate for this festival; appropriate level of difficulty. Scripture portion used is substantial enough for full setting, character, and story development.
- Originality – use of inventive and creative ideas; demonstrates a fresh approach.

### **Communication**

- Character development – a full realization of who the character(s) become(s) throughout the presentation.
- Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
- Memorization—word perfect recitation of the selected Scripture portion
- Posture – use of whole body to enhance character.
- Stage presence – command of stage; control, confidence and comfort.
- Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.

### **Presentation/Technique**

- Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
- Actor's focus – to whom or where is the actor speaking? Ability to remain in character; when multiple characters are being played, transitions should be clear, distinctive and creative.
- Blocking – proper staging; movement with purpose; staging that best allows full view of actors face and body placement

ment with appropriate spacing to provide a clean and uncluttered stage picture.

- Characterization – believable representation of human motives, thoughts, actions and emotions.
- Delivery – strong delivery of scripture using proper pronunciation of words to help develop an effective mood and tone
- Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines

#### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation – a conclusive voice stating the overall message.
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of Scripture, communication, presentation/technique, and effectiveness in attaining a response.

## **HUMAN VIDEO ENSEMBLE AND SOLO RULES**

**This category must present Evident Ministry**

### **INFORMATION**

Human Video Solo, Jr. is open to students enrolled in grades 6-8 during the 2018-2019 school year (or at least age 12 per participant requirements).

Human Video Solo, Sr. is open to students enrolled in grades 9-12 during the 2018-2019 school year.

## **HUMAN VIDEO RULES (FOR HUMAN VIDEO ENSEMBLES AND SOLO)**

1. A Human Video Ensemble/Solo presentation is the art of telling a story easily understood by the audience through a non-verbal drama presentation that accompanies a musical track.
2. Human Video Ensemble, Small entries may consist of two to four eligible students. Human Video Ensemble, Large entries may consist of five to ten eligible students.
3. The musical track that accompanies Human Video entries must include song lyrics. Voice-overs may be present in the recording but may not completely replace the lyrics.
4. The Human Video technique of "lip sync" is foundational to the genre and must be woven throughout the presentation.
5. The splicing of up to three songs is allowed. Entries may have more than three splicings as long as there are three songs maximum. Voice-overs do not count toward the three-song limit. See General Rules for "Copyrighted Materials."
6. Live accompaniment is not permitted in Human Video presentations.
7. No live vocal communication of any form from the actor(s) is permitted.
8. A time limit of 5 minutes is allowed for Human Video, Solo entries. There are 90 seconds to set up and 90 seconds for tear down.
9. A time limit of 7 minutes is allowed for Human Video, Ensemble entries. There are 90 seconds to set up and 90 seconds for tear down.
10. All aspects of the human video must take place within the boundaries of the stage.
11. Safe gymnastic elements and/or cheer-type mounts are acceptable Human Video techniques but must fit believably within the story line or be vital to character or story development.
12. No student may have more than one other person on his/her shoulders.
13. Chairs are the only allowed prop. Standing on chairs is not allowed and result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the FAF.
14. Costumes are not permitted in Human Video entries.
15. T-shirts in various colors are not considered costumes unless they are added, removed or manipulated so as to portray a new place or character.
16. Neither masks nor costume makeup is allowed.
17. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See "Introductory Comments" under "General Rules" section for complete requirements and format.

## **HUMAN VIDEO ENSEMBLE, SPANISH RULES**

1. A Human Video Ensemble, Spanish presentation is the art of telling a story through a non-verbal drama presentation that accompanies a musical track with Spanish lyrics for outreach purposes.
2. Human Video Ensemble, Spanish entries may consist of two to ten eligible students.
3. The musical track that accompanies Human Video entries must include lyrics. Voice-overs may be present in the recording but may not completely replace the lyrics.
4. English lyrics and voice-overs may be present, but may not be the predominant language.
5. Selection of music and storyline should be appropriate for intended audience (Hispanic culture, unchurched.)
6. The Human Video technique of "lip sync" is foundational to the genre and must be woven throughout the presenta-

tion.

7. The splicing of up to three songs is allowed. Entries may have more than three splicings as long as there are three songs maximum. Voice-overs do not count toward the three-song limit. Please see the General Rules for "Copyrighted Materials."
8. Live accompaniment is not permitted in Human Video presentations.
9. No live vocal communication of any form from the actors is permitted.
10. A time limit of 7 minutes is allowed for Human Video Ensemble, Spanish entries. There are 90 seconds for setup and 90 seconds for teardown.
11. All aspects of the human video must take place within the boundaries of the stage.
12. Safe gymnastic elements and/or cheer-type mounts are acceptable Human Video techniques but must fit believably within the story line or be vital to character or story development.
13. No student may have more than one other person on his/her shoulders.
14. Chairs are the only allowed prop. Standing on chairs is not allowed and will result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the FAF.
15. T-shirts in various colors are not considered costumes. Unless they are added, removed, or manipulated so as to portray a new place or character.
16. Neither masks nor costume makeup is allowed.
17. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See "Introductory Comments" under "General Rules" section for complete requirements and format.

## **HUMAN VIDEO EVALUATION CRITERIA**

### **Selection**

- Appropriate—appropriate level of difficulty; appropriate for this festival
- Christian message – presents a clear Christian message with ministry effectiveness in mind.
- Composition quality – quality and unaltered sound; splicing should flow easily with a clear connection between selections.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

### **Communication**

- Body language – appropriate gestures and body movement for individual character(s).
- Character development – a full realization of who the character(s) become(s) throughout the presentation.
- Facial expression – facial expressions convey the character's disposition/mood, and include lip sync of song's lyrics.
- Physical energy – demonstrates the emotion with exaggerated energy of character(s).
- Stage presence – command of stage; control, confidence and comfort.

### **Presentation/Technique**

- Action – natural movement of the actor(s) that is both original and creative to enhance the idea of the presentation.
- Actors' focus – to whom or where is the actor speaking? Ability to remain "in character"; if multiple characters are being played by a single actor, transitions should be clear, distinctive and creative.
- Blocking – proper staging; movement with purpose; staging that best allows full view of actor's face and body.
- Characterization – believable representation of characters' motives, thoughts, actions and emotions.
- Development – complete, understandable, and believable development of the story line and characters.
- Mounts – mounts, object-building, gymnastic, or cheer-type elements fit believably within the storyline or character development.
- Presentation of story line – well-developed and recognizable storyline; actor(s) successfully convey intended purpose of character(s) throughout presentation (with facial expression, motion, body language and action).
- Timing/delivery – understanding and excellent execution of the pace of the scene(s).
- Uniformity – uniform body movements; uniform lip sync between multiple characters (ensemble).

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation – actual conveyance of the message of the song through the overall presentation.
- Memorization – strong and evident knowledge of the lyrics.
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

## **MUSICAL THEATER RULES**

1. Musical Theater Ensemble/Solo is the art of presenting one scene/song from a published musical theater work combining the arts of acting, singing, dancing, and blocking/staging. If dialogue was written surrounding the song, it may be incorporated into the presentation, but it is not mandatory.
2. An entry in Musical Theater Ensemble may consist of two to ten eligible students. All students participating in the

piece must play active roles in the scene which may include acting, singing, and dancing when appropriate. There may be no ensembles in which one person acts/sings and the rest simply react.

3. A time limit of 7 minutes is allowed for both Ensemble and Solo Musical Theater entries. There are 90 seconds for set up and 90 seconds for tear down.
4. Costumes and make up are allowed for entries in the Musical Theater category. Costumes must be appropriate for effective presentation, but modest in presentation and appropriate for this festival and effective communication of the story.
5. The dialogue and lyrics for Musical Theater entries may not be altered and must be presented in the way in which it was published.
6. The entire presentation must be memorized.
7. Small hand-held props are allowed in Musical Theater entries. Props are limited to what performers can hand-carry into the presentation space.
8. Accompaniment:
  - An accompanist is not considered part of the entry
  - The accompanist may be an adult or student
  - Accompanists are allowed to use music
  - A piano is the only accepted form of live accompaniment and is provided by the festival
  - If an accompaniment track is used, it may not contain any vocals
9. If an accompaniment track is used and if the selected scene contains dialogue prior to the song, the group must provide an individual to begin the track on cue.
10. The use of a director or conductor is not permitted. Rhythm, balance/blend, cut-off cues, etc. from anyone in the audience is not allowed and will result in a rule violation.
11. The actor/actors may not play or transition to multiple characters within the scene unless the original piece was intended to be played in that way.
12. All aspects of the scene must take place within the boundaries of the stage or presentation space.
13. Chairs may be used as props. However standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the FAF.
14. Musical Theater participants are required to introduce themselves to the evaluators and audience by name or group name, and give the title of the song they will be presenting, and the published musical from which the song was selected. Introductory comments do not count toward the set up or presentation time limits.

## **MUSICAL THEATER EVALUATION CRITERIA**

### **Selection**

- Appropriate - appropriate for this festival; appropriate level of difficulty.
- Arrangement - well-rounded, cohesive musical/theatrical statement

### **Communication**

- Character Development - a full realization of who the character(s) become(s) throughout the presentation
- Choreography - use of levels, group work, and variety of movements to support dance style if used
- Communicative skill - ability to connect with audience
- Expressiveness - both facial expression and use of body language. Nonverbal communication (i.e. facial expressions, gestures, posture) enhances the mood of the presentation.
- Posture - relaxed body stance for proper breath support and management.
- Stage Presence - command of stage; control, confidence, and comfort
- Unity - demonstrates ensemble cohesiveness
- Vocal Clarity - appropriate volume; proper pronunciation of words with effective tone and inflection

### **Presentation/Technique**

- Artistry - connection to and interpretation of song(s).
- Action - natural movement of the actor(s) that is both original and creative, enhancing the idea of the presentation.
- Actor's Focus - to whom or where is the actor speaking? Ability to remain "in character."
- Blocking - proper staging; movement with purpose; staging that best allows full view of actors' face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.
- Breathing - proper breath management
- Staging - excellent use of presentation space. Use of formations (with correct spacing); use of creative transitions and movement from one formation to another; seamless transitions.
- Characterization - believable representation of human motives, thoughts, actions, and emotions.
- Timing/dialogue - understanding and excellent execution of the pacing of the scene and the delivery of the lines and execution of songs and dance.
- Delivery - strong delivery of lines/songs using proper pronunciation of words to help develop an effective mood and tone of the line/scene.
- Blend - creating a balanced sound.
- Diction - proper enunciation of words.

- Dynamics – effective use of contrasting volumes for excellent line/song interpretation.
- Execution of technical skill - if dance is used, proper execution of technical elements and movements (turns, leaps, jumps, kicks, extensions, and floor work); includes basic fundamentals of dance (posture, turnout, initiation of movement, and control).
- Intonation – ability to sing in tune.
- Musicality – execution of vocals and dance combined throughout the scene
- Phrasing – completeness of a lyrical statement
- Tone quality – ability to produce clear and pleasant tone

#### **Overall Effectiveness**

- Demonstration - demonstrated with sincerity and passion.
- Memorization – strong knowledge of lines and lyrics and melody of song.
- Preparation – an apparent effort of thought and time in preparing the selection.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **READERS THEATER RULES**

### **This category must present Evident Ministry**

1. An entry in Readers Theater is for the art of communicating a story through a dramatic presentation in which the lines are read and the story is communicated by oral expressions and vocal characterization rather than costumes or blocking.
2. An open script must be used either in hand or on a lectern.
3. An entry in Readers Theater may be comprised by two to ten eligible students.
4. A time limit of 5 minutes is allowed for each entry. There are 90 seconds for setup and 90 seconds for tear down.
5. Characterization through vocal expression is foundational to the genre. Actors must not just read the script but interpret character's words through effective oral expression and vocal inflection.
6. Only vocal sound effects produced by actor vocalizations are allowed. No recorded or electronic sound effects are allowed. Neither sound tracks nor live background music is allowed.
7. Chairs are provided for the readers/actors. Standing on chairs is not allowed.
8. Costumes, costume makeup, props, or blocking of any kind are not allowed.

## **READERS THEATER EVALUATION CRITERIA**

### **Selection**

- Appropriate - appropriate for this festival; appropriate level of difficulty.
- Christian message - presents a clear Christian message with ministry effectiveness in mind.
- Originality - strong script adaptation; use of inventive and creative ideas.

### **Communication**

- Character development - through oral expression a full realization of who the character(s) become(s) throughout the presentation
- Expression - nonverbal communication (i.e. facial expressions, gestures, posture) that enhances the mood and message of the presentation.
- Imagery - images creatively suggested through oral expression, vocal inflection, texture, and delivery; ability to draw the audience into an imagination space.
- Stage presence - command of seating/presentation area; control, confidence, and comfort.
- Vocal clarity - appropriate volume; proper pronunciation with effective tone and inflection; interesting experimentation with and interpretation of language.

### **Presentation/Technique**

- Actor's focus - actors should not directly or physically interact with one another other than by voice; actors should demonstrate the ability to remain in character and deliver lines; if multiple characters are being played by a single actor, transitions should be clear, distinctive, and creative.
- Blocking - there can be no conventional full-body blocking; actors must deliver from a seated or standing position using only upper-body blocking. Simple actor movement may be creatively used for character or scene transitions.
- Characterization - believable representation of human motives, thoughts, actions, and emotions using only oral expression and vocal texture.
- Delivery - strong and interesting delivery of lines to help develop an effective pace, mood, and tone of the presentation.
- Sound effects - use of actor vocalization to creatively produce sound effects to enhance the effective telling of the story.
- Timing/dialogue - understanding and excellent execution of the pace of the scene and the delivery of the lines.

### **Overall Effectiveness**

- Evident ministry - evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation - a conclusive voice stating the overall message.

- Preparation - an apparent effort of thought and time in preparation.
- Understandable concept - the combination of script selection, communication, presentation/technique, and effectiveness in telling a story.

## **STAND-UP COMEDY RULES**

### **This category must present Evident Ministry**

1. Stand-Up Comedy is the art of telling stories, jokes and/or one-liners to an audience with the purpose of eliciting laughter and provoking thought. As ministry, Stand-Up Comedy intends to bring the listener to a point of hearing a gospel message by tying together themes found in the comedic monologue.
2. Stand-Up Comedy is a solo presentation.
3. A time limit of 5 minutes is allowed for Stand-Up Comedy entries.
4. Stand-Up Comedy is to be comprised of original material.
5. The entire presentation must be memorized.
6. All aspects of the stand-up routine must take place within the boundaries of the platform.
7. Props and costumes are not allowed.
8. Presentations must be given with due reverence for God and his people and must not be a cynical or satirical portrayal of any form of the ministry.

## **STAND-UP COMEDY EVALUATION CRITERIA**

### **Selection**

- Appropriate - appropriate for this festival.
- Christian message - presents a clear Christian message with ministry effectiveness in mind.
- Originality - use of inventive and creative ideas; demonstrates a fresh approach.

### **Communication**

- Expression - nonverbal communication (i.e. facial expressions, gestures, posture) that enhances the communication of the monologue.
- Physical - Humorous use of the body to enhance the monologue or intentional gestures to illustrate and punctuate the jokes.
- Stage presence - command of stage; control, confidence, and comfort.
- Vocal clarity - appropriate volume; proper pronunciation of words with effective tone and inflection.

### **Presentation and Technique**

- Action - natural movement of the comic that enhances the communication of the joke.
- Focus - the comic should speak to and address the audience.
- Blocking - proper positioning; movement with purpose; staging that best allows full view of comic's facial expressions.
- Delivery - strong delivery of lines using proper pronunciation of words and strong vocabulary.
- Elicits Response - provokes laughter, applause or similar reaction from audience.
- Timing/dialogue - understanding and excellent execution of the pacing of the monologue and the delivery of the lines so that the punch line is clearly communicated.

### **Overall Effectiveness**

- Evident Ministry - evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation - a conclusive voice tying together the jokes into a final thematic ministry statement.
- Preparation - strong knowledge of the monologue and actions of the piece.
- Understandable concept - the combination of word economy, communication, presentation and technique, and effectiveness in attaining a laughter response.

# **ENTERPRISE DIVISION**

*Please note: All participants are required to read the General Information and General Rules.*

## **CATEGORIES**

*Registrants in the Enterprise Division may submit entries in the following category:*

- Business Plan

## **INFORMATION**

Supplemental materials including financial plan templates, a glossary of terms related to Business Plans, and links to business plan resources are available at <http://youth.ag.org>.

## **BUSINESS PLAN**

Prepare a written business plan that explains your idea for developing a new business or for significantly improving an existing business. This includes businesses that:

1. Sell a service or product for a profit that primarily benefits the owner(s) (for-profit)
2. Provide donor supported services at no cost or limited cost to others (non-profit)
3. Sell a service or product for a profit from which a designated portion of sales or profit is used to provide product or services to meet the needs of others who cannot afford them (social enterprise)

The business plan should reflect a Christian worldview in the mission, purpose, marketing, and operation of the business but does not have to present Evident Ministry (as defined by Evident Ministry in this rule book). A Christian worldview is the set of Christian beliefs we each have that influence our understanding of God's purpose and calling for our life and how we choose to serve God and others, set priorities, evaluate circumstances, and make decisions. Preference will not be given to plans demonstrating ministry beyond adherence to the Christian worldview.

### **INFORMATION**

- Business Plan is open to students enrolled in grades 9-12 during the 2018-2019 school year.
- Business Plan entries consist of two parts: a written business plan and an oral presentation
- Each business plan should include a cover page (one page), core content (up to four pages), and financial plan (one page).
- A printed business plan is to be provided to each evaluator at each level of participation.
- Each solo/duo presenter will be provided with a podium, projector, screen, computer/laptop, and up to two microphones. See the Business Plan Rules section for more information on the oral presentation.

### **BUSINESS PLAN CONTENT**

Prepare the business plan to address the questions described in the following sections:

#### *Category Questions:*

1. Is this a for-profit, non-profit, or social enterprise venture?
2. Are you introducing a product or service that is a new creation or a significant improvement to something existing?
3. Have you already initiated the new creation or significant improvement? If so, when did you start and briefly describe the current stage of development.

#### *Customer Profile:*

1. Provide a profile of the customers whom you will serve by your new or significantly improved product or service. The profile should describe what this group of customers is wanting to achieve (tasks, well-being, status), the obstacles such as inadequate resources or risks of undesirable outcomes that impede them, and any relevant information that is common with this group such as age, resources, location, and/or status. If your product or service meets the needs of several customer groups, then provide a profile for each.
2. What are the specific, unsatisfied wants and needs of these customer groups that are not being met by the products and services currently available to them (consider price, reliability, access, ability to use, etc.)?

### **VALUE PROPOSITION**

1. What is the product or service you are proposing? Give a brief description. If creating a business plan for a pre-existing business, the plan must describe what significant changes and improvements are being made or proposed.
2. How does your new or improved product or service meet the specific, unsatisfied needs and wants of your customers (features, accessibility, customer service, etc.)?
3. If a for-profit or social enterprise business, how will you price your product or service and how does this pricing compare to competitors and to the expectations of your customers? If a nonprofit business, how will your product or service attract sustainable donor support?
4. What other competing or alternative products or services, if any, currently exist to meet the needs and wants of your proposed customers?
5. Why is your proposed product or service a better fit for the potential customers than those currently existing so that you will capture a sufficient share of the market to make the business successful?
6. How does your Christian worldview influence your interest in developing this business and your desire to create value for the customers you will serve? A Christian worldview is the set of Christian beliefs we have that influence our understanding of God's purpose and calling for our life and how we choose to serve God and others, set priorities, make decisions, and evaluate circumstances.

### **STRUCTURE**

1. What is the mission of your business?
2. How will you obtain the financial resources you need to start this business?
3. Who are the key partners (suppliers, agents, etc.) and how do they provide external resources and activities that are essential to developing and providing the product or service?
4. How will you communicate your value proposition to your customers (promotion plan)? For nonprofit businesses, the communication of your value proposition shifts from those being served (customers) to the public and potential donors who will support the service.
5. How will you deliver your product or service to your customers?

6. What are the key business activities that your business must perform extremely well to successfully create a recognizable brand loyalty for your product or service?

## **SUSTAINABILITY**

1. How much start-up funding will be needed to become fully operational, including the purchase of the assets needed and to cover the operating losses that will be incurred until you reach a point where resources match expenses? (See the Start-up Costs section of the financial plan template.) In your response, identify key assumptions used to make this projection including the kind of assets that must be acquired and the number of months and average monthly losses until fully operational.
2. Summarize the projected revenues, expenses, and net surplus (profit) and other key financial statistics that help explain the results you expect the business to achieve when it is fully operational. Include on the last page of the business plan a financial statement that supports these results. Go to website resources to download the Financial Plan Guide and Templates. This guide includes financial plan templates for a for-profit (including social enterprise) and non-profit business with instructions on how to complete.
3. What are the potential risks that would negatively affect the success of this business, and the contingency plans you have developed to minimize the impact of those risks?

## **BUSINESS PLAN RULES**

1. Business Plan is the art of using God-given talents and interests to prepare a business plan to start a new or significantly improve an existing for-profit, non-profit, or social enterprise business.
2. Business Plan entries may consist of one or two eligible students.
3. Each Enterprise entry must submit three copies of their written business plan at on-site check-in no later than Friday, April 26th at 9am.
4. Each Business Plan entry is required to complete the mandatory on-site check-in.
5. Each evaluator will be provided access to the business plan to review prior to the time of their scheduled oral presentation.
6. The typed business plan must not exceed six pages consisting of cover page (1), core content (maximum of 4), and financial plan (1). The core content of the business plan must be typed in Times New Roman 12-point font using single spaced text aligned to left on 8 1/2 inch x 11 inch page setting with 1-inch margins. The core content may include graphics and pictures. All but the cover page should be numbered consecutively in the center one-half inch from the bottom.
7. For the oral presentation component, each entrant will be required to have their visual presentation (PowerPoint®, Prezi, etc.) on a USB flash drive that functions on a PC version of Microsoft Office 2013 or newer.
8. Business Plan presentation set-up time will be limited to three minutes.
9. Presenters must be dressed in business attire.
10. The Business Plan presentation may not exceed 6 minutes in length.
11. Each oral presentation must include a visual presentation and may include the product (images, demonstration, etc.). If deemed helpful, the visual presentation may include a video clip not to exceed 60 seconds that demonstrates the product or service or illustrates the need of the target market, etc. The use of a video is not required and may detract from the evaluators' evaluation of the oral presentation if not deemed necessary.
12. At the end of the oral presentation, the entrant will have 3 minutes to respond to questions from the panel of evaluators. The ability to respond effectively and concisely will be part of the evaluation.
13. During callback rounds, the Q&A period will be increased to 4 minutes.
14. Modest, business attire is required for this category. The following are examples of the dress code:
  - Males:
    - Business suit with collar dress shirt and necktie or
    - Sport coat, dress slacks, collar shirt, and necktie or
    - Dress slacks, collar shirt, and necktie or
    - Banded collar shirt may be worn only if sport coat or business suit is worn
    - Dress shoes and socks
  - Females:
    - Business suit with blouse or
    - Business pantsuit with blouse or
    - Skirt or dress slacks with blouse or sweater or
    - Business dress
    - Dress shoes

## **BUSINESS PLAN EVALUATION PROCESS**

1. Evaluators will review the written business plans prior to the oral presentations.
2. When a callback round is needed (NFAF), qualifiers will be selected using points compiled from evaluation forms.



## BUSINESS PLAN EVALUATION CRITERIA

### Selection [2 pts]

- Appropriate - proposal appropriate for this festival; appropriate level of difficulty
- Perspective - Presents a for-profit, nonprofit, or social enterprise business concept and structure consistent with a Christian worldview

### Oral Communication [5 pts]

- Expression and vocal clarity - oral presentation has appropriate volume for audience; proper pronunciation of words with appropriate tone and inflection; use of non-verbal communication (i.e., facial expressions, hand and body gestures) that enhance the oral presentation.
- Stage presence - command of stage; control, confidence, and comfortable
- Timing and organization - the ability to move from point to point smoothly and effectively; effective use of allotted time spent on opening, main points, and conclusion

### Written Presentation [5 pts]

- Format - includes cover page, page numbers, appropriate headings, and financial plan
- Content - Addresses all of the content requirements
- Structure and grammar - written with effective paragraph structure, clarity, and use of English language

### Overall Effectiveness [28 pts]

- Customer Profile - customer profile clearly identifies and provides profile of potential customers and their unsatisfied needs and wants.
- Value Proposition - proposed product or service and how it is priced will clearly fit the potential customers' needs and wants in ways not being met by current products or services
- Structure - business plan describes mission, resources, key partners, promotion plan, delivery system, and ways to create brand loyalty
- Sustainability - financial plan and summary in business plan provides evidence that the business plan is feasible, that start-up resource needs appear to be appropriately identified, and that planning for potential risks are in place
- Q&A response - responded to questions in way that showed clear understanding of issue raised and with clarity regarding relation to the business plan

# INSTRUMENTAL DIVISION

Read the General Information and General Rules. Top 10 tips for a better presentation are available per category at <http://faf.ag.org>

## CATEGORIES

Registrants in the Instrumental Division may submit entries in the following categories:

- Bass Solo
- Brass Solo
- Guitar Solo
- Piano Solo
- Instrumental Ensemble, Traditional
- String Solo
- Woodwind Solo
- Percussion Solo, Traditional, Jr.
- Percussion Ensemble, Traditional
- Percussion Solo, Traditional, Sr.
- Percussion, Unconventional
- Instrumental Ensemble, Contemporary
- Piano Solo, Classical
- Instrumental Solo, Folk

## INFORMATION

- Bass Solo may use only a Bass Guitar.
- Brass Solo may use instruments from the Brass list under General Rules.
- Guitar Solo may use instruments from the Rhythm/Alternate Strings list under General Rules, except for a bass guitar.
- Instrumental Ensemble, Contemporary may use any of the instruments from any of the Approved Instrument Lists under General Rules. Additional percussion instruments and accessories are permitted as long as set up and teardown time limits are not exceeded.
- **Note:** Ensembles wishing to present a folk entry are encouraged to enter the Instrumental Ensemble, Contemporary category.
- Instrumental Ensemble, Traditional may only use instruments from the Brass, Keyboards, Traditional Strings, and Woodwinds lists under General Rules or from the following:
  - Mandolin
  - 12-string guitar
  - Dulcimer
  - Banjo
  - Acoustic guitar
  - Ukulele
- **Note:** Instrumental Ensemble, Traditional entries may not use electric guitar, electric bass, or drums. The aforementioned instruments are neither allowed nor provided for this traditional category. Students desiring to use contemporary instrumentation may enter the Instrumental Ensemble, Contemporary or Christian Band categories.
- Instrumental Solo, Folk may use instruments from the Folk list under General Rules.
- Percussion Ensemble/Solo, Traditional, may use instruments from the Percussion list under General Rules.

- Piano Solo and Piano Solo, Classical may only use the Piano provided by the festival.
- String Solo may use instruments from the Traditional Strings list.
- Woodwind Solo may use instruments from the Woodwinds list.

## **GENERAL INSTRUMENTAL DIVISION RULES**

**(Apply to all Instrumental Division categories and are the only rules for Bass Solo, Brass Solo, Guitar Solo, Instrumental Ensemble, Traditional, Instrumental Solo, Folk, Piano Solo, String Solo, and Woodwind Solo.) Piano Solo, Classical has its own rules section.**

1. An instrumental ensemble/solo is the art of presenting a musical composition using only musical instruments.
2. An instrumental ensemble may be comprised by two to ten eligible students.
3. A time limit of 5 minutes is allowed for instrumental entries (except for Percussion Ensemble categories). There are 90 seconds allowed for setup and 90 seconds for teardown (except for Instrumental Ensemble, Contemporary). The instrumentalists may use this time to tune their instruments or conduct a brief warm-up.
4. Music must be memorized for all solo entries.
5. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See "Introductory Comments" under "General Rules" section for complete requirements and format.
6. Ensembles do not have to memorize their music. Using the musical score does not affect the evaluation.
7. A conductor or director is not permitted. Rhythm, balance/blend or cut-off cues from a person in the audience are not allowed.
8. To ensure consistent sound level, microphones, if used, are set prior to the Festival by an official sound technician. Participants may not ask for special sound settings. It is the responsibility of the participants to make sure the microphones are turned on and to move microphones to accommodate blend and volume.
9. Sound track levels may be adjusted to compensate for different recording levels.
10. A participant may play more than one instrument in an Instrumental entry as long as the setup and tear down time limits are not exceeded.
11. Use of preprogrammed or prerecorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
12. Piano Solo and Percussion entries are not allowed accompaniment (neither live or recorded).
13. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed.
14. Accompaniment:
  - Instrumental entries may choose to have or not to have accompaniment (except for Piano Solo/Piano Solo, Classical and Percussion).
  - The accompanist is not considered part of the entry.
  - The accompanist may be an adult or student.
  - Accompanists are allowed to use music.
  - Only a piano, keyboard, or acoustic guitar may be used for live accompaniment. (Guitar may not be used to accompany a Guitar Solo.) Only a piano is provided by the Festival.
  - If an accompaniment track is used, the instrument(s) played by the student(s) cannot be predominant on the accompaniment track.
  - Neither live nor recorded background vocals are permitted.

## **BASS AND GUITAR SOLO EVALUATION CRITERIA**

### **Selection**

- Appropriate—appropriate level of difficulty; appropriate for this festival
- Arrangement/Composition – a well-rounded, cohesive musical statement.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

### **Communication**

- Communication – ability to connect with audience.
- Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).
- Expressiveness – appropriate musical interpretation; both musical and facial expression.
- Posture – conducive for presentation.
- Stage presence – command of stage and instrument; control, confidence, and comfort.

### **Presentation/Technique**

- Control – command of the instrument to produce desired tone and affect.
- Dynamics – effective use of contrasting volumes.
- Fingering/fingerplaying/picking/slapping, etc. – smooth and consistent dexterity in chords, scales, arpeggios, and patterns in chosen technique(s).
- Intonation/tuning – accurate pitch of the instrument, maintaining correct intervals.
- Phrasing – produces complete musical sentences.
- Pocket/groove (Bass Solo) -playing in time with consistent and reliable motion in the music.

- Precision/accuracy – skillful exactness of the presentation.
- Rhythmic stability – evenness of rhythm
- Tone quality – clarity and accuracy of pitch, volume, and timbre.

#### **Overall Effectiveness**

- Memorization – strong knowledge of the arrangement, melody and movements of the song(s)
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

### **BRASS SOLO, INSTRUMENTAL ENSEMBLE, TRADITIONAL, INSTRUMENTAL SOLO, FOLK, AND WOODWIND SOLO EVALUATION CRITERIA**

#### **Selection**

- Appropriate—appropriate level of difficulty; appropriate for this festival
- Arrangement/Composition – a well-rounded, cohesive musical statement.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

#### **Communication**

- Communication – ability to connect with audience.
- Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).
- Expressiveness – appropriate musical interpretation; musical and facial expression.
- Posture – standing or sitting comfortably; conducive for presentation.
- Stage presence – command of stage and instrument; control, confidence and comfort.

#### **Presentation/Technique**

- Blend - achieves balance between instruments (ensemble).
- Breathing - proper breath management
- Control – command of the instrument to produce desired tone and affect.
- Dynamics – effective use of contrasting volumes.
- Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.
- Intonation – accurate pitch of the instrument, maintaining correct intervals.
- Phrasing – produces complete musical sentences.
- Precision/accuracy – skillful exactness of the presentation.
- Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).
- Tone quality – pleasing pitch, volume, and time line.

#### **Overall Effectiveness**

- Memorization – strong knowledge of the music (for solo entries only; ensembles do not require memorization).
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

### **PIANO SOLO EVALUATION CRITERIA**

#### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement/composition – a well-rounded, cohesive musical statement.
- Originality – if written or arranged by the student, use of original and creative ideas; demonstrates a fresh approach.

#### **Communication**

- Communication – ability to connect with audience.
- Expressiveness – appropriate musical interpretation.
- Interpretive skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
- Posture – conducive for presentation
- Stage presence – command of stage and instrument; control, confidence and comfort.

#### **Presentation and Technique**

- Chording technique – if the piece is improvised, skillful use of various chords, progressions, inversions, etc. to enhance the arrangement.
- Control – command of the instrument to produce desired tone and effect.
- Dynamics – effective use of contrasting volumes.
- Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.
- Modulating technique – accurate key changes (if it is improvised, the effective use of chords, progressions, scales, and arpeggios, etc. in making key changes).
- Phrasing – produces complete musical sentences.

- Precision/accuracy – skillful exactness of the presentation.
- Rhythmic stability – evenness of rhythm.

#### **Overall Effectiveness**

- Memorization – complete knowledge of the piece from memory.
- Preparation – an apparent effort of thought and time in preparation.
- Overall effectiveness– the combination of music selection, communication, presentation and technique to achieve overall effectiveness.

### **STRING SOLO EVALUATION CRITERIA**

#### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement/composition – a well-rounded, cohesive musical statement.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

#### **Communication**

- Communication – ability to connect with audience.
- Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).
- Expressiveness – appropriate musical interpretation; musical and facial expression.
- Posture – conducive for presentation
- Stage presence – command of stage and instrument; control, confidence, and comfort.

#### **Presentation and Technique**

- Control – command of the instrument to produce desired tone and effect.
- Dynamics – effective use of contrasting volumes.
- Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.
- Intonation – accurate pitch of the instrument, maintaining correct intervals.
- Phrasing – produces complete musical sentences.
- Precision/accuracy – skillful exactness of the presentation.
- Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).
- Technique – if bowed, proper bow hold; if plucked, proper tension and control.
- Tone quality – a musical sound having a definite pitch, volume, and timbre.

#### **Overall Effectiveness**

- Memorization – strong knowledge of the melody of the song(s).
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

### **INSTRUMENTAL ENSEMBLE, CONTEMPORARY RULES**

1. Students wishing to present a folk ensemble are encouraged to enter the Instrumental Ensemble, Contemporary category.
2. Instrumental Ensemble, Contemporary entries have a time limit of 5 minutes with 2½ minutes for setup and 2½ minutes for tear down.
3. Selections do not have to be original but originality is encouraged.
4. A conductor or director is not permitted. Rhythm, balance/blend or cut-off cues from a person in the audience are not allowed.
5. All individuals who perform live in an Instrumental Ensemble, Contemporary must meet the age or grade requirements of the FAF, register as participants, and pay the appropriate registration fee.
6. Instrumental Ensemble, Contemporary entries do not need to be memorized. Using the musical score does not affect the evaluation.
7. A keyboard is provided; any additional keyboards must be provided by the participant. Any use of pre-programming or sequencing of keyboards is not allowed; the keyboard should function only in response to manual, hands-on control.

### **INSTRUMENTAL ENSEMBLE, CONTEMPORARY EVALUATION CRITERIA**

#### **Selection**

- Appropriate - appropriate level of difficulty; appropriate for this festival
- Christian message - presents a clear Christian message with ministry effectiveness in mind.
- Originality – use of creative ideas; demonstrates a fresh approach; creative in its concept and structure
- Overall arrangement – well-rounded, cohesive musical statement.

#### **Communication**

- Communication – ability to connect with audience.
- Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).

- Expressiveness – appropriate musical interpretation; musical and facial expression.
- Posture – conducive for effective presentation.
- Stage presence – command of stage and instrument; control, confidence and comfort.

#### **Presentation/Technique**

- Control – command of the instrument(s) to produce desired tone and effect.
- Dynamics – effective use of contrasting volumes.
- Fingering – smooth dexterity in chords, scales, and patterns.
- Intonation – accurate pitch of the instrument, maintaining correct intervals.
- Phrasing – interesting melodic and instrumental phrasing
- Precision/accuracy – skillful exactness of the presentation.
- Rhythmic stability – evenness of rhythm (timing, vibrato, etc.)
- Tone quality – clarity and accuracy of pitch, volume, and timbre

#### **Overall Effectiveness**

- Interpretation of clear thought - consistent interpretation of the musical style and lyrical line throughout the song
- Relevance - music is in a style and form that connects with the listener
- Understandable concept – the combination of music selection, communication, presentation/technique and effectiveness

## **PERCUSSION**

### **PERCUSSION, TRADITIONAL INFORMATION**

Percussion Solo, Traditional, Jr. is open to students enrolled in grades 6-8 during the 2018-2019 school year (or at least age 12 per participant requirements).

Percussion Solo, Traditional, Sr. is open to students enrolled in grades 9-12 during the 2018-2019 school year.

The following will be provided at the FAF for Percussion Solo/Ensemble, Traditional entries:

Solo - 1 standard drum sets

Ensemble—2 standard drum sets

Handbell—four 6' tables

### **PERCUSSION, TRADITIONAL RULES**

1. A Percussion Ensemble/Solo, Traditional entry is the art of presenting a musical entry using traditional orchestral percussion instruments and techniques.
2. A Percussion Ensemble, Traditional, entry consists of two to ten eligible students.
3. Instruments from the approved percussion list may be used to create the Percussion, Traditional entries.
4. Personal drum sets may not be brought to the Festival.
5. A time limit of 5 minutes is allowed for Percussion, Solo entries. There are 90 seconds for set up and 90 seconds for tear down.
6. A time limit of 7 minutes is allowed for Percussion Ensemble, Traditional entries. There are 90 seconds for set up and 90 seconds for tear down.

### **PERCUSSION, UNCONVENTIONAL RULES**

1. Percussion, Unconventional is the art of presenting a musical entry in which sound is produced by striking or tapping one object upon another.
2. An entry in this category is for the composition and presentation of percussion techniques incorporating alternative and creative items such as trash cans, pipes, sticks, etc. Percussion technique must be the primary focus.
3. Flammable elements are not permitted in Percussion, Unconventional presentations.
4. A Percussion, Unconventional, entry consists of one to ten eligible students.
5. Percussion instruments from the Traditional percussion list may be incorporated into the entry but must be provided by the participant. A drum set is not provided for Percussion, Unconventional.
6. A time limit of 7 minutes is allowed for Percussion, Unconventional, entries. **There are 2½ minutes for set up and 2½ minutes for tear down.**

### **PERCUSSION EVALUATION CRITERIA**

#### **Selection**

- Appropriate - appropriate level of difficulty; appropriate for this festival
- Arrangement/composition – a well-rounded, cohesive musical statement.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

#### **Communication**

- Communication – ability to connect with audience.
- Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).
- Expressiveness – appropriate musical interpretation; musical and facial expression.
- Interpretation - actual conveyance of the message of the piece through the presentation

- Posture – posture conducive for presentation
- Stage presence – command of stage and instrument; control, confidence and comfort.
- Unity – demonstrates the art of working together (ensemble).

#### **Presentation/Technique**

- Blend – achieves balance between instruments or movements of the piece.
- Control – command of the instrument(s) to produce desired effects.
- Dynamics – effective use of contrasting volumes.
- Phrasing – produces complete musical sentences.
- Precision/accuracy – skillful exactness of the presentation.
- Rhythmic stability – evenness of rhythm.
- Tone quality – a musical sound having a definite pitch, volume, or time line.

#### **Overall Effectiveness**

- Preparation – an apparent effort of thought and time in preparation.
- Memorization – strong knowledge of the melody of the song(s)
- Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness attaining a response.

## **PIANO SOLO, CLASSICAL**

### **PIANO SOLO, CLASSICAL INFORMATION**

Piano Solo, Classical entries may only use the piano provided by the festival.

### **PIANO SOLO, CLASSICAL RULES**

1. A Piano Solo, Classical entry is the art of presenting a musical composition for piano from one of the standard style periods: Baroque, Classical, Romantic, Impressionistic, or Contemporary.
2. A time limit of 6 minutes is allowed for Piano Solo, Classical entries. There are 90 seconds allowed for setup and 90 seconds for tear down.
3. The selection must have been composed for piano and not transcribed or altered from the printed score.
4. A single movement of a larger work (such as a movement from a sonata) is acceptable. Conversely, multiple movements of suites, sonatas, or other groupings that can be performed as musical units are permitted.
5. Three sets of sheet music of the student's presentation must be hand-delivered to the evaluators at each level of participation.
6. Music must be memorized.
7. A conductor or director is not permitted. Rhythm, balance/blend or cut-off cues from coaches or directors seated in the audience are not allowed.
8. Piano Solo, Classical entries are not allowed accompaniment (either live or recorded).
9. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed.

### **PIANO SOLO, CLASSICAL EVALUATION CRITERIA**

#### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement/composition – a well-rounded, cohesive musical statement.

#### **Communication**

- Communication – ability to connect with audience.
- Expressiveness – appropriate musical interpretation.
- Interpretive skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
- Posture – conducive for presentation.
- Stage presence – command of stage and instrument; control, confidence and comfort.

#### **Presentation and Technique**

- Control – command of the instrument to produce desired tone and effect.
- Dynamics – effective use of contrasting volumes.
- Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.
- Phrasing – produces complete musical sentences.
- Precision/accuracy – skillful exactness of the presentation.
- Rhythmic stability – evenness of rhythm.

#### **Overall Effectiveness**

- Memorization – complete knowledge of the piece from memory.
- Preparation – an apparent effort of thought and time in preparation.
- Overall effectiveness – the combination of music selection, communication, presentation and technique to achieve overall effectiveness.

# VOCAL DIVISION

Read the General Information and General Rules. Top 10 tips for a better presentation are available per category at <http://faf.ag.org>

## CATEGORIES

Registrants in the Vocal Division may submit entries in the following categories:

- Choir
- Christian Band
- Rap Solo
- Rap Group
- Songwriting
- Songwriting, Modern Hymn
- Vocal Ensemble, Large
- Vocal Ensemble, Small
- Vocal Ensemble, Spanish
- Vocal Solo, Female, Jr.
- Vocal Solo, Female, Sr.
- Vocal Solo, Male, Jr.
- Vocal Solo, Male, Sr.
- Vocal Solo, Spanish Female
- Vocal Solo, Spanish Male
- Vocal Solo, Classical, Sr.
- **Worship Leading, Solo, Jr.**
- **Worship Leading, Solo, Sr.**
- Worship Team, Large
- Worship Team, Small

## VOCAL INFORMATION

- A sample fillable PDF lyric sheet for Rap and Songwriting entries is available at <http://faf.ag.org>
- A participant may enter the same song in more than one category. For example, the student may sing a solo version of a song that is used for a Vocal Ensemble. However, a student or group of students may not enter the same category twice.
- Synthesizers/keyboards are only provided for Christian Band, Rap and Worship Team.
- A piano or keyboard is provided for Choir, Songwriting, and Vocal Ensembles and Solos.

## VOCAL RULES (FOR ALL VOCAL DIVISION CATEGORIES)

1. Use of pre-programmed or pre-recorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
2. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed. **In-ear metronomes are only allowed for drummers in Christian Band and Worship Team.**
3. Conductor/Director Rules:
  - Choir is the only Vocal Division category allowed an adult conductor/director as part of the presentation.
  - Neither Vocal Solo nor Vocal Ensembles are permitted to have a conductor/director in the audience.
  - Rhythm, balance/blend, cut-off cues, etc. from anyone in the audience is not allowed.
  - Any cut-off cues for ensembles may only come from a student participating in the ensemble who is on the stage. Remember, if a vocalist will be giving cut-off cues, their main priority is communicating to the audience, not directing the ensemble.
  - Personnel will be in the rooms at the NFAF to verify that rhythm, balance/blend, cut-off cues, etc., are not being provided by members of the audience.
4. General Accompaniment Rules:
  - Choir and Vocal entries may choose to have or not to have accompaniment.
  - Accompanists are not considered part of the entry.
  - The accompanist may be an adult or student.
  - Accompanists are allowed to use music.
  - A maximum of four instruments from the allowed instruments list may be used for live accompaniment (with the exception of Songwriting). A piano is the only instrument that will be provided for Vocal Ensemble/Solo and Songwriting entries.

**\*Consult the rules under each category for further guidelines.**

5. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See "Introductory Comments" under "General Rules" section for complete requirements and format.

## CHOIR RULES

**This category must present Evident Ministry**

1. A Choir is for the art of presenting a sacred choral song selection with ministry effectiveness in mind.
2. A Choir entry must consist of 11 to 75 eligible students.
3. Choirs are allowed 5 minutes to present their entry. There are 2½ minutes for setup and 2½ minutes for tear down.
4. Background vocals on sound tracks are not permitted .
5. Sound track levels may be adjusted to compensate for different recording levels.
6. A director is allowed and may use music.

## CHOIR EVALUATION CRITERIA

### Selection

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement – well-rounded, cohesive musical statement.
- Christian message – presents a clear Christian message with ministry effectiveness in mind.
- Display of vocal range – demonstrates a wide vocal range.

### Communication

- Communicative skill – ability to connect with audience.
- Expressiveness – both facial expression and use of body language.
- Posture – relaxed body stance for proper breath support and management.
- Stage presence – command of stage; control, confidence, and comfort.
- Unity – demonstrates ensemble cohesiveness.

### Presentation and Technique

- Articulation – executes clear and coherent phrases (i.e. “staccato” – short, “marcato” – marked, and “legato” – connected).
- Blend – creating a balanced sound.
- Breathing – proper breath management.
- Diction – proper enunciation of words.
- Dynamics – effective use of contrasting volumes.
- Harmony – knowledgeable and effective use of unison and multipart harmony.
- Intonation – ability to sing in tune.
- Phrasing – completeness of a lyrical statement.
- Rhythmic precision – ability to internalize the pulse.
- Tone quality – ability to produce clear and pleasant tone.

### Overall Effectiveness

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Memorization – strong knowledge of the lyrics and melody of the song(s).
- Preparation – an apparent effort of thought and time in preparing the selection.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## CHRISTIAN BAND RULES

### This category must present Evident Ministry

1. The Christian Band category is the art of performing Christian music by students whose focus is on originality in the presentation.
2. Christian Band entries may consist of two to ten eligible students.
3. Entries in this category must include both music and lyrics.
4. Christian Bands have a time limit of 5 minutes with 2½ minutes for set up and 2½ minutes for tear down. Participants may have assistance with setup.
5. All individuals within a Christian Band entry must meet the age or grade requirements. No adult accompanists or vocalists are allowed.
6. Original songs are not required, but if a cover-song is performed evaluators will be looking for originality with arrangement, instrumentation, vocalization, etc.
7. All music must be memorized.
8. Additional instruments and equipment and/or percussion accessories are permitted but must be provided by the participants and only if the additions can be set up and torn down within the allotted time limit. Individuals are not allowed to bring their own drum sets.
9. Students must refrain from any actions that may be deemed offensive or inappropriate. Inappropriate actions include but are not limited to: improper gestures or moves, stage diving, and language unbecoming of a Christian. Any Festival equipment damaged as a result of inappropriate actions is the responsibility of the students to replace. Failure to adhere to this standard results in disqualification.
10. Sound engineers are provided by the festival.
11. **In-ear metronomes are only permitted for drummers,**

## CHRISTIAN BAND EVALUATION CRITERIA

### Selection

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement – consistent with genre.
- Christian message – presents a clear Christian message with ministry effectiveness in mind.
- Originality – use of original and creative ideas; demonstrates a fresh approach.



## **Communication**

- Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).
- Expressiveness – musical and facial expression; use of body language.
- Stage presence – command of stage and/or instrument; control, confidence, and comfort.
- Unity – cohesiveness of vocalists and instrumentalists.
- Vocal clarity – articulation; enunciation of words, projecting with the correct inflection and control appropriate for the presentation.

## **Presentation and Technique**

- Blend – creates a balanced sound.
- Breathing – proper breath management.
- Dynamics – effective use of contrasting volumes.
- Energy – demonstrates vitality appropriate for the selection.
- Intonation – ability to sing and play in tune.
- Musical transitions – flow of music.
- Phrasing – completeness of a musical statement.
- Rhythmic precision – ability to internalize the pulse.
- Tone quality – vocally consistent with genre; musically, a sound having a definite pitch, volume, and texture.

## **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation – actual conveyance of the message of the piece through the presentation.
- Memorization – strong knowledge of the chord progressions, lyrics, and movements of the selection.
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **RAP RULES**

### **This category must present Evident Ministry**

1. Rap is the urban art of communicating through rhythm and rhyme.
2. A Rap Group entry may consist of two to ten eligible students.
3. Rap entries have a time limit of 5 minutes. There are 90 seconds for set up and 90 seconds for tear down.
4. Rap lyrics must be the original works of the student(s).
5. Any previously created beat or musical hook samplings taken directly from other performers used to create the Rap entry for this festival must be given proper credit on the lyric sheet under "Credits".
6. Three sets of lyric sheets must be hand delivered to the evaluators at each level of participation. Lyric sheets must be typed with the lyrics divided into the sections of the song (chorus, verse, bridge, etc.) and must have a title page or heading that includes the following information as listed in the order given below:
  - Title
  - Category
  - Lyricist(s)
  - Credits
  - Church name, city, state
7. A keyboard and standard drum set are provided. Students wishing to use drum machines must provide their own equipment and adhere to the setup and teardown time limits.
8. Rap entries that include additional "beat-box" or "hype-man" members are considered group entries. All participants must meet the age or grade requirements of the FAF and register as participants.
9. Background vocals are allowed for solo entries. Background vocals are not allowed for group entries. If background vocals are used on the soundtrack of a solo entry, they must not be predominant, but should be complimentary.
10. Entries must be memorized.
11. A maximum of four instruments may be used for accompaniment (either recorded or live).
12. All students who present live at the FAF must meet the age or grade requirements of the FAF. Students presenting live as accompanists do not need to register as participants. No adult accompanists or group members are allowed.

## **RAP EVALUATION CRITERIA**

### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement – creative structure of verse and/or chorus with music and vocals.
- Christian message – presents a clear Christian message with ministry effectiveness in mind.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

### **Communication**

- Clear concept – understandable concept of lyrical message.
- Expression – facial expression and body language that reflect the tone and intent of the lyrics.

- Interpretation – overall effectiveness/impact of the message.
- Stage presence – command of stage and/or instrument; control, confidence, and comfort.
- Vocal clarity – enunciation of words, projecting with the correct, clear inflection, and control appropriate for the presentation.

### **Presentation and Technique**

- Control – maintaining quality sound with appropriate volume.
- Creativity – unique physical response to rhythm and rhyme.
- Energy – demonstrates the emotion with exaggerated energy for the lyrics.
- Motions – hand and arm gestures that enhance the presentation.
- Phrasing – employs creative and innovative wording rather than trite or cliché.
- Precision/stability – lyrics, motions, and music compliment each other.
- Synchronization – multiple vocalists’ gestures or movements in proper rhythm with each other and the music (ensemble).
- Timing – allows for lyrical delivery and audience response.

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Memorization – strong knowledge of the lyrics and melody of the song(s).
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **SONGWRITING**

**This category must present Evident Ministry**

### **SONGWRITING INFORMATION**

Entries in the Songwriting category must be presented in the accepted genres defined as follows:

**Presentation:** A piece written for presentation.

**Worship:** A piece written for corporate/congregational singing.

Songwriting entries are not evaluated on the presentation of the performer(s). However, the presentation of the song can either strengthen or weaken the entire presentation. The criteria used to evaluate Songwriting entries will not support Rap entries.

### **SONGWRITING RULES**

1. Songwriting is the art of writing a song including both music and lyrics.
2. Songwriting entries may consist of one to five eligible students.
3. Songwriting entries are allowed 5 minutes to present their selection. There are 90 seconds for set up and 90 seconds for tear down.
4. Three sets of lyric sheets in the form of chord charts must be hand-delivered to the evaluators at each level of participation. Lyric sheets must be typed with the sections of the song clearly marked (chorus, verse, bridge, etc.), must have the chords listed above the lyric, and must have a title page or heading that includes the following information **as listed in the order below:**
  - Title
  - Category
  - Composer(s)
  - Church name, city, state
5. Songwriting entries must be entirely the original work of the student(s) and not previously submitted to any previous Fine Arts Festival.
6. Only one instrument may be used for accompaniment (either prerecorded or live). The accompanist may be an adult or student. All students participating in writing the song must meet the age or grade requirements of the FAF and must register as participants. Any student accompanist who did not participate in writing the song does not need to register as a participant for Songwriting and does not need to pay the category fee.
7. If you wish to present your Songwriting entry with a full band, we encourage you to register for both of the following categories: Songwriting (with one instrument) and Christian Band (with two or more instruments).
8. Accompanists may choose any one instrument from the approved instrument lists under General Rules. The FAF only provides a piano/keyboard, guitar amp, and one direct box.
9. All live music performed by the presenter must be memorized. If an accompanist is used, the accompanist is allowed to use music.

### **SONGWRITING EVALUATION CRITERIA**

#### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.

- Arrangement – well-rounded, cohesive musical statement.
- Christian message – presents a clear Christian message with ministry effectiveness in mind.
- Originality – original in its concept, lyrics, and melody; demonstrates a fresh approach.

#### **Communication**

- Clear message – reveals a message that is clearly understood by the listener.
- Lyrical hook – composed around a lyrical concept/phrase that is restated or woven throughout the selection.
- Rhyme scheme – follows a rhyme scheme that is unique in its wording.
- Use of poetic language – employs poetic language, such as similes and metaphors.

#### **Presentation and Technique**

- Clear theme – overall concept and melodic motif clearly developed.
- Contrast/variation – variations and contrasts in the harmonic structure and the melodic line.
- Harmonic structure – the harmonic structure of the song must follow acceptable musical principles and should be enriched beyond the primary chords of I, IV, and V.
- Introduction/song length – an introduction that sets the mood of the song; a song that is not too long or too short.
- Melodic development – variations in the melody after being stated in its initial form.
- Memorable tune – melody is memorable and singable.
- Phrasing – melodic and lyrical phrasing follows the concept of the song.
- Song form – structure of the composition is in “song” form (for example, introduction, verse, chorus, verse, chorus, bridge, modulation into chorus, coda/tag).
- Time frame/development – development of the overall harmonic structure that fits into a proportional time frame where one section is not emphasized to the detriment of another section.
- Use of figurative language – creative and effective use of descriptive words, creates a mental picture.

#### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation of clear thought – consistent interpretation of the musical style and lyrical line throughout the song.
- Relevance – music and lyrics are in a style and form that connects with the listener.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness attaining a response.

## **SONGWRITING, MODERN HYMN**

**This category must present Evident Ministry**

### **SONGWRITING, MODERN HYMN INFORMATION**

Entries in the Songwriting, Modern Hymn category must be presented in the accepted genres defined as follows:

**Chorus:** A public domain hymn with a new chorus or bridge.

**Melody:** A public domain hymn lyric set to a completely new melody in any style.

**Original Hymn** with lyrics that are rich in theology and poetry, and a melody that is reminiscent of the historic hymns genre.

## **SONGWRITING, MODERN HYMN RULES**

1. Songwriting, Modern Hymn is for the art of rewriting a traditional hymn or writing a modern hymn in a traditional style, including both music and lyrics.
2. Songwriting, Modern Hymn entries may consist of one to five eligible students.
3. Songwriting entries are allowed 5 minutes to present their selection. There are 90 seconds for set up and 90 seconds for tear down.
4. Songwriting, Modern Hymn entries must be an original work of the student(s), with the exception of blended public domain lyric and melody elements; and not previously submitted to this festival.
5. Three sets of lyric sheets in the form of chord charts must be hand-delivered to the evaluators at each level of participation. Lyric sheets must be typed with the sections of the song clearly marked (chorus, verse, bridge, etc.), must have the chords listed above the lyric, and must have a title page or heading that includes the following information **as listed in the order given below:**
  - Title
  - Category
  - Public domain lyrics and/or hymn used
  - Original lyrics
  - Church name, city, state
6. Only one instrument may be used for accompaniment (either recorded or live). The accompanist may be an adult or student. All students participating in writing the song must meet the age or grade requirements of the FAF and must register as participants. Any student accompanist who did not participate in writing the song does not need to register as a participant for Songwriting and does not need to pay the category fee.

7. Accompanists may choose the instrument from the approved instrument lists under General Rules. The FAF only provides a piano/keyboard, guitar amp, and one direct box.
8. All music performed live must be memorized. If an accompanist is used, the accompanist is allowed to use music.

## **SONGWRITING, MODERN HYMN EVALUATION CRITERIA**

### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty; appropriate for congregational worship.
- Arrangement – supports and underlines the lyrical content.
- Content – lyrics that are rich in theology and poetry; timeless melody.
- Originality – original and not cliché even when blended with public domain elements.

### **Communication**

- Clear message – develops a theological message that anchors the worshiper in truth.
- Rhyme scheme – new lyrical content needs to follow a rhyme scheme that is in keeping with the hymn genre.
- Use of language – employs theological concepts and poetic language.

### **Presentation and Technique**

- Clear theme – overall concept and melodic motif clearly developed.
- Contrast/variation – variations and contrasts in the harmonic structure and the melodic line.
- Harmonic structure – the harmonic structure may keep to the hymns genre or deviate totally.
- Introduction/song length – the introduction should set the mood of the hymn; a hymn that is not too long or too short.
- Memorable tune – melody should be memorable and singable.
- Phrasing – melodic and lyrical phrasing follows the concept of the song.
- Song form – structure of the composition could be strophic (a single verse repeated over and over again without the addition of a chorus or bridge, methodically developing a theme from one verse to the next) or “song form” (includes intro, verse, chorus, bridge, outro, etc).
- Time frame/development – development of the overall harmonic structure that fits into a proportional time frame where one section is not emphasized to the detriment of another section.
- Use of figurative language – creative and effective use of descriptive words, creates a mental picture.

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation of clear thought – consistent interpretation of the musical style and lyrical line throughout the song.
- Relevance – music and lyrics are in a style and form that connects with the listener.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness attaining a response.

## **VOCAL**

### **These categories must present Evident Ministry**

### **VOCAL INFORMATION**

- Vocal Solo, Jr. is open to students enrolled in grades 6-8 during the 2018-2019 school year (or at least age 12 per participant requirements).
- Vocal Solo, Sr. is open to students enrolled in grades 9-12 during the 2018-2019 school year.

### **VOCAL RULES**

1. An entry in a Vocal Ensemble/Solo category is for the art of presenting a vocal song selection with ministry effectiveness in mind.
2. A Vocal Ensemble, Small may consist of two to four eligible students.
3. A Vocal Ensemble, Large may consist of five to ten eligible students.
4. A Vocal Ensemble, Spanish may consist of two to ten eligible students.
5. Bilingual entries are not permitted.
6. A time limit of 5 minutes is allowed for all vocal solos and ensembles. There are 90 seconds allowed for setup and 90 seconds for teardown.
7. Music must be memorized.
8. Participants may not ask for special sound settings. To ensure consistent sound level, microphones are set prior to the Festival by an official sound technician. It is the responsibility of the participants to make sure the microphones are turned on and to move microphones to accommodate blend and volume.
9. Soundtrack levels may be adjusted to compensate for different recording levels. Background vocals are allowed for solo entries. Background vocals are not allowed for group entries. If background vocals are used on the soundtrack of a solo entry, they must not be predominant, but should be complimentary.

## **VOCAL ENSEMBLE EVALUATION CRITERIA**

### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement – well-rounded, cohesive musical statement.
- Christian message – presents a clear Christian message with ministry effectiveness in mind.
- Display of vocal range – demonstrates a wide vocal range.

### **Communication**

- Communicative skill – ability to connect with audience.
- Expressiveness – both facial expression and use of body language.
- Posture – relaxed body stance for proper breath support and management.
- Stage presence – command of stage; control, confidence, and comfort.
- Unity – demonstrates ensemble cohesiveness.

### **Presentation and Technique**

- Articulation – executes clear and coherent phrases (i.e. “staccato” – short, “marcato” – marked, and “legato” – connected).
- Blend – creating a balanced sound.
- Breathing – proper breath management.
- Diction – proper enunciation of words.
- Dynamics – effective use of contrasting volumes.
- Harmony – knowledgeable and effective use of unison and multi-part harmony.
- Intonation – ability to sing in tune.
- Phrasing – completeness of a lyrical statement.
- Rhythmic precision – ability to internalize the pulse.
- Tone quality – ability to produce clear and pleasant tone.

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Memorization – strong knowledge of the lyrics and melody of the song(s).
- Preparation – an apparent effort of thought and time in preparing the selection.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **VOCAL SOLO EVALUATION CRITERIA**

### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement – well-rounded, cohesive musical statement.
- Christian message – presents clear Christian message with ministry effectiveness in mind.
- Display of vocal range – demonstrates a wide vocal range.

### **Communication**

- Communicative skill – ability to connect with audience.
- Expressiveness – both facial expression and use of body language.
- Posture – relaxed body stance for proper breath support and management.
- Stage presence – command of stage; control, confidence, and comfort.

### **Presentation and Technique**

- Articulation – executes clear and coherent phrases (i.e. “staccato” – short, “marcato” – marked, and “legato” – connected).
- Breathing – proper breath management.
- Diction – proper enunciation of words.
- Dynamics – effective use of contrasting volumes.
- Intonation – ability to sing in tune.
- Phrasing – completeness of a lyrical statement.
- Rhythmic precision – ability to internalize the pulse.
- Tone quality – ability to produce clear and pleasant tone.

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Memorization – strong knowledge of the lyrics and melody of the song(s).
- Preparation – an apparent effort of thought and time in preparing the selection.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## **VOCAL SOLO, CLASSICAL, SR. RULES**

1. An entry in a Vocal Solo, Classical, Sr. category is for the art of presenting a classical vocal song selection.
2. Vocal Solo, Classical, Sr. is open to one student who is enrolled in grades 9-12 as of September 1, 2018.
3. A time limit of 5 minutes is allowed for presentation. There are 90 seconds allowed for setup and 90 seconds for tear down.
4. Vocal Solo, Classical Sr. entries may present Italian, German, French, Latin, and English art songs as well as sacred song selections and oratorio arias.
5. Music must be memorized.
6. Accompaniment:
  - Vocal Solo, Classical Sr. entries are required to have accompaniment unless the piece was intended to be sung a capella.
  - Accompanists are not considered part of the entry.
  - The accompanist may be an adult or student but students may not accompany themselves in the Classical category.
  - Accompanists are allowed to use music.
  - Piano is the only accompaniment instrument allowed (live or soundtrack). A piano is provided by the Festival.

## **VOCAL SOLO, CLASSICAL EVALUATION CRITERIA**

### **Selection**

- Appropriate - appropriate for this category, appropriate level of difficulty; appropriate attire for a classical category.
- Arrangement – well-rounded, cohesive musical statement.
- Display of vocal range – demonstrates a wide vocal range

### **Communication**

- Communicative skill – ability to connect with audience.
- Expressiveness – both facial expression and use of body language.
- Posture – relaxed body stance for proper breath support and management.
- Stage presence – command of stage; control, confidence and comfort.

### **Presentation/Technique**

- Articulation – executes clear and coherent phrases (i.e. “staccato” – short, “marcato” – marked, and “legato” – connected).
- Breathing – proper breath management.
- Diction – proper enunciation of words.
- Dynamics – effective use of contrasting volumes.
- Interpretation - ability to connect with, understand, and vocally interpret the meaning of the text especially for selections presented in Italian, German, French, or Latin.
- Intonation – ability to sing in tune.
- Phrasing – completeness of a lyrical statement.
- Rhythmic precision – ability to internalize the pulse.
- Tone quality – ability to produce clear and pleasant tone.

### **Overall Effectiveness**

- Memorization - strong knowledge of the lyrics and melody of the song(s).
- Preparation – an apparent effort of thought and time in preparing the selection.
- Understandable concept – the combination of music selection, communication, presentation/technique and effectiveness in attaining a response.

## **WORSHIP LEADING, SOLO**

**This category must present Evident Ministry**

### **WORSHIP LEADING, SOLO INFORMATION**

Worship Leading, Solo, Jr. is open to students enrolled in grades 6-8 during the 2018-2019 school year (or at least age 12 per participation requirements).

Worship Leading, Solo, Sr. is open to students enrolled in grades 9-12 during the 2018-2019 school year.

### **WORSHIP LEADING, SOLO RULES**

1. A Worship Leading, Solo entry is for the art of leading others in worship by simultaneously playing an instrument and singing.
2. Worship Leading, Solo entries may consist of one eligible student.
3. Worship Leading, Solo entries have a time limit of 7 minutes with 90 seconds for setup and 90 seconds for tear down. Participants may have assistance with setup.
4. No accompanists or additional vocalists are permitted.
5. Piano and Guitar are the only acceptable instruments. Only a piano is provided by the festival.
6. All music must be memorized.
7. Sound engineers are provided by the festival.

## **WORSHIP LEADING, SOLO EVALUATION CRITERIA**

### **Selection**

- Appropriate – appropriate for this festival, appropriate level of difficulty.
- Arrangement – well-rounded, cohesive musical statement
- Christian message – presents a clear Christian message with worship leading in mind.
- Musical transitions - thoughtful flow of music; theme unity (holiness, the Cross, etc.); smooth flow from one song to the next
- Originality – use of original and creative ideas; demonstrates a fresh approach.

### **Communication**

- Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).
- Expressiveness – both facial expression and use of body language to lead in worship.
- Posture – relaxed body stance for proper breath control.
- Stage presence – command of stage and/or instrument; control, confidence and comfort.
- Vocal cues - the ability to give clear and strong vocal cues to help the audience know where the worship experience is going; demonstrate the ability to draw out a worshipful response.
- Worshipful lyrics - appropriate lyrics for application of audience; avoiding trite expressions

### **Presentation/Technique**

- Articulation – executes articulate phrases (i.e. “staccato” – short, “marcato” – marked, and “legato” – connected).
- Blend – creates a balanced sound between voice and instrument.
- Breathing – proper breath management.
- Diction – proper and clear enunciation of words.
- Dynamics – effective use of contrasting volumes.
- Energy – demonstrates vitality appropriate for the selection(s).
- Intonation – ability to sing and play (if using guitar) in tune.
- Phrasing – completeness of a musical statement.
- Rhythmic precision – ability to internalize the pulse and keep rhythm while singing alone and playing an instrument.
- Tone quality – ability to produce clear and pleasant tone
- Worship set - ability to put an arrangement of songs together that is thematic, directs the audience’s attention towards God, and elicits a worshipful response.

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion; able to draw out a worshipful response.
- Memorization – strong knowledge of the lyrics and melody of the song(s).
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response

## **WORSHIP TEAM RULES**

### **These categories must present Evident Ministry**

1. A Worship Team entry is the art of leading others in worship.
2. Worship Team, Small entries may consist of two to four eligible students.
3. Worship Team, Large entries may consist of five to ten eligible students.
4. Worship Team is allowed a time limit of 7 minutes with 2½ minutes for set up and 2½ minutes for tear down. Participants may have assistance with setup.
5. All individuals within a Worship Team entry must meet the age or grade requirements. No adult accompanists or vocalists are allowed.
6. Worship Team entries must consist of both vocalists and instrumentalists. Small entries are required to have at least one vocalist. Large entries are required to have more than one vocalist.
7. All music must be memorized.
8. Additional instruments and equipment and/or additional percussion accessories are permitted but must be provided by the participants and only if they can be set up and torn down within the allotted time limit. Individuals are not allowed to bring their own drum sets.
9. Sound engineers are provided by the festival.
10. **In-ear metronomes are only permitted for drummers.**

## **WORSHIP TEAM EVALUATION CRITERIA**

### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement – well-rounded, cohesive musical statement.
- Christian message – presents a clear Christian message with ministry effectiveness in mind.

- Musical transitions – thoughtful flow of music; theme unity (holiness, the Cross, etc.); smooth flow from one song to the next.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

### Communication

- Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).
- Expressiveness – both facial expression and use of body language to lead in worship.
- Posture – relaxed body stance for proper breath control.
- Stage presence – command of stage and/or instrument; control, confidence, and comfort.
- Unity – cohesiveness of vocalists and instrumentalists.
- Worshipful lyrics – appropriate lyrics for application of audience; avoiding trite expressions.

### Presentation and Technique

- Articulation – executes articulate phrases (i.e. “staccato” – short, “marcato” – marked, and “legato” – connected).
- Blend – creates a balanced sound.
- Breathing – proper breath management.
- Diction – proper enunciation of words.
- Dynamics – effective use of contrasting volumes.
- Energy – demonstrates vitality appropriate for the selection(s).
- Harmony – knowledgeable and effective use of unison and multi-part harmony.
- Intonation – ability to sing and play in tune.
- Phrasing – completeness of a musical statement.
- Rhythmic precision – ability to internalize the pulse.
- Tone quality – ability to produce clear and pleasant tone.
- Worship set - ability to put an arrangement of songs together that is thematic, directs the audience's attention towards God, and elicits a worshipful response.

### Overall Effectiveness

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion; able to draw a worshipful response.
- Memorization – strong knowledge of the lyrics and melody of the song(s).
- Preparation – an apparent effort of thought and time in preparation.
- Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

## WRITING DIVISION

Read the General Information and General Rules. Top 10 tips for a better presentation are available per category at <http://faf.ag.org>

### CATEGORIES

Registrants in the Writing Division may submit entries in the following categories:

- Book Chapter
- Children's Literature
- First Person Essay
- Flash Fiction
- Mini Saga
- Poetry, Jr.
- Poetry, Sr.

### DISTRICT WRITING DELIVERY INSTRUCTIONS

- All Writing entries for the DFAF must be submitted to the District Youth Department office with the registration form and fees no later than **March 18, 2019**.
- If the writing entries are not received by the March 18th deadline, they will not be evaluated.
- **Do not** bring writing/short film entries to the FAF.
- **Four (4) copies of the writing entry must accompany the completed registration form and appropriate fee.**
- All Writing entries will be evaluated prior to the DFAF.

### BOOK CHAPTER RULES

**This category must present Evident Ministry**

1. The Book Chapter entry is for the submission of the first chapter of either a fiction or non-fiction book for a target audience of teens to adults.
2. All entries must be the original work of one student and not previously submitted to this festival.
3. Entries must be submitted typed in 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
4. The first chapter of the book submission must be 1,500—1,800 words.
5. The writer must include a summary of the book no longer than 150 words.
6. The chapter must communicate a Christian message.



7. Submissions must include a title page on page 1 of the document, the summary on page 2, and the entry beginning on page 3. The title page and summary may not be separate documents. **The following information is required in the order given below:**

Title  
Category  
Author  
Grade  
Church name, city, state  
Word count

## **BOOK CHAPTER EVALUATION CRITERIA**

### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Christian message – presents a clear Christian message.
- Originality – unique use of original and creative ideas; demonstration of a fresh approach.
- Style – keeps within genre.
- Title selection – interesting title.

### **Communication**

- Development – strong incorporation of key components (plot, character development and conflict).
- Flow of thought – connected ideas and flow.
- Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.
- Use of language – proper usage and easily understood components of the English language.

### **Presentation and Technique**

- Grammar – correct verb tenses, usage of pronouns, etc.
- Mechanics/spelling – correct word spelling.
- Punctuation – correct use of commas, semi-colons, apostrophes, etc.
- Sentence structure – proper placement of phrases and words.
- Transitional elements – consistent flow of topics from paragraph to paragraph.
- Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.
- Visual elements – cover sheet, spacing, margins, and word count.

### **Overall Effectiveness**

- Effectiveness – overall ability of the writer to capture interest and impact the reader.
- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Preparation – an apparent effort of time and thought in preparing the piece.
- Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

## **CHILDREN'S LITERATURE RULES**

### **These categories must present Evident Ministry**

1. Children's Literature is the art of writing and illustrating an entire children's book with a target audience of a toddler or early reader (first to third grades) with words and illustrations that are age appropriate.
2. The Children's Literature entry may be created by one to ten eligible students.
3. The entire entry must be the original work of the student(s), including illustrations, and may not be adapted from another's concept or previously submitted to this festival.
4. Illustrations may take the form of drawing, painting or full-color computer-generated graphics produced from illustrator software. Clip art is not acceptable.
5. The entry must read like a book; participants may not submit a manuscript with separate illustrations.
6. The creator(s) is not required to be present at the FAF. However, the registration form must be completed and the appropriate fees paid.
7. Submissions may not be more than 800 words in length.
8. The children's book must communicate a Christian message.
9. Each entry must include a title page at the beginning of the book with the following information **in the order given below:**

Title  
Category  
Author(s)  
Grade(s)  
Illustrator(s)  
Church name, city, state  
Explanation of medium (how the illustrations were created)  
Word count

## CHILDREN’S LITERATURE EVALUATION CRITERIA

### Selection

- Appropriate – appropriate for this festival; appropriate level of difficulty; age-appropriate approach.
- Christian message – presents a clear Christian message.
- Originality – unique use of original and creative ideas; demonstration of a fresh approach.
- Style – keeps within genre.
- Title selection – interesting title.

### Communication

- Development – strong incorporation of key components (plot, character development, conflict, and resolution).
- Flow of thought – ideas connecting from the beginning to the end of the piece.
- Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.
- Use of language – age appropriate; proper usage and easily understood components of the English language.

### Presentation and Technique

- Consistency – consistent use of medium.
- Flow – a natural flow of story and images.
- Grammar – correct verb tenses, usage of pronouns, etc.
- Mechanics/spelling – correct word spelling.
- Punctuation – correct use of commas, semi-colons, apostrophes, etc.
- Sentence structure – proper placement of phrases and words.
- Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.
- Use of illustrations – excellent development and use of age-appropriate illustrations.
- Visual elements – cover sheet, illustrations, spacing, and/or other creative age-appropriate enhancements.
- Visual impact – illustration imagery that is visually compelling; neatness.

### Overall Effectiveness

- Effectiveness – overall impact.
- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Preparation – an apparent effort of time and thought in preparing the piece.
- Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

## FIRST PERSON ESSAY RULES

### This category must present Evident Ministry

1. A First Person Essay is the art of writing essay based on personal experience.
2. A First Person Essay must have a minimum of 500 words and a maximum of 1,200 words. Dialogue is allowed.
3. Entries must be the original work of one student and not previously submitted to this festival.
4. Entries must be submitted typed in 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
5. Submissions must include a title page on page 1 of the document, with the entry beginning on page 2. The title page may not be a separate document. The following information is required **in the order given below**:
  - Title
  - Category
  - Author
  - **Grade**
  - Church name, city, state
  - Word Count

## FIRST PERSON ESSAY EVALUATION CRITERIA

### Selection

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Originality – unique use of original and creative ideas; demonstration of a fresh approach.
- Style – keeps within genre (nonfiction, written in first person).

### Communication

- Flow of thought – ideas connecting from the beginning to the end of the piece.
- Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.
- Title selection – definite reflection of the tone and message of the essay.
- Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.
- Use of language – proper usage and easily understood components of the English language.

### Presentation and Technique

- Development – strong incorporation of key components (conflict, plot, and resolution involving speaker).
- Grammar – correct verb tenses, usage of pronouns, etc.
- Mechanics/spelling – correct word spelling.

- Punctuation – correct use of commas, semicolons, apostrophes, etc.
- Sentence structure – proper placement of phrases and words.
- Transitional elements – consistent flow of topics from paragraph to paragraph.
- Visual elements – cover sheet, spacing, margins, and word count.

#### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation – overall conveyance of writer’s theme-related idea.
- Preparation – an apparent effort of time and thought in preparing the piece.
- Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

## **FLASH FICTION RULES**

### **This category must present Evident Ministry**

1. Flash Fiction is the art of writing a compelling fictional tale in few words.
2. Flash Fiction entries are bound by a 600 word maximum. Dialogue is allowed.
3. Entries must be the original work of the student and not previously submitted to this festival.
4. Submissions must be submitted typed in 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
5. Each entry must include a title page on page 1 of the document, with the entry beginning on page 2. The title page may not be a separate document. The following information is required **in the order given below**:
  - Title
  - Category
  - Author
  - **Grade**
  - Church name, city, state
  - Word Count

## **FLASH FICTION EVALUATION CRITERIA**

### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Originality – unique use of original and creative ideas; demonstration of a fresh approach.
- Style – keeps within genre (fiction, non-fiction, written in first person, etc.).

### **Communication**

- Flow of thought – ideas connecting from the beginning to the end of the piece.
- Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.
- Title selection – definite reflection of the tone and message of the essay.
- Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.
- Use of language – proper usage and easily understood components of the English language.

### **Presentation and Technique**

- Development – strong incorporation of key components (conflict, plot, and resolution involving speaker).
- Grammar – correct verb tenses, usage of pronouns, etc.
- Mechanics/spelling – correct word spelling.
- Punctuation – correct use of commas, semi-colons, apostrophes, etc.
- Sentence structure – proper placement of phrases and words.
- Transitional elements – consistent flow of topics from paragraph to paragraph.
- Visual elements – cover sheet, spacing, margins, and word count.

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation – overall conveyance of writer’s theme-related idea.
- Preparation – an apparent effort of time and thought in preparing the piece.
- Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

## **MINI SAGA**

### **This category must present Evident Ministry**

### **MINI SAGA INFORMATION**

- A Mini Saga participant is not required to be present at the FAF.
- Mini Saga participants not attending the FAF in person must meet registration deadlines and pay the full registration fee.

## MINI SAGA RULES

1. A Mini Saga is a piece of writing which has exactly 50 words, not including the title, which can have up to fifteen words. A Mini Saga must tell a complete story with beginning, middle, and end.
2. Entries must be the original work of one eligible student.
3. Entries must be submitted typed in 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
4. The entry must include a title page on page 1 of the document, with the Mini Saga on page 2. The title page may not be a separate document. The following information is required as listed in the order given below:
  - Title
  - Category
  - Author
  - Grade
  - Church name, city, state

## MINI SAGA EVALUATION CRITERIA

Each entry will be evaluated on criteria established by Fine Arts including the following:

### Selection

- Appropriate - appropriate level of difficulty; appropriate for this festival
- Originality – unique use of original and creative ideas; demonstration of a fresh approach.
- Style – keeps within genre (Mini Saga: 50 words exactly).

### Communication

- Flow of thought – ideas connecting from the beginning to the end of the piece.
- Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.
- Title selection – definite reflection of the tone and message of the essay.
- Use of language – proper usage and easily understood components of the English language.
- Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.

### Presentation

- Development – strong incorporation of key components (conflict, plot, and resolution involving speaker).
- Grammar – correct verb tenses, usage of pronouns, etc.
- Mechanics/spelling – correct word spelling.
- Punctuation – correct use of commas, semi-colons, apostrophes, etc.
- Sentence structure – proper placement of phrases and words.
- Transitional elements – concise and interesting flow.
- Visual elements – coversheet, spacing, margins, and word count.

### Overall Effectiveness

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation - overall conveyance of writer's theme-related idea.
- Preparation – an apparent effort of time and thought in preparing the piece.
- Understandable concept – combination of the selection, communication, presentation/technique, and effectiveness in attaining a response.

## POETRY

This category must present Evident Ministry

### POETRY INFORMATION

Poetry, Jr. is open to students enrolled in grades 6-8 during the 2018-2019 school year (or at least age 12 per participation requirements).

Poetry, Sr. is open to students enrolled in grades 9-12 during the 2018-2019 school year

### POETRY RULES

1. A Poetry entry is the art of composing a piece of literature that uses the sounds and layered meaning of words to evoke a feeling or communicate an idea. Poetry is often referred to as the best words in the best order.
2. A Poetry entry may be rhymed, unrhymed verse, metered, or free lines, with a maximum of 30 lines of text.
3. Entries must be the original work of the student and not previously submitted to this festival.
4. Submissions must be submitted typed in 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
5. Poetry entries are not required to be double-spaced.

6. Entries must include a title page on page 1 of the document, with the entry beginning on page 2. The title page may not be a separate document. The following information is required **in the order given below**:
- Title
  - Category
  - Author
  - **Grade**
  - Church name, city, state
  - Line count

## **POETRY EVALUATION CRITERIA**

### **Selection**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Originality – unique use of original and creative ideas; demonstration of a fresh approach.
- Style – keeps within genre (fiction, nonfiction, written in first person, etc.).

### **Communication**

- Flow of thought – ideas connecting from the beginning to the end of the piece.
- Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.
- Title selection – definite reflection of the tone and message of the essay.
- Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.
- Use of language – proper usage and easily understood components of the English language.

### **Presentation and Technique**

- Development – strong incorporation of key components (conflict, plot, and resolution involving speaker).
- Grammar – correct verb tenses, usage of pronouns, etc.
- Mechanics/spelling – correct word spelling.
- Punctuation – correct use of commas, semi-colons, apostrophes, etc.
- Sentence structure – proper placement of phrases and words.
- Transitional elements – consistent flow of topics from paragraph to paragraph.
- Visual elements – cover sheet, spacing, margins, and word count.

### **Overall Effectiveness**

- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Interpretation – overall conveyance of writer's theme-related idea.
- Preparation – an apparent effort of time and thought in preparing the piece.
- Understandable concept – combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.



## **KAPPA TAU**

Kappa Tau is designed to help students continue discovering and developing their ministry gifts after they have graduated from high school and are no longer eligible for the National Fine Arts Festival.

*Pen Florida will **NOT** be offering Kappa Tau at the district level in 2019.  
For national Kappa Tau rules and information please go to <http://kappatau.ag.org>.*



## **fine arts**

Discover • Develop • Deploy

*For National Fine Arts Festival information & guidelines  
go to <http://faf.ag.org>  
<http://orlando19.ag.org>*



## **YOUTH**

*The Pen Florida Youth Department  
will answer your Fine Arts Festival  
questions by email **ONLY** at [youth@penflorida.org](mailto:youth@penflorida.org).*

*This will enable us to keep proper record of your questions and concerns.  
It will also allow us to document our decisions and responses.*

**It is our sincere desire to make this event and your ministry opportunity  
one that will lift up the name of Jesus!**