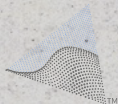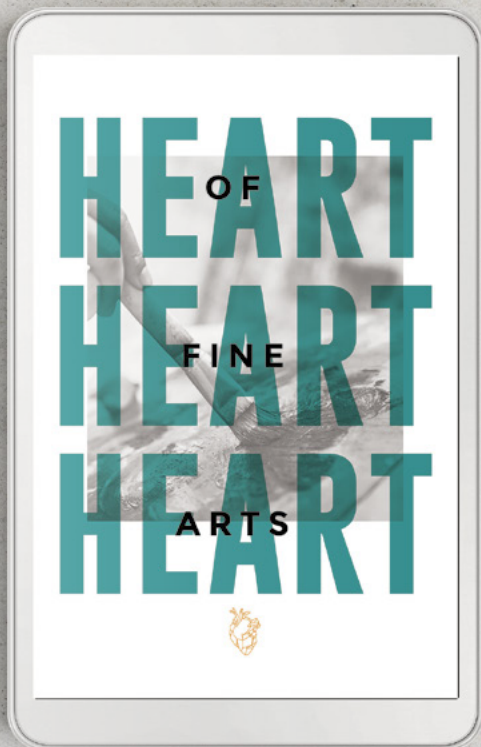ASSEMBLIES OF GOD
YOUTH MINISTRIES

NEW

SMALL GROUP
SERIES FOR YOUTH

In the six-session small group series
Heart of Fine Arts, students discover,
develop, and deploy their passions
and become more confident in their
purpose and ministry.

Includes:

▶ Six video sessions

▶ Leader guides

▶ Student takeaways

▶ Social media postables

Heart of Fine Arts is available
either as a flash drive or a digital
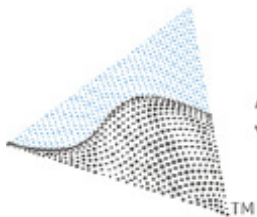download.

HEART
OF
HEART
FINE
HEART
ARTS

Get your flash drive at **MyHealthyChurch.com/HeartOfYouth**,
or download the digital version at **digital.MyHealthyChurch.com**.

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ASSEMBLIES OF GOD
YOUTH MINISTRIES
™

It's time to kick off another season of students discovering, developing, and deploying their ministry gifts. However, "discover, develop, and deploy" is not just something we say. We believe these three verbs describe the purpose of this vital ministry of Assemblies of God Youth Ministries.

Ephesians 2:10 says, "For we are God's masterpiece. He has created us anew in Christ Jesus, so we can do the good things he planned for us long ago." God has placed purpose in each of you. It will take time, effort, energy, sacrifice, and intentionality, but you have been created to do good things. You have the ability to glorify God through the gifts, talents, and abilities He has instilled in you.

The Fine Arts ministry is designed to help you discover and develop those gifts with the intention and hope that you will deploy them in your churches, schools, and communities. However, the Fine Arts process is not about the presentation—it's about discipleship. It's about the process of becoming a fully devoted follower of Jesus. Discipleship also takes time, effort, energy, sacrifice, and intentionality.

Take the time. Put forth the effort. Expend the energy. Make sacrifices. Be intentional about the journey of discipleship through the Fine Arts process. We all have been created to do good things. Glorifying God with our ministry gifts is good! And when we do good for everyone to see, people will praise God as a result (Matthew 5:16).

Thanks for your interest and investment in the Fine Arts ministry. May the Lord bless you and your efforts to discover, develop, and deploy your ministry gifts.

Fine Arts Festival

NEW FOR THE 2020 NATIONAL FINE ARTS FESTIVAL

1. The location for the 2020 National Fine Arts Festival is Columbus, OH.

    Dates: August 3–7, 2020 | Monday–Friday

    Location: Greater Columbus Convention Center, 400 N. High St., Columbus, OH 43215

    Event Website: Columbus20.ag.org

    Convention Center Website: columbusconventions.com

    Housing: Visit Columbus20.ag.org/details. Housing opens October 2019.

    Registration and Deadlines: Online registration closes at 11:59 p.m. (CDT) on June 1, 2020. To register, visit Columbus20.ag.org. See pages 15 through 16 for complete detailed information.

2. The "Content" section of the rule book is clarified. Read pages 20 through 21.

3. For questions regarding rules, fill out and submit this form: agyouth.formstack.com/forms/faf_rules.

4. The following divisions and categories have had rule changes. See the individual division and category rules for details.

General Rules
- Introductory comments are required for all presenting categories.
- Substitution rules are changed.
- Conductor/director rules are added.

Art Division
- Clarification on original work and previously submitted entries is added.
- Credit line requirements are expanded and clarified.
- Overall sizes for all categories are adjusted.
- Mounting and framing rules are adjusted and clarified.

Graphic Design
- Acceptable submissions are expanded.
- The mounting rule is adjusted.
- Size requirements are adjusted.

Photography, Digital
- Clarification on original work and previously submitted entries is added.
- The mounting and framing rule is changed.
- Size requirements are adjusted.

Photography, Film
- In-camera manipulations are allowed.
- The mounting and framing rule is changed.
- Size requirements are adjusted.

Photography, Mobile
- Computer-generated improvements are allowed.
- The mounting and framing rule is changed.
- Size requirements are adjusted.

T-Shirt Design
- The definition is changed.
- Size requirements are adjusted.

Visual Art, Three-Dimensional
- Acceptable mediums are expanded.

Visual Art, Two-Dimensional, Alternative Media
- Acceptable mediums are expanded.

Visual Art, Two-Dimensional, Painting and Drawing
- Clarification on texture is added.

Children's Lesson
- The stage rules are clarified.
- The teardown time rule for props/illustrations is clarified.
- Introductory comments are required.

Promo Video
- Delivery instructions have changed.
- Credit line requirements have changed.
- Clarification on original work and previously submitted entries is added.

Short Film
- Delivery instructions have changed.
- Credit line requirements have changed.
- Acceptable genres are expanded.
- Clarification on original work and previously submitted entries is added.

Short Sermon
- Handheld props specifics are clarified.
- The stage rules are clarified.
- Introductory comments are required.

Spoken Word
- Clarification on original work and previously submitted entries is added.
- Introductory comments are required.

Dance Division
- Worship Dance Troupe is split into Large and Small categories.
- Appropriate attire is clarified.
- The splicing rule is clarified.

Drama Division
- Dramatized Quoting, Ensemble is a new category.
- Musical Theater, Solo is split into Junior and Senior categories.

Drama
- The stage rules are clarified.
- Handheld props specifics are clarified.
- The introductory comments rule is adjusted.

Dramatized Quoting
- Dramatized Quoting, Ensemble is a new category.
- The number of required Scripture portion copies is changed.
- Handheld props specifics are clarified.

Human Video
- The splicing rule is clarified.
- The costume rule is clarified.

Human Video Ensemble, Spanish
- The definition is changed.
- The splicing rule is clarified.
- The costume rule is clarified.

Musical Theater
- Musical Theater, Solo is split into Junior and Senior categories.
- The definition is changed.
- Handheld props specifics are clarified.
- Licensing information is added.
- The stage rules are clarified.

Readers Theater
- The use of chairs is expanded.
- The costume rule is clarified.

Stand-Up Comedy
- The costume rule is clarified.

Percussion, Traditional
- Talking and singing are not allowed.
- Ensemble presentation time has changed.

Percussion, Unconventional
- Rhythmic pattern and technique requirements are added.
- Permitted elements and stage rules are clarified.
- Speaking and singing is allowed.
- Standing on props and other items is not allowed.
- Gymnastic and dance elements/movements are allowed and clarified.
- Presentation time has changed.

Rap
- Clarification on original work and previously submitted entries is added.

Songwriting
- Modern Hymn is added as an acceptable genre.
- The definition is changed.
- Lyric sheet requirements are expanded.
- Clarification on original work and previously submitted entries is added.
- Introductory comments are required.

Book Chapter
- Clarification on original work and previously submitted entries is added.
- Submission requirements are expanded.
- Title page requirements are adjusted.

Children's Literature
- Clarification on original work and previously submitted entries is added.

First Person Essay
- Clarification on original work and previously submitted entries is added.
- Submission requirements are expanded.
- Title page requirements are adjusted.

Flash Fiction
- Clarification on original work and previously submitted entries is added.
- Submission requirements are expanded.
- Title page requirements are adjusted.

Mini Saga
- Submission requirements are expanded.
- Title page requirements are adjusted.

Poetry
- Clarification on original work and previously submitted entries is added.
- Submission requirements are expanded.
- Title page requirements are adjusted.

GENERAL INFORMATION

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

For information pertaining to your district festival, contact your district youth director or district Fine Arts coordinator.

PURPOSE

Fine Arts Festival is a discipleship tool of 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 how students are developed through the Fine Arts process by practicing, preparing, and participating in this ministry.

RULES AGREEMENT

National Fine Arts Festival (NFAF) participants must read and abide by this 2020 Fine Arts Festival Rule Book. 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 a district and/or Columbus20 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 evaluators and coordinators as final.

3. They will not hold AG Youth Ministries, district youth directors, Fine Arts nor its respective officers and staff responsible for any injury as a result of their (or their child's) participation in the festival.

Additional copies of the 2020 Fine Arts Festival Rule Book may be downloaded at faf.ag.org or ordered from My Healthy Church by calling 1.800.642.2011 and requesting item number 731404. A Spanish version is available for download at faf.ag.org.

RULES QUESTIONS PROCEDURE

For questions regarding rules, fill out and submit this form: agyouth.formstack.com/forms/faf_rules.

KAPPA TAU: COLLEGE FINE ARTS
Kappa Tau rules and information is found at faf.ag.org.

DISTRICT FINE ARTS FESTIVALS
Most AG districts hold a Fine Arts Festival. Some districts have predistrict festivals (sectional, zone, etc.). Contact your district office for specific information on how to register for your local festival(s). Visit faf.ag.org for district contact information.

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 1 AG church or youth ministry, he/she must select only 1 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 in Official Categories 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" rating from a district festival qualifies a student to participate in the NFAF. If no presentation within a category receives a "Superior with Invitation" at a district festival, then no one in that category will advance to the next level of evaluation.

Participants advancing from the district to national 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 categories. Districts may also create their own Exhibition categories with the understanding that categories not offered at the NFAF are not eligible to advance. However, participants wishing to register for NFAF must qualify at their district festival by receiving a "Superior with Invitation" in the category(ies) and register accordingly.

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 office for specifics regarding the district festival. NFAF is not responsible for rules, policies, or category variations specific to 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, 2019.

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, 2019. 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 1 AG church or youth ministry, he/she must select only 1 home church with which to participate.

NATIONAL FINE ARTS FESTIVAL, AIM 10.2 OUTREACH—REACH COLUMBUS, NATIONAL YOUTH CONVENTION REGISTRATION

Each Fine Arts participant who qualifies by receiving a "Superior with Invitation" rating at their district festival and wishes to participate in the NFAF must register online, pay the accompanying fee, and submit all supporting documents completed by the deadline.

Online Registration

Online registration opens for qualified students at Columbus20.ag.org in February 2020. Online registration closes at 11:59 p.m. (CST) on **June 1, 2020**. 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 8, 2020**, and will accrue a $30 late registration fee and an additional $10 per category late fee.

An online session cannot be saved. All information must be entered, all category tickets must be selected, and all fees must be paid during the session. It is recommended to process registrations in batches of 10 or less to better secure an efficient check-out process. The parent/guardian email must be provided for each participant registration.

Students registering online receive a medical release form. The medical release form must be completed within 10 business days of completing online registration. Forms not received in this time are subject to the $20 incomplete fee.

If a participant fails to enter the selection of a category ticket on his/her registration, he/she may add it by calling 417.862.2781 x4458 or emailing faf@ag.org through **June 1, 2020**, with complete details and payment information. Any requests to add missed category tickets after this deadline must be made by calling the NFAF office at 417.862.2781 x4458. These requests may be considered until **June 8, 2020**, and will accrue an additional $10 per category late fee. Categories will not be added after June 8, 2020.

The registration fee(s) must be paid at the time of online registration. Credit cards are the only available online payment method. American Express, Visa, MasterCard, and Discover are accepted.

COLUMBUS20 REGISTRANTS AND FEES

A National Fine Arts Festival participant is defined as a student who qualifies for the FAF according to the NFAF Participant Requirements found on pages 14 through 15, or as a Kappa Tau participant according to the KT Requirements found at faf.ag.org. Qualifying students must register online. Fine Arts participants may only register for the category(ies) for which they qualified at the district festival.

All other attendees must register as a National Youth Convention attendee or register as a parent/adult chaperone.

Fine Arts or Kappa Tau Participant: $85 Registration
This registration **does not** include the first Fine Arts or Kappa Tau category. Each category is an additional ticket of $20 above the registration fee. See "Add-on Tickets" below.
Admission to National Youth Convention
Admission to view all FAF and KT presentations
Admission to all workshops
Admission to all evening services
*AIM 10.2 Outreach—Reach Columbus add-on ticket is an additional cost (includes everything listed under the AIM 10.2 registration below)

National Youth Convention Attendee: $85 Registration
Admission to National Youth Convention
Admission to view all FAF and KT presentations
Admission to all workshops
Admission to all evening services
*AIM 10.2 Outreach—Reach Columbus add-on ticket is an additional cost (includes everything listed under the AIM 10.2 registration below)

Parent/Adult Chaperone Attendee: $55 Registration
Admission to National Youth Convention
Admission to view all FAF and KT presentations
Admission to workshops
Admission to all evening services
*AIM 10.2 Outreach—Reach Columbus add-on ticket is an additional cost (includes everything listed under the AIM 10.2 registration below)

AIM 10.2 Outreach—Reach Columbus Participant
Non-FAF participants only
For more information, visit Columbus20.ag.org/AIM.
AIM 10.2 Outreach participation
Admission to National Youth Convention
Admission to view all FAF and KT presentations
All meals for the week during the outreach
Insurance for the week
AIM 10.2 training
Ministry materials
1 AIM 10.2 T-shirt

Add-on tickets:
Fine Arts or Kappa Tau Categories: $20 each (includes initial presentation evaluation sheets and certificates/awards)

CANCELLATIONS
For this event, approval for a refund due to unexpected emergencies may be requested only by submitting the Refund Request form at youth.ag.org/refund. Absolutely no refunds will be administered after **July 27, 2020**. Refund approvals are not guaranteed, and any refunds that are approved will incur a 30 percent nonrefundable administrative fee. For questions, call 417.862.2781 x4458.

ON-SITE CHECK-IN

All registrants must be present or represented by an adult to complete the mandatory On-Site Check-In from **9 a.m. until 6 p.m**. on Monday, August 3, in Columbus, Ohio.

The access badge is available only during On-Site Check-In. All non-presenting entries must be checked in on Monday, August 3, 2020, from 9 a.m. until 6 p.m. Items not picked up during On-Site Check-In are not guaranteed to be available at a later time and are not mailed postfestival.

EVALUATION PROCESS AND RATINGS

Presentations are evaluated by 3 qualified evaluators, chosen for their education, expertise, and impartiality, using the following general criteria:

Selection
Communication
Presentation and Technique
Overall Effectiveness

At the NFAF, an average of the scores from 3 evaluators determines the rating of each entry.

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

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

The following awards are given at the national level of evaluation. Entries must have received a "Superior" on their initial presentation to be eligible for awards.

Official Categories
Award of Merit	1 trophy per group/solo entry
Top 3	Entry name recognized at Celebration Service
Top 10	Posted online following the festival

Official Jr. Categories
Award of Excellence	1 trophy per group/solo entry
Top 3	Entry name recognized at Celebration Service
Top 10	Posted online following the festival

At the NFAF, callbacks may be conducted in categories with a large number of entries. Callbacks are issued to a top percentage or number of the entries receiving a "Superior" rating. Callbacks serve to assist the evaluators in choosing the Assemblies of God National Award of Merit, Award of Excellence, and Honorable Mention recipients.

Presentations must receive a "Superior" rating to be considered for a callback or any other award. However, receiving a "Superior" does not automatically qualify a student for a callback or other award. Neither evaluation sheets nor certificates are distributed for callback presentations.

The rating that NFAF participants receive during their initial presentation(s) is the rating reflected on the evaluation sheets and certificate(s) distributed at the NFAF and is the rating that serves as the permanent record for scholarship verification (in addition to any NFAF awards received).

All evaluation sheets and certificates must be picked up by noon Friday, August 7, 2020, at the on-site Certificate Booth and retained for future scholarship verification. No attempt is made after the NFAF to return materials not collected on-site. The NFAF cannot print evaluation sheets or certificates postfestival. Evaluation sheets and certificates may be emailed upon request by filling out the Evaluation Sheet and Certificate Requests form: agyouth.formstack.com/forms/evaluation_sheets_and_certificate_requests.

CODE OF CONDUCT

NFAF maintains a high standard for its participants and attendees. Parents, leaders, students, and guests involved in this festival must be committed to the ministry and must 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.

NFAF provides volunteers who operate as auxiliary staff for the festival. These volunteers give their time and resources and work long hours throughout the week 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 NFAF 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.

DRESS CODE

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

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. Leggings must be non-see-through.

EQUIPMENT PROVIDED

For a list of equipment provided and allowed audio formats at your district festival, contact your district youth director or district Fine Arts coordinator.

For a list of equipment provided and approximate stage sizes at the NFAF, visit faf.ag.org.

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

For presentations requiring audio, the NFAF only provides 3.5mm (⅛") audio plugs. Participants are responsible to bring a suitable device with 3.5 mm (⅛") audio jack in order to play their tracks. **USB drives, CDs, and soundtracks that require Wi-Fi or a streaming service are not accommodated or allowed.**

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 church programs offer scholarships to qualified district and NFAF participants. Each institution determines and administrates their own application process and award amounts. Visit 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.

For General Rule questions pertaining to your district festival, contact your district youth director or district Fine Arts coordinator.

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.

For questions regarding rules, fill out and submit this form: agyouth.formstack.com/forms/faf_rules.

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 1 AG church or youth ministry, he/she must select only 1 home church with which to participate.

RULE AND TIME VIOLATIONS

Rule and time violations in any category 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 remains the same: helping students discover, develop, and deploy their ministry gifts. 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 and the presentation. We believe "you can identify people by their actions" (Matthew 7:20). We want Christian students to glorify God with their ministry gifts in their presentation(s).

Evident Ministry is defined as "a presentation that clearly communicates a biblical truth." Biblical truths are communicated in various ways through different mediums. Consult the category rules for clarity on which categories require Evident Ministry.

Overall Effectiveness is defined as, "a quality presentation that is deemed appropriate for this festival."

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. Contact your district regarding their guidelines on the use of secular music for district festivals.

The following content is never allowed in any Fine Arts presentation and will result in disqualification. Remember, you are ministering to a culturally and geographically diverse audience of all ages.

a. Explicit songs, lyrics, text, scripts, or images

b. Nudity

c. Cursing

d. Racial slurs and intentional/blatant racial insensitivity

e. Excessive weaponry and graphic violence

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.

- Setup time—Begins when the name of the entry/participant is called as being "up" and the announcement is made, "Your setup time begins now." For setup times, see specific division and category rules.

- Introductory comments—Comments made prior to the presentation. Introductory comments do not count toward the setup or presentation time limits. For introductory comments instructions, see specific division and category rules.

- Presentation time—Begins when a participant does or says anything to indicate the beginning of the presentation. See individual category rules to find out time limits.

- Teardown time—Follows the presentation and allows time for clean up and removal of props, objects, instruments, and other materials. For teardown times, see specific division and category rules.

REQUIRED INTRODUCTORY COMMENTS

Introductory comments are required for all presenting categories. The following rule applies to any presentation, in any category, in any division. Before beginning the presentation, participants must introduce themselves and their piece. For specific category formats, see individual categories. 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), sermon, piece, etc.; 15 to 20 seconds is sufficient.

The following rule applies to any presentation, in any category, in any division that uses 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 must be stated. Use this format: "Hello, my name is (or our group name is) _____ and I/we have chosen to use "Song Title" by songwriter(s) (and "Song Title" #2 by songwriter(s), and "Song Title" #3 by songwriter(s) [if applicable]) for our presentation."

APPROVED LANGUAGES

Bilingual entries are not permitted.

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. All entries not otherwise designated, with the exception of Vocal Solo, Classical, Sr., must be presented entirely in English (see page 84, rule 4 for details).

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 2 to 10 students. If a category is specified as a small group/ensemble, it consists of 2 to 4 eligible students (e.g., Drama Ensemble, Small). If a category is specified as a large group/ensemble, it consists of 5 to 10 eligible students (e.g., Human Video Ensemble, Large).

Choir is the only group entry that is allowed more than 10 participants; up to 75 members are allowed.

SUBSTITUTIONS

If you need a substitute for a student who participated at the district level, but is unable to attend the national festival, follow these instructions:

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

   Small Groups (2 to 4 participants) are allowed 1 substitution.
   Large Groups (5 to 10 participants) are allowed 2 substitutions.
   Choirs with 11–50 original members are allowed 4 substitutes.
   Choirs with 51–75 original members are allowed 6 substitutes.

   The original group is understood to be the group members who 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.

2. Fill out a Columbus20 registration form for nationals and in the "I am a substitute for" section, list the name of the student who is unable to participate at nationals.

To substitute a student after you have registered your group for the national festival, follow these instructions:

1. There can only be a post registration substitution if the original group member is paid in full. The Fine Arts office is unable to process new payments after the registration deadline.

2. Submit a completed Columbus20 substitution registration form (available at faf.ag.org) whether the substitute is already registered for the national festival or not. Send the completed form either by fax to the Fine Arts office or email to faf@ag.org.

3. Substitutions may be sent in through July 20, 2020. Substitutions may also be made at On-Site Check-In on Monday, August 3.

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 1 church.

CONDUCTOR/DIRECTOR RULES

- Choir is the only Vocal Division category allowed an adult conductor/director as part of the presentation.

- All categories are not permitted to have a conductor/director in the audience.

- Rhythm, balance/blend, cues, signals, etc., from anyone in the audience is not allowed.

LICENSE

NFAF attendees and/or participants, by their signature on the national registration form, grant permission to The General Council of the Assemblies of God and to Assemblies of God Youth Ministries 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 NFAF without compensation to the registrant, author, or creator of the work for the purpose of promoting the NFAF and/or Assemblies of God Youth Ministries. The author or creator of any entry used retains copyright ownership.

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 NFAF participants must follow these guidelines:

a. Never use digital or printed copies of music or scripts to avoid purchasing original materials.

b. 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.

c. Never use unpublished music or scripts without written permission from the author or creator of the work.

d. Splicing must 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

NFAF provides either a piano or keyboard for categories that require them; see individual category rules for specifications.

Piano	Keyboard	Synthesizer

Woodwinds

Flute family	Oboe	English Horn	Clarinet family
Saxophone family	Bassoon		

Brass

Horn family	Trumpet family	Trombone family	Baritone (T.C./B.C.)
Euphonium	Tuba		

Traditional Strings

Violin	Viola	Cello	String Bass	Harp

Rhythm/Alternate Strings

NFAF provides a direct box and an amplifier.

Acoustic Guitar	*Bass Guitar	Electric Guitar	12-String Guitar

*Guitar Solo may not use a bass guitar.

Percussion, Traditional

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

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

Kick Drum/Single Pedal	Snare	2 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 teardown time limits apply.

Folk

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

Other nontraditional 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

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

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

INFORMATION
Read the General Information and General Rules on pages 13–24.

DISTRICT FESTIVAL DELIVERY INSTRUCTIONS
For rules and/or guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Art Division entries for your district festival, contact your district youth director or district Fine Arts coordinator.

NFAF DELIVERY INSTRUCTIONS
Art Division entries for the NFAF must be hand-delivered to the Art Gallery by the student or an adult representing the student following the completion of On-Site Check-In on Monday, August 3, 2020, between **9 a.m. and 6 p.m**. Art entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes at 6 p.m. on August 3, 2020.

The utmost care is taken in the handling of Art Division entries. However, the creator of the work assumes full liability for damage due to the handling of the artwork before, during, and after the festival. Artists desiring additional protection are encouraged to personally insure their entries.

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

Artists/designers not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

NFAF PICK-UP PROCESS
Art entries may be picked up at the NFAF by an adult representing a participant.

Art Division entries, evaluation sheets, and certificates must be picked up between **9 a.m. and noon** on Friday, August 7, 2020. No attempt is made to return the Art entries to participants after the NFAF.

ART

Rules (apply to all Art Division categories)

1. Art entries must be entirely an original work of 1 eligible student. They cannot be recreations of a non-original art piece from a pattern or any form of instructional art kit.

2. Art entries are not permitted if previously submitted to this festival in a past festival year (with the exception of the festival(s) the entry advanced from). Participants advancing to the next level of evaluation may improve their work even to the point of completely changing the entire entry.

3. 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 material used to create the piece)
      • Visual Art—State the material and/or medium used to create this piece (Visual Art, Three-Dimensional; Visual Art, Two-Dimensional, Alternative Media; Visual Art, Two-Dimensional, Painting and Drawing)
      • Digital Art—State the equipment, and/or programs/software used to create this piece (Graphic Design; Photography, Digital, Jr.; Photography, Digital, Sr.; Photography, Film; Photography, Mobile; T-Shirt Design)
   • Explanation of medium (explain how the piece was created in technical terms by stating techniques, processes, manipulations, construction, equipment used, etc.)
   • Explanation of inspiration (state in 2 sentences the inspiration or meaning behind the art piece. Explanations are required but the content is not evaluated.)
   • Church name, city, state

4. Only the credit line is required (according to rule #2). An essay or story beyond the required explanation of inspiration explaining the message or the theme of the piece is not allowed.

5. If setup or assembly is required for the display of Art Division entries, it must be completed by the student.

6. Entries are measured in specific height and width dimensions, not in square inches. For overall size (including mounting and matte) of an entry, the following apply:

   • Graphic Design—entries, including mounting, must be no smaller than 4 by 6 inches and no larger than 18 by 24 inches. The piece must follow standard industry sizes.
   • Photography (Digital, Film, and Mobile)—entries, including mounting, must be no smaller than 8 by 10 inches and no larger than 16 by 20 inches.
   • T-Shirt Design—entries, including mounting, must be no smaller than 8 by 8 inches and no larger than 18 by 24 inches.
   • Visual Art, Three-Dimensional—entries, including mounting, must be no smaller than 6 by 6 by 6 inches and no larger than 32 by 32 by 32 inches.
   • Visual Art, Two-Dimensional, Alternative Media—entries, including mounting, must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

- Visual Art, Two-Dimensional, Painting and Drawing—entries, including mounting, must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

7. Mounting other than art board (matte board or foam core) is not allowed. Framing other than art board is not allowed. Glass, wood, plastic, etc., are not permitted.

8. Weapons are not allowed in the National Fine Arts Festival 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 on Friday, August 7, 2020, after the Art Gallery closes.

9. 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 submissions are accepted:

digital advertisement	banner	billboard	brochure
bulletin/program	business card	flyer	logo
newsletter	podcast/album cover art		poster
print advertisements	social media graphics		Web page
3-D renders			

2. Graphic Design entries must be mounted flat on art board (foam core or matte board). Entries must be mounted, no smaller than 8 by 10 inches and no larger than 18 by 24 inches. The piece must follow standard industry sizes.

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 must submit the best representation of their design.

4. Entries do not have to be overtly religious in subject or theme.

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival in subject and taste; overtly religious subjects, symbols, or themes are not required; appropriate level of difficulty. See pages 20–21 for content requirements.
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 AND 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 18 by 24 inches; presents the piece in a way that communicates the purpose of the submission.

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.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

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

Information

Photography Digital, Jr. is open to students enrolled in grades 6–8 during the 2019–2020 school year (or at least age 12 per participant requirements on pages 14–15).

Photography, Digital, Sr. is open to students enrolled in grades 9–12 during the 2019–2020 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 the 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 3 photographs may be used to create 1 image. All photographs used to create the image must appear to the viewer as if they are a single image. Entries must be an original work of 1 student, including all photographs used to create the image, and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

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 must be mounted on or printed directly on art board (foam core or matte board). Mounting or printing on a stretched canvas is not allowed. The entry may be framed with cut matte board. No other framing or mounting is allowed. The image must be no smaller than 8 by 10 inches and no larger than 16 by 20 inches.

Photography, Film Rules

1. Only a film camera may be used for photographs entered in the Photography, Film category.

2. Only 1 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. In-camera manipulations of the original work are allowed. Post-processing manipulations and edits are not 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 must be mounted on or printed directly on art board (foam core or matte board). Mounting or printing on a stretched canvas is not allowed. The entry may be framed with cut matte board. No other framing or mounting is allowed. The image must be no smaller than 8 by 10 inches and no larger than 16 by 20 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. Computer-generated improvements are allowed in order to enhance the original photograph (cropping, color depth or hue, color contrast, etc.).

5. No collages or montages are permitted in this category.

6. 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.

7. A Photography, Mobile image must be mounted on or printed directly on art board (foam core or matte board). Mounting or printing on a stretched canvas is not allowed. The entry may be framed with cut matte board. No other framing or mounting is allowed. The image must be no smaller than 8 by 10 inches and no larger than 16 by 20 inches.

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival in subject and taste; overtly religious subjects, symbols, or themes are not required; appropriate level of difficulty. See pages 20–21 for content requirements.
Fresh concept—demonstrates a fresh approach.

Style—keeps with genre (traditional, digital, or mobile).

COMMUNICATION
Initial impression—immediate visual impact; meaning and general intent 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 AND 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 16 by 20 inches.
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.
Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.
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

1. T-Shirt Design entries may take any of the following forms: finished T-shirt, digital drawing, or comprehensive full-color computer dummy or proof. Students must 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 must be no smaller than 8 by 10 inches and no larger than 18 by 24 inches. The entry may be framed with cut matte board. Framing other than matte board is not allowed.

4. Entries do not have to be overtly religious in subject or theme.

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival in subject and taste; overtly religious subjects,

symbols, or themes are not required; appropriate level of difficulty. See pages 20–21 for content requirements.
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 AND TECHNIQUE
Clarity—well-defined in its intent.
Consistency—consistent use of medium.
Finished presentation—completeness; design submitted in finished T-shirt format must be mounted on art board or T-shirt board no larger than 32 by 32 inches. T-shirt design submitted in color proof format must be mounted on art board no smaller than 8 by 10 inches and no larger than 18 by 24 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.
Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.
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.

VISUAL ART

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	pottery	woodwork/wood carvings
architectural models	metal works	paper maché
mixed media abstract		

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 by 6 by 6 inches and no larger than 32 by 32 by 32 inches.

5. Weapons are not allowed in the National Fine Arts Festival 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 on Friday, August 7, 2020, 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	beads	comic strip	digital drawings
found materials	mixed media	montage	mosaic
prints	stained glass	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 and 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. Texture added to a painting or drawing entry is prohibited, except for texture created by paint if used.

4. 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.

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival in subject and taste; overtly religious subjects, symbols, or themes are not required; appropriate level of difficulty. See pages 20–21 for content requirements.
Fresh concept—demonstrates a fresh approach.

COMMUNICATION
Initial impression—immediate visual impact; meaning and general intent readily grasped.
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 AND TECHNIQUE
Consistency—consistent use of medium.
Finished presentation—completeness; 2-D 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; 3-D entries must be no smaller than 6 by 6 by 6 and no larger than 32 by 32 by 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.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

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.

COMMUNICATION DIVISION

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

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

INFORMATION
Read the General Information and General Rules on pages 13–24.

AMERICAN SIGN LANGUAGE

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 Group/Solo is an interpretation of a prerecorded 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 2 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 tear down.

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 presentation 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 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 makeup are not allowed. Participants must wear a solid top contrasting with his/her skin tone.

9. Mouthing lyrics/lip syncing is not used in American Sign Language. Only linguistically appropriate facial grammar must 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 nonsigned facial grammar that can influence the meaning of the sign. These must 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 must be stated. See page 21 for complete requirements and format.

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival; appropriate level of difficulty.
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 must be clearly within signing space; finger spelling must 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 AND 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.
Interpretation—overall effectiveness and visual impact.
Memorization—strong knowledge of lyrics and signing of the selection.
Preparation—an apparent effort of thought and time in preparation.
Understandable concept—the combination of song selection, communication, presentation and technique, and effectiveness in attaining a response.

CHILDREN'S LESSON

Rules

1. Children's Lesson Group/Solo 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 2 to 10 eligible students.

3. In a Children's Lesson Group, at least 1 person must be in direct verbal communication with the audience.

4. Children's Lesson Group/Solo entries have a time limit of 5 minutes. There are 90 seconds for setup and 90 seconds for tear down.

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 stage area and must not cause damage to any person or property. Items such as candy and prizes may not be thrown into the audience. All other aspects of the entry must take place within the boundaries of the stage.

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 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 setup and teardown times are not exceeded. All props and illustrations must be cleaned up and cleared as part of the teardown time.

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.

14. Before beginning the presentation, participants must introduce their lesson by stating their name(s), title of the lesson, and Scripture reference(s).

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival; appropriate level of difficulty; 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 must enhance rather than detract from the 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 must 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 3 or 4 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 must be at belly-button height. Sinking puppets and excessive height will affect the evaluation.

Lip synchronization—puppet's mouth must move in sync with the words as they are spoken or sung; the puppet's jaw must open 1 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, must enhance not detract from presentation and message.

Posture—puppets must be straight and have good posture.

Rod arm/human arm technique—appropriate rod arm/human arm movement.

Staging and blocking—puppets must be appropriately placed 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 Scripture—incorporates scriptural text and quotations.

Use of illustrations—incorporates vivid image, characters, examples, testimony, and object lessons as reinforcements to sermon topic.

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 and technique, and effectiveness in attaining a response.

PROMO VIDEO

District Festival Delivery Instructions

For district festival rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Promo Video entries, contact your district youth director or district Fine Arts coordinator.

NFAF Delivery Instructions

Video entries for the NFAF must be hand-delivered on 2 USB flash drives (multiple file formats encouraged) in a resealable bag with the typed credit line placed inside the bag. The credit line

must include the following information as listed in the order given below:

- Participant(s)
- Grade(s)
- Category
- Explanation of medium (explain how the piece was created in technical terms by stating processes, equipment used, etc.)
- Church name, city, state

Promo Video entries must be delivered to the Art/Film/Writing Check-In Booth by the student or an adult representing the student following the completion of On-Site Check-In on Monday, August 3, 2020, between **9 a.m. and 6 p.m.** Video entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes on August 3, 2020.

NFAF Information

The Promo Video participant is not required to be present at the NFAF.

Promo Video participants not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Promo Video evaluation sheets and certificates must be picked up by the participant or a responsible adult representing the participant on-site **before noon on Friday, August 7, 2020.**

The 2 USB flash drives must be picked up at the Art/Film/Writing Check-In Booth **before noon on Friday, August 7, 2020**. No attempt is made to return the 2 USB flash drives to participants after the NFAF.

Promo Video entries are on display at the NFAF.

Rules

1. The creation of a Promo Video 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 1 to 10 eligible students.

2. Entries in Promo Video have a time limit of 3 minutes.

3. The creator(s)/producer(s) of the film must meet the NFAF 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 or register as participants.

4. Copyright policy: 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 NFAF. 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 page 23 for an additional list of guidelines.

5. Credits must be included and count toward the overall time limit of 3 minutes.

6. Entries must be an original work of the student(s), including both script and storyline, and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival; appropriate level of difficulty.
Christian message—must 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
Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.
Message effectiveness—evokes a viewer response appropriate to the promo.
Production effectiveness—an overall cohesiveness of production technique, editing, style, and genre.

PUPPETRY

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.
NFAF puppet stage dimensions are listed on the Provided Equipment List posted on faf.ag.org. The puppet stage dimensions may not be adjusted. Contact your district coordinators for stage dimensions provided at your district festival.

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 2 to 10 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 teardown 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 must be stated. See page 21 for complete requirements and format.

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate for intended audience.
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 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 must 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 AND TECHNIQUE
Delivery and timing—demonstrates understanding of the pace of scene in order to generate a response; body movements must relate to the rhythm of the music.
Entrances and exits—use of the "stairs" using 3 or 4 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 must be at belly-button height. Sinking puppets and excessive height will affect the evaluation.
Lip synchronization—puppet's mouth must move in sync with the words as they are spoken or sung; the puppet's jaw must open 1 time per syllable.
Mouth action—dropping of the jaw, not the whole head.
Posture—puppets must be straight and have good posture; puppets must 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 must be appropriately placed with plenty of room, making 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 and technique, and effectiveness in attaining a response.

SHORT FILM
District Festival Delivery Instructions
For district festival rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Short Film entries, contact your district youth director or district Fine Arts coordinator.

NFAF Delivery Instructions
Film entries for the NFAF must be hand-delivered on 2 USB flash drives (multiple file formats encouraged) in a resealable bag with the typed credit line placed inside the bag. The credit line must include the following information as listed in the order given below:

- Participant(s)

- Grade(s)
- Category
- Explanation of medium (explain how the piece was created in technical terms by stating processes, equipment used, etc.)
- Church name, city, state

Short Films must be delivered to the Art/Film/Writing Check-In Booth by the student or an adult representing the student following the completion of On-Site Check-In on Monday, August 3, 2020, between **9 a.m. and 6 p.m**. Film entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes on August 3, 2020.

NFAF Information

The Short Film participant is not required to be present at the NFAF.

Short Film participants not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Short Film evaluation sheets and certificates must be picked up by the participant or a responsible adult representing the participant on-site **before noon on Friday, August 7, 2020.**

The 2 USB flash drives must be picked up at the Art/Film/Writing Check-In Booth **before noon on Friday, August 7, 2020**. No attempt is made to return the 2 USB flash drives to participants after the NFAF.

Short Film entries are on display at the NFAF.

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 1 to 10 eligible students.

2. In the Short Film category, the following genres are accepted:

   | animation | comedy | documentary | drama |
   | fiction/live action | music video | | |

3. Entries in Short Film have a time limit of 5 minutes.

4. The creator(s)/producer(s) of the film must meet the NFAF 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: 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 NFAF. 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 page 23 for an additional list of guidelines.

6. Credits must be included and count toward the overall time limit of 5 minutes.

7. Entries must be an original work of the student(s), including both script and storyline, and

not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival; appropriate level of difficulty.
Christian message—must 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.
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 must carry both dimension and depth.
Storytelling—shots and the sequence of editing are selected for effective storytelling.
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.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

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 toward a climax.

Production effectiveness—an overall cohesiveness of story, casting, production technique, style, and genre.

Resolve—the story ties up loose ends. If the audience is left hanging, it is intended. A hanging end must not be the result of poor scripting.

SHORT SERMON

Information

Short Sermon, Jr. is open to students enrolled in grades 6–8 during the 2019–2020 school year (or at least age 12 per participant requirements pages 14–15).

Short Sermon, Sr. is open to students enrolled in grades 9–12 during the 2019–2020 school year.

Short Sermon, Spanish is not divided into Jr./Sr. categories.

Rules

1. Short Sermon is the art of verbally communicating a biblical message that includes Scripture quotations or readings presented by 1 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. 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 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, and a podium. Small handheld props are allowed in Short Sermon entries. Props are limited to what presenters can carry by hand into the presentation space. Neither flammable nor liquid props are permitted.

8. All aspects of the sermon must take place within the boundaries of the stage, including use of props.

9. Costumes, costume makeup, and masks of any kind are not permitted.

10. The use of audio or audiovisual devices is not 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.

12. Before beginning the presentation, participants must introduce their sermon by stating their name, title of the sermon, and Scripture reference(s).

Evaluation Criteria

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

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 AND 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 the audience's interest in sermon topic; 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 illustrations—incorporates vivid image, examples, testimony, statistics, or quotations as reinforcements to sermon topic with proper recognition of sources.
Use of Scripture—scriptural text/quotations foundational to overall presentation; reference(s) cited.

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 and technique, and effectiveness in attaining a response.

SPOKEN WORD

Rules

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. Entries must be an original work of 1 student and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

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 after the introductory comments.

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. Costumes, costume makeup, masks, and props of any kind are not permitted.

8. Before beginning the presentation, participants must introduce their spoken word by stating their name and title of the 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 the 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 AND 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 complements 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.
Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.
Preparation—apparent effort of thought and time in all elements of presentation.

DANCE DIVISION

CATEGORIES

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

Step Troupe
Urban Troupe
Worship Dance Solo, Sr.
Worship Dance Troupe, Small

Urban Solo
Worship Dance Solo, Jr.
Worship Dance Troupe, Large

INFORMATION

Read the General Information and General Rules on pages 13–24.

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 presented 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, techniques, and skills of hip-hop.

Worship Dance Solo, Jr. is open to students enrolled in grades 6–8 during the 2019–2020 school year (or at least age 12 per participant requirements on pages 14–15).

Worship Dance Solo, Sr. is open to students enrolled in grades 9–12 during the 2019–2020 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. Step and Urban Troupe entries may consist of 2 to 10 eligible students.

3. Worship Dance Troupe, Small may consist of 2 to 4 eligible students. Worship Dance Troupe, Large may consist of 5 to 10 eligible students.

4. 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.

5. 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 syncing is not permitted.

6. Live accompaniment is not permitted.

7. Modest attire must be worn. Clothing must be appropriate for effective interpretation, intended audience, and a worshipful atmosphere. Leotard bottoms must be covered with a skirt, wrap, or shorts. See-through skirts must have solid, non-see-through leggings underneath. Low-cut tops, open-front shirts, backless shirts, tight apparel, short shorts, extremely baggy pants, and see-through tights are never acceptable. If any shorts are worn, leggings are still required.

8. 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.

9. 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.

10. The use of percussion instruments is not permitted.

11. 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.

12. The use of a director during the presentation is not permitted.

13. Dance entries are evaluated based on the criteria for the category entered. Dances must demonstrate specific skills, movements, and elements of the chosen style.

14. The splicing of up to 3 songs is allowed but not required. Entries may have more than 3 splicings as long as there are 3 songs maximum. Voice-overs and sound effects do not count toward the 3-song limit. See page 23, "Copyrighted Material."

15. 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 must be stated. See page 21 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.
Creativity—use of style or combination of original hip-hop movement.
Style—movement complements the music.

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 a formation to another; seamless transitions.

PRESENTATION AND TECHNIQUE
Body control and strength—demonstrates proper support from core to deliver intentional movement; energy evident in all movements throughout presentation; energy levels must 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 and 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.
Originality—use of original and creative movement to create artistic effect.
Style—complements the music; keeps with genre.

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 a formation to another; seamless transitions.

PRESENTATION AND 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 and 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

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

Drama Ensemble, Large

Drama Solo

Dramatized Quoting, Ensemble

Human Video Ensemble, Small

Human Video Solo, Jr.

Musical Theater, Ensemble

Musical Theater, Solo, Sr.

Stand-Up Comedy

Drama Ensemble, Small

Dramatized Quoting, Solo

Human Video Ensemble, Large

Human Video Ensemble, Spanish

Human Video Solo, Sr.

Musical Theater, Solo, Jr.

Readers Theater

INFORMATION
Read the General Information and General Rules on pages 13–24.

DRAMA

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.

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

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 2 to 4 eligible students. Drama Ensemble, Large entries may consist of 5 to 10 eligible students.

3. A time limit of 5 minutes is allowed for Drama entries. There are 90 seconds for setup and 90 seconds for tear down.

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 sound tracks nor live background music is allowed.

7. All aspects of the drama must take place within the boundaries of the stage, including use of props.

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 NFAF.

9. Small, handheld props are allowed in Drama entries. Props are limited to what presenters can carry by hand into the presentation space. Neither flammable nor liquid props are permitted.

10. Costumes are permitted in Drama entries. Costume makeup and masks of any kind are not permitted.

11. Before beginning the presentation, participants must introduce their music and/or script 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 must be stated. See page 21 for complete requirements and format.

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—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 AND 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 must 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 and technique, and effectiveness in attaining a response.

DRAMATIZED QUOTING

Rules

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

2. Dramatized Quoting, Solo entries must consist of 1 eligible student. Dramatized Quoting, Ensemble entries may consist of 2 to 10 eligible students.

3. A time limit of 5 minutes is allowed for Dramatized Quoting entries. There are 90 seconds for setup and 90 seconds for tear down.

4. The Scripture portion used must be memorized, presented from consecutive verses, and quoted word perfect. The version used is the choice of the student.

5. At the assigned presentation time, 3 typed copies of the selected Scripture portion must be presented to the evaluators. Typed Scripture pages must be in black Arial or Times New Roman 12-point font, double-spaced, and include complete version, book, chapter, and verse references.

6. All aspects of the drama must take place within the boundaries of the stage, including use of props.

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 NFAF.

8. Small, handheld props are allowed in Dramatized Quoting entries. Props are limited to what presenters can carry by hand into the presentation space. Neither flammable nor liquid props are permitted.

9. Costumes are permitted in Dramatized Quoting entries. Costume makeup and masks of any kind are not permitted.

10. Participants must introduce their presentations by stating the version, book, chapter, and verses used. Introductory remarks do not count toward the overall time limit.

Evaluation Criteria

SELECTION
Appropriate—the selected portion must provide adequate opportunity for the actor(s) 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 the 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 AND 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 must 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 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 and technique, and effectiveness in attaining a response.

HUMAN VIDEO

Information

Human Video Solo, Jr. is open to students enrolled in grades 6–8 during the 2019–2020 school year (or at least age 12 per participant requirements pages 14–15).

Human Video Solo, Sr. is open to students enrolled in grades 9–12 during the 2019–2020 school year.

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 nonverbal drama presentation that accompanies a musical track.

2. Human Video Ensemble, Small entries may consist of 2 to 4 eligible students. Human Video Ensemble, Large entries may consist of 5 to 10 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 3 songs is allowed but not required. Entries may have more than 3 splicings as long as there are 3 songs maximum. Voice-overs and sound effects do not count toward the 3-song limit. See page 23, "Copyrighted Material."

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 for setup and 90 seconds for tear down.

9. A time limit of 7 minutes is allowed for Human Video, Ensemble entries. There are 90 seconds for setup 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 storyline or be vital to character or story development.

12. No student may have more than 1 person on his/her shoulders.

13. Chairs are the only allowed prop. 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 NFAF.

14. Costumes, costume makeup, and masks of any kind are not permitted.

15. T-shirts in various colors are not considered costumes unless they are added, removed, or manipulated to portray a new place or character.

16. 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 must be stated. See page 21 for complete requirements and format.

Rules (for Human Video Ensemble, Spanish)

1. A Human Video Ensemble, Spanish presentation is the art of telling a story easily understood by the audience through a nonverbal drama presentation that accompanies a musical track with entirely Spanish lyrics for outreach purposes.

2. Human Video Ensemble, Spanish entries may consist of 2 to 10 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. 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 3 songs is allowed but not required. Entries may have more than 3 splicings as long as there are 3 songs maximum. Voice-overs and sound effects do not count toward the 3-song limit. See page 23, "Copyrighted Material."

6. Live accompaniment is not permitted in Human Video presentations.

7. No live vocal communication of any form from the actors is permitted.

8. A time limit of 7 minutes is allowed for Human Video Ensemble, Spanish entries. There are 90 seconds for setup and 90 seconds for tear down.

9. All aspects of the human video must take place within the boundaries of the stage.

10. Safe gymnastic elements and/or cheer-type mounts are acceptable human video techniques but must fit believably within the storyline or be vital to character or story development.

11. No student may have more than 1 person on his/her shoulders.

12. Chairs are the only allowed prop. 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 NFAF.

13. Costumes, costume makeup, and masks of any kind are not permitted.

14. T-shirts in various colors are not considered costumes unless they are added, removed, or manipulated to portray a new place or character.

15. 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 must be stated. See page 21 for complete requirements and format.

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival; appropriate level of difficulty.
Christian message—presents a clear Christian message with ministry effectiveness in mind.

Composition quality—quality and unaltered sound; splicing must 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 AND TECHNIQUE

Action—natural movement of the actor(s) that is both original and creative to enhance 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 must 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 storyline and characters.

Mounts—mounts, object-building, gymnastic, or cheer-type elements fit believably within the storyline or character development.

Presentation of storyline—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 and technique, and effectiveness in attaining a response.

MUSICAL THEATER

Information

Musical Theater, Solo, Jr. is open to students enrolled in grades 6–8 during the 2019–2020 school year (or at least age 12 per participant requirements on pages 14–15).

Musical Theater, Solo, Sr. is open to students enrolled in grades 9–12 during the 2019–2020 school year.

Musical Theater licensing is often more stringent than most other types of performance. To assist participants in being ethical and legal, more information is available at mtishows.com/general-information-on-licensing.

Rules

1. Musical Theater, Ensemble/Solo is the art of presenting 1 scene/song from a published musical theater work, from purchased or rented scripts and musical scores, combining the arts of acting, singing, dancing, and blocking/staging.

2. An entry in Musical Theater Ensemble may consist of 2 to 10 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 1 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 setup and 90 seconds for tear down.

4. Costumes and makeup 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. Dialogue preceding or following the musical selection may be incorporated into the presentation but it is not mandatory.

6. The entire presentation must be memorized.

7. Small, handheld props are allowed in Musical Theater entries. Props are limited to what presenters can carry by hand into the presentation space. Neither flammable nor liquid props are permitted.

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. Musical Theater licensing is different than purchasing sound tracks and all participants must take extra care to avoid liabilities. The entry cannot be copied and transcribed from what has been heard or seen in a theater, on YouTube, or elsewhere.

10. If an accompaniment track is used and if the selected scene contains dialogue prior to the song, the individual or group must provide an individual to begin the track on cue.

11. The use of a conductor or director 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.

12. 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.

13. All aspects of the scene must take place within the boundaries of the stage or presentation space, including use of props.

14. 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 NFAF.

15. 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 setup or presentation time limits.

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 AND 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 actor's 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 a 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

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 2 to 10 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 must interpret the 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 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 NFAF.

8. Costumes, costume makeup, masks, props, or blocking of any kind are not permitted.

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 AND TECHNIQUE

Actor's focus—actors must not directly or physically interact with each other other than by voice; actors must demonstrate the ability to remain in character and deliver lines; if multiple characters are being played by a single actor, transitions must 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 and technique, and effectiveness in telling a story.

STAND-UP COMEDY

Rules

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 stage.

7. Costumes, costume makeup, masks, and props of any kind are not permitted.

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.

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 must speak to and address the audience.
Blocking—proper positioning; movement with purpose; staging that best allows a full view of the comic's facial expressions.
Delivery—strong delivery of lines using proper pronunciation of words and a strong vocabulary.
Elicits response—provokes laughter, applause, or a 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.

INSTRUMENTAL DIVISION

CATEGORIES

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

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

INFORMATION

Read the General Information and General Rules on pages 13–24.

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 setup 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 on page 24.

Woodwind Solo may use instruments from the Woodwinds list on page 23.

INSTRUMENTAL

Rules (apply to all Instrumental Division categories and are the only rules for Bass Solo, Brass Solo, Guitar Solo, Instrumental Ensemble, Traditional, 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 2 to 10 eligible students.

3. A time limit of 5 minutes is allowed for Instrumental entries (except for Percussion Ensemble categories). There are 90 seconds for setup and 90 seconds for tear down (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. Ensembles do not have to memorize their music. Using the musical score does not affect the evaluation.

6. A conductor or director is not permitted. Rhythm, balance/blend, or cut-off cues from a person in the audience are not allowed.

7. 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.

8. Sound track levels may be adjusted to compensate for different recording levels.

9. A participant may play more than 1 instrument in an Instrumental entry as long as the setup and teardown time limits are not exceeded.

10. 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.

11. Piano Solo and Percussion entries are not allowed accompaniment (neither live nor recorded).

12. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed.

13. 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 must be stated. See page 21 for complete requirements and format.

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 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; both 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/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
Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.
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 and technique, and effectiveness in attaining a response.

Brass Solo, Instrumental Ensemble, Traditional, Instrumental Solo, Folk, and Woodwind 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—standing or sitting comfortably; conducive for presentation.
Stage presence—command of stage and instrument; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE
Blend—achieves balance between instruments (ensemble).
Breathing—proper breath management.
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.).
Tone quality—pleasing pitch, volume, and time line.

OVERALL EFFECTIVENESS
Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.
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 and 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
Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.
Memorization—complete knowledge of the piece from memory.
Overall effectiveness—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.
Preparation—an apparent effort of thought and time in preparation.

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
Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

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 present live in an Instrumental Ensemble, Contemporary must meet the age or grade requirements of the NFAF, 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 preprogramming or sequencing of keyboards is not allowed; the keyboard must function only in response to manual, hands-on control.

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—creative in its concept and structure; use of creative ideas; demonstrates a fresh approach.
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 AND 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

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 is in a style and form that connects with the listener.
Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness.

PERCUSSION

Percussion, Traditional Information

Percussion Solo, Traditional, Jr. is open to students enrolled in grades 6–8 during the 2019–2020 school year (or at least age 12 per participant requirements on pages 14–15).

Percussion Solo, Traditional, Sr. is open to students enrolled in grades 9–12 during the 2019–2020 school year.

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

Solo—1 standard drum set   Ensemble—2 standard drum sets

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 2 to 10 eligible students.

3. Instruments from the approved Percussion list on page 24 may be used to create the Percussion, Traditional entries.

4. Personal drum sets may not be brought to the festival.

5. No talking or singing is permitted in this category.

6. A time limit of 5 minutes is allowed for Percussion, Solo entries. There are 90 seconds for setup and 90 seconds for tear down.

7. A time limit of 5 minutes is allowed for Percussion Ensemble, Traditional entries. There are 90 seconds for setup 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 an object upon another.

2. Clear and discernible rhythmic pattern must be present throughout the entire presentation.

3. Percussion technique must be the primary focus for an entry in this category. It must be the composition and presentation of percussion techniques incorporating alternative and creative items such as trash cans, pipes, sticks, etc.

4. Neither flammable nor liquid elements are permitted in Percussion, Unconventional presentations. The entirety of the presentation must remain within the stage area and must not cause damage to any person or property. No items may be thrown or projected into the audience.

5. Speaking and singing is allowed but must not be predominant. See Approved Languages on page 22. While story and drama elements may be included, they will be evaluated in the Communications criteria portion only, and should not be the main focus of this percussion entry.

6. Standing on chairs, tables, and any prop is not allowed and may result in disqualification.

7. Safe gymnastic elements and/or cheer mounts, and/or dance type movements are acceptable but must be presented and coordinated into the current rhythmic pattern being presented.

8. A Percussion, Unconventional entry consists of 1 to 10 eligible students.

9. 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.

10. A time limit of 5 minutes is allowed for Percussion, Unconventional entries. There are 2½ minutes for setup and 2½ minutes for tear down.

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, 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 AND 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

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.
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 attaining a response.

PIANO SOLO, CLASSICAL

INFORMATION

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

RULES

1. A Piano Solo, Classical entry is the art of presenting a musical composition for piano from 1 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 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 presented as musical units are permitted.

5. At each level of the participation, 3 sets of sheet music of the student's presentation must be hand-delivered to the evaluators.

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.

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.
Overall effectiveness—the combination of music selection, communication, presentation and technique to achieve overall effectiveness.
Preparation—an apparent effort of thought and time in preparation.

VOCAL DIVISION

CATEGORIES

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

Choir
Rap Group
Songwriting
Vocal Ensemble, Small
Vocal Solo, Classical, Sr.
Vocal Solo, Female, Sr.
Vocal Solo, Male, Sr.
Vocal Solo, Spanish Male
Worship Leading, Solo, Sr.
Worship Team, Small

Christian Band
Rap Solo
Vocal Ensemble, Large
Vocal Ensemble, Spanish
Vocal Solo, Female, Jr.
Vocal Solo, Male, Jr.
Vocal Solo, Spanish Female
Worship Leading, Solo, Jr.
Worship Team, Large

INFORMATION

Read the General Information and General Rules on pages 13–24.

A participant may enter the same song in more than 1 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 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.

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 is 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 from 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 4 instruments from the Approved Instrument Lists may be used for live accompaniment (with the exception of Songwriting). A piano is the only instrument that is 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 must be stated. See page 21 for complete requirements and format.

CHOIR

Rules

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.

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, "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

1. The Christian Band category is the art of presenting Christian music by students whose focus is on originality in the presentation.

2. Christian Band entries may consist of 2 to 10 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 setup 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 encouraged though not required, but if a cover song is presented evaluators will be looking for originality with arrangement, instrumentation, vocalization, etc.

7. All music must be memorized.

8. Additional instruments, 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.

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

1. Rap is the urban art of communicating through rhythm and rhyme.

2. A Rap Group entry may consist of 2 to 10 eligible students.

3. Rap entries have a time limit of 5 minutes. There are 90 seconds for setup and 90 seconds for tear down.

4. Entry lyrics must be an original work of the student(s) and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

5. Any previously created beat or musical hook samplings taken directly from other presenters used to create the Rap entry for this festival must be given proper credit on the lyric sheet under "Credits."

6. At each level of participation, 3 sets of lyric sheets must be hand-delivered to the evaluators. 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 NFAF 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 must be complementary.

10. Entries must be memorized.

11. A maximum of 4 instruments may be used for accompaniment (either recorded or live).

12. All students who present live at the NFAF must meet the age or grade requirements of the NFAF. Students presenting live as accompanists do not need to register as participants. No adult accompanists or group members are allowed.

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 complement 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

Information

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

Presentation: An original piece written for presentation.

Worship: An original piece written for corporate/congregational singing.

Modern Hymn, Chorus: A public domain hymn with a new chorus or bridge.

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

Songwriting entries are not evaluated on the presentation of the presenter(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.

Rules

1. Songwriting is for the art of writing an entirely original song including both music and lyrics, or rewriting a traditional hymn by adding modern elements.

2. Songwriting entries may consist of 1 to 5 eligible students.

3. Entries are allowed 5 minutes to present their selection. There are 90 seconds for setup and 90 seconds for tear down.

4. At each level of participation, 3 sets of lyric sheets in the form of chord charts must be hand-delivered to the evaluators. Lyric sheets must be typed with the sections of the song clearly marked (chorus, verse, bridge, etc.), must have the chord listed above the lyrics, and must have a title page or heading that includes the following information as listed in the order below:
   - Title
   - Category
   - Composer(s)
   - Genre
   - Public domain lyrics and/or hymn tune used (Modern Hymn only)
   - Church name, city, state

5. Songwriting entries must be an original work of the student(s), with the exception of blended public domain lyric and melody elements, and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

6. Only 1 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 NFAF 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 $20 category fee.

7. Participants wishing to present Songwriting entries with a full band are encouraged to register for both of the following categories: Songwriting (with 1 instrument) and Christian Band (with 2 or more instruments).

8. Accompanists may choose any 1 instrument from the Approved Instrument Lists under General Rules. The NFAF only provides a piano/keyboard, guitar amp, and 1 direct box.

9. All live music presented by the presenter must be memorized. If an accompanist is used, the accompanist is allowed to use music.

10. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, arranger (if known), and public domain lyrics and/or hymn tune if used. If the piece was composed or arranged by the student, that must be stated. See page 21 for complete requirements and format.

Evaluation Criteria

SELECTION
Appropriate—appropriate for this festival; appropriate level of difficulty; modern hymns are appropriate for congregational worship.

Arrangement—well-rounded, cohesive musical statement; modern hymns support and underline the lyrical content.

Christian message—presents a clear Christian message with ministry effectiveness in mind.

Originality—original in its concept, lyrics, and/or melody; demonstrates a fresh approach and not cliché even when blended with public domain elements.

COMMUNICATION

Clear message—reveals a message that is clearly understood by the listener.

Lyrical hook—new content is composed around a lyrical concept/phrase that is restated or woven throughout the selection.

Rhyme scheme—new lyrical content follows a rhyme scheme that is unique in its wording.

Use of poetic language—employs poetic language, such as similes and metaphors; modern hymns employ 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—original harmonic structures of the song must follow acceptable musical principles and must 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 or hymn 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" (e.g., 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 1 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 ENSEMBLES AND SOLO

Information

Vocal Solo, Jr. is open to students enrolled in grades 6–8 during the 2019–2020 school year (or at least age 12 per participant requirements pages 14–15).

Vocal Solo, Sr. is open to students enrolled in grades 9–12 during the 2019–2020 school year.

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 2 to 4 eligible students.

3. A Vocal Ensemble, Large may consist of 5 to 10 eligible students.

4. A Vocal Ensemble, Spanish may consist of 2 to 10 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 tear down.

7. Music must be memorized.

8. Vocal Solo/Ensembles must not contain worship leading elements.

9. 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.

10. Sound track 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 must be complementary.

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, "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.

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, "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 1 student enrolled in grades 9–12 as of September 1, 2019.

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, or 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.

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 AND TECHNIQUE
Articulation—executes clear and coherent phrases (i.e., "staccato"–short, "marcato"–marked, "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, Latin, or French.
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 and technique, and effectiveness in attaining a response.

WORSHIP LEADING, SOLO

Information

Worship Leading, Solo, Jr. is open to students enrolled in grades 6–8 during the 2019–2020 school year (or at least age 12 per participant requirements on pages 14–15).

Worship Leading, Solo, Sr. is open to students enrolled in grades 9–12 during the 2019–2020 school year.

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 1 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.

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 AND TECHNIQUE
Articulation—executes articulate phrases (i.e., "staccato"–short, "marcato"–marked, "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 and technique, and effectiveness in attaining a response.

WORSHIP TEAM

Rules

1. A Worship Team entry is the art of leading others in worship.

2. Worship Team, Small entries may consist of 2 to 4 eligible students.

3. Worship Team, Large entries may consist of 5 to 10 eligible students.

4. Worship Team entries have a time limit of 7 minutes with 2½ minutes for setup 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 1 vocalist. Large entries are required to have more than 1 vocalist.

7. All music must be memorized.

8. Additional instruments, equipment, and/or additional 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. In-ear metronomes are only permitted for drummers.

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 1 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, "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

CATEGORIES

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

Book Chapter
First Person Essay
Mini Saga
Poetry, Sr.

Children's Literature
Flash Fiction
Poetry, Jr.

INFORMATION

Read the General Information and General Rules on pages 13–24.

DISTRICT FESTIVAL DELIVERY INSTRUCTIONS

For rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Writing Division entries for your district festival, contact your district youth director or district Fine Arts coordinator.

NFAF DELIVERY INSTRUCTIONS

Each writing entry is required to have 4 copies except for Children's Literature which only requires 1 copy. All copies must be hand-delivered to the Art/Film/Writing Check-In Booth by the student or an adult representative of the student following the completion of On-Site Check-In on Monday, August 3, 2020, between **9 a.m. and 6 p.m**. Writing entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes on August 3, 2020.

NFAF INFORMATION

A Writing entry participant is not required to be present at the NFAF.

Writing entry participants not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Writing Division evaluation sheets and certificates must be picked up by the participant or a responsible adult representing the participant on-site **before noon on Friday, August 7, 2020**. Children's Literature entries must also be picked up **before noon on Friday**.

BOOK CHAPTER

Rules

1. The Book Chapter entry is for the submission of the first chapter of either a fiction or nonfiction book for a target audience of teens to adults.

2. Entries must be an original work of 1 student and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

3. Entries must be submitted as 4 copies, typed in a 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, WordArt, borders, etc. See NFAF Delivery Instructions on page 88.

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 of no more 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 following information is required in the order given below on the title page:

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

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, semicolons, 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

District Festival Delivery Instructions

For rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Writing Division entries for your district festival, contact your district youth director or district Fine Arts coordinator.

NFAF Delivery Instructions

See the NFAF delivery instructions on page 88. Only 1 copy of Children's Literature is required.

NFAF Pick-Up Process

Children's Literature entries must be picked up at the NFAF by the participant or an adult representing the participant on Friday, August 7, 2020, between **9 a.m. and noon**. No attempt is made to return the entires to participants after the NFAF.

Rules

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 1 to 10 eligible students.

3. Entries must be an original work of the student(s), including artwork, and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from). Entries may not be adaptations of another's concept.

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 NFAF. 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 on the title page:

    - Title
    - Category
    - Author(s)

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

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, semicolons, 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

1. A First Person Essay is the art of writing an 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 an original work of 1 student and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

4. Entries must be submitted as 4 copies, typed in a 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, WordArt, borders, etc. See NFAF Delivery Instructions on page 88.

5. Submissions must include a title page on page 1 of the document with the entry beginning on page 2. The following information is required in the order given below on the title page:

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

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

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 an original work of 1 student and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

4. Entries must be submitted as 4 copies, typed in a 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, WordArt, borders, etc. See NFAF Delivery Instructions on page 88.

5. Each entry must include a title page on page 1 of the document with the entry beginning on page 2. The following information is required in the order given below on the title page:
   - Title
   - Category
   - Author
   - Grade
   - Church name, city, state
   - Word count

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, 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.

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 an original work of 1 eligible student.

3. Entries must be submitted as 4 copies, typed in a 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, WordArt, borders, etc. See NFAF Delivery Instructions on page 88.

4. The entry must include a title page on page 1 of the document with the Mini Saga on page 2. The following information is required as listed in the order given below on the title page:

   - Title
   - Category
   - Author
   - Grade
   - Church name, city, state

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 (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.

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—concise and interesting flow.

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.

POETRY

Information

Poetry, Jr. is open to students enrolled in grades 6–8 during the 2019–2020 school year (or at least age 12 per participant requirements on pages 14–15).

Poetry, Sr. is open to students enrolled in grades 9–12 during the 2019–2020 school year.

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 an original work of 1 student and not submitted to any previous Assemblies of God Fine Arts Festival (with the exception of the festival(s) the entry advanced from).

4. Entries must be submitted as 4 copies, typed in a 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, WordArt, borders, etc. See NFAF Delivery Instructions on page 88.

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 following information is required in the order given below on the title page:
   - Title
   - Category
   - Author
   - Grade
   - Church name, city, state
   - Line count

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, 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.

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