



national fine arts festival rulebook 2026

St. Louis, Missouri

ASSEMBLIES OF GOD YOUTH MINISTRIES

Amazing Students, Parents, and Youth Leaders,

Thank you for being a part of such a significant discipleship journey with us. As the rulebook is released this year, our prayer is that this will be the most transformational year for you yet. That as you practice, write, draw, paint, and dance, you would encounter the Holy Spirit in a new and fresh way. Our prayer is that as you practice your presentations, you have impactful times of discussion, prayer, and discipleship with your youth ministry.

Fine Arts is much more than the presentation you are preparing. It is a time of DISCOVERING, DEVELOPING, and DEPLOYING your God-given giftings. It is the chance to integrate these skills into your local churches and youth groups. It is sharing your artwork with your friends in such a way that fosters evangelistic conversations. It is a Christ-centered and gospel-focused discipleship journey that we are on together.

Our prayer is that this Fine Arts season, you will give it your best. Not because of a certificate, rating, or trophy, but that you would give it your best because God created you to create. Every time you sing, paint, act, draw, or play your instrument, you have an opportunity to give glory to God.

Be encouraged today and remember Paul's words to Timothy as he said, "Do not neglect the gift you have" (1 Timothy 4:14). For we are on a mission: to be a movement of student artists who are more in love with Jesus, more creative, more innovative, and committed to spreading the gospel through any means necessary.

Developing together,

The National Fine Arts Team

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human video

Rules (for all 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. Lyrics for all Human Video categories may be in English, Spanish, or both.
5. A participant may enter the same human video concept and/or music in more than 1 Human Video category. However, a student or group of students may not enter the same category twice (e.g. a student may be in both Human Video Ensemble, Large, Jr. and in Human Video Ensemble, Large, but not two Human Video Ensemble, Large).
6. The Human Video technique of “lip sync” is foundational to the genre and must be woven throughout the presentation.
7. 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 20, “Copyrighted Material.”
8. Live accompaniment is not permitted in Human Video presentations.
9. No live vocal communication of any form from the actor(s) is permitted.
10. 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.
11. 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.
12. All aspects of the Human Video must take place within the boundaries of the stage.
13. 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.
14. No student may have more than 1 person on his/her shoulders.
15. 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.
16. Costumes, costume makeup, and masks of any kind are not permitted.
17. T-shirts in various colors are not considered costumes unless they are added, removed, or manipulated to portray a new place or character.
18. 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. Entries may be introduced in Spanish or English. See page 19 for complete requirements and format.

Human Video Ensemble, Large, Jr. Rules

1. A Human Video Ensemble, Large, Jr. is open to students enrolled in grades 6–8 during the 2025–2026 school year (or at least age 12 per participant requirements). See page 14.

Human Video Ensemble, Large, Rules

1. A Human Video Ensemble, Large is open to all students meeting Fine Arts Participant requirements. See page 13.
2. At least one eligible Sr. participant is required. Eligible Jr. participants are allowed, but not required. See page 14.

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.