



May 14, 2019

DIVISION MEMORANDUM

NO. 490 S. 2019

2019 SINING TANGHALAN CONTEST GUIDELINES

TO: Assistant Schools Division Superintendents
Chiefs, CID & SGOD
Division Education Program Supervisors/Coordinators
Public Schools District Supervisors/District In-Charge
Elementary and Secondary School Heads
All Other Concerned

1. Relative to the conduct of the 2019 Division Festival of Talents which will be on September 13, 2019 is the Sining Tanghalan.
2. Attached are the Contest Guidelines per Event Package.
3. It is expected that each municipality/city is able to come up with the potential contestant per contest category on or before August 23, 2019.
4. Public Schools District Supervisors shall submit to this Office the complete names of the contestants on August 27, 2019.
3. For your guidance

cid/enc/ebp

WILFREDA D. BONGALOS, Ph.D., CESO V
Schools Division Superintendent

8/6/19

07 AUG 2019



2019 SINING TANGHALAN

(A Showcase of Talents and Skills in Arts areas and Performances)

DepEd

COMPONENT AREA	DANCE		
GRADE LEVEL	HIGH SCHOOL		
EVENT PACKAGE	BAYLE		
NO. OF CONTESTANTS	TWENTY-FOUR (24)		
TIME ALLOTMENT	Seven (7) minutes performance including the entrance and exit for Dance Exhibition and the whole duration of the Modern Street Dance Parade		
DESCRIPTION	Modern/Street Dance Parade and Exhibition		
Criteria For Assessment	Criteria for Exhibition	Percentage for Street Dance	Percentage for Dance Exhibition
	Choreography (Composition, Creativity and Originality, Style)	30%	30%
	Performance (Skills and Technique, Precision, Timing and Coordination, Showmanship, Mastery)	50%	50%
	Production Design (Costume, Props) and Music (for showdown)	10%	10%
	Theme/Concept	10%	10%
	Total	100%	100%

I. Event Rules and Mechanics

- a. The "Bayle" is a modern/contemporary street dance skills exhibition anchored on the specific theme. Concept or theme for performance, costume, and props must be reflective and relevant to their locality but not limited to the festivals.
- b. The "Bayle" shall have two (2) separate competitions:
 1. Modern Street Dance Parade - It is the choreographed parade routine performed by each group as they travel during the Festival Parade.
 2. Dance Exhibition - It is the full presentation of the group's dance performance.
- c. Only one (1) entry per region is allowed. The region shall combine the results of the street and dance exhibition competition to determine the regional entry to the national level.
- d. A maximum of 24 parade dancers and 2 coaches will be allowed per region.
- e. The steps in street dance should be progressive in nature.
- f. The group may use any music of their choice during the dance exhibition, but the dance routines should be purely transformational in nature which is characterized by the use of dance steps and movements which could be a fusion of two or more dance forms such as classical ballet, contemporary/ modern dance, jazz, hip-hop, folkloric, neo-ethnic, and other genre.
- g. The following are **strictly prohibited** during the performances:
 - tussing
 - lifting
 - use of flammable materials such as fireworks or pyro techniques
 - live animals as part of the performance
 - individual props that exceed 3 feet in height, width and length, except cloth
 - extender
 - provision for pre-set stage

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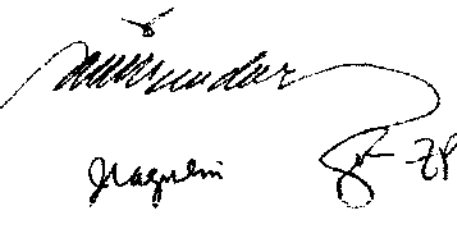
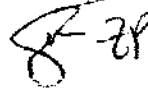

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- A 5-point deduction from the judge's score shall be made per violation incurred.**
- h. An assigned committee composed of the regional supervisors shall be in-charge of the inspection of the materials, props, etc. prior and after the competition to ensure compliance as mentioned in letter "g".
 - i. Costumes and props that may represent their region are encouraged.
 - j. Prop is any implement used during the dance e.g. box, cane, sticks etc.
 - k. Costume on the other hand is made up of clothing, jacket, hat, etc. that is worn by the performer during the dance. It should be made of light and comfortable fabric.
 - l. Only hand-held props shall be allowed to be used in the parade and exhibition.
 - m. Music for the street dance will be the same as the 2019 music.
 - n. The mobile sound systems will be provided by the host region.
 - o. Each group will be judged during the parade and at the exhibition venue.
 - p. One (1) point deduction from each judge's total score shall be deducted for every 30-second extension beyond the allowable time.
 - q. During the parade, the participants of each region are expected to demonstrate their skills while parading. No exhibition routines that requires pausing or stopping shall be done within the parade route. Marshalls shall be assigned to guide each region and ensure the smooth flow of the parade.
 - r. Participants must come on time thus late contestants will no longer be entertained.

II. Inputs (Resource Requirements)		
	Contestants	Host Region
a. Supplies and Materials		Clipboard Typewriting paper Twenty (20) pcs. pencil Twenty (20) pcs. Long-sized folders
b. Tools and Equipment	Props, music for Dance exhibition	6 Two-way radio; Megaphone; Sound system for street dance and exhibition; Speakers to be installed in strategic areas during the street dance; Three (3) Big screens during the exhibition; Tables and chairs for the judges; Stop watch; Sign boards
c. Room/Hall Specification		1. One (1) fully air-conditioned Hall that can accommodate at least 3,000 pax 1. One (1) big room adjacent to the contest hall that can accommodate 30 pax to be used as holding area for the screening and evaluation of the performers' props/special effects.









2019 SINING TANGHALAN

(A Showcase of Talents and Skills in Arts areas and Performances)

DepED

COMPONENT AREA	MUSIC	
GRADE LEVEL	HIGH SCHOOL	
EVENT PACKAGE	LIKHAWITAN	
NO. OF CONTESTANTS	FOUR (4)	
TIME ALLOTMENT	8 hours for songwriting and 3-5 minutes performance including entrance and exit	
DESCRIPTION	On-the Spot OPM Songwriting	
CRITERIA FOR ASSESSMENT	Criteria	Percentage
	Songwriting	
	Lyrics (relevance to the Theme)	25%
	Music (Arrangement and melody)	25%
	Originality	15%
	Performance	
Vocal quality	20%	
Showmanship (Stage presence, interpretation)	15%	
	Total	100%
I. Event Rules and Mechanics		
<p>a. Only one (1) entry is allowed per region.</p> <p>b. Only 4 student participants per group/regimm accompanied by 1 coach is allowed. Only two students will perform - 1 solo singer and 1 accompanist (acoustic guitar). The other two (2) will help in the composition writing.</p> <p>c. Any of the members of the group should have not joined or performed in any professional group or won in any international songwriting competition.</p> <p>d. Songwriter should have not published works in any paid formats such as channel/website/ recording studio.</p> <p>e. Songs must be written in Filipino or in English.</p> <p>f. The songwriter/s may choose any type of music genre (ballad, rock, etc.) for his/her composition.</p> <p>g. Each group will be given 8 hours to compose the song based on the theme which will be given during the orientation at 7:45 -8:00 am on the scheduled day.</p> <p>h. The handwritten notated composition with the lyrics and chords must be submitted to the contest administrators after the allotted time which is at 4:00 pm of the cited day.</p> <p>i. The contestants are allowed to use acoustic guitar in aide to songwriting composition.</p> <p>j. Song performance must not exceed 5 minutes including entrance and exit. A one-point deduction from the general average score of each judge shall be made for every 30-second extension.</p> <p>k. Performers shall wear plain white t-shirt/NFOT t-shirt and any jeans to avoid regional identification.</p> <p>l. No props will be allowed during the performance. A violation of this provision shall incur a 5-point deduction from the general average of each judge.</p> <p>m. Participants must come on time thus late contestants will no longer be entertained.</p>		
II. Inputs (Resource Requirements)		
	Contestants	Host Region
a. Supplies and Materials		Twenty (20) Music writing notebook Typewriting paper Twenty (20) Pencils (mongol no. 2) Twenty (20) pencil sharpeners

		Long-sized Folders
b. Tools and Equipment	Instrument for songwriting composition (Guitar)	Two (2) Music stands Sound system of good quality with two (2) microphone and microphone stands Tables and chairs for judges Stopwatch Sign boards
c. Rooms/ Hall specification		1. One (1) Fully airconditioned hall for the song performance. 2. A conducive and safe rooms for song writing composition.

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2019 SINING TANGHALAN

(A Showcase of Talents and Skills in Arts areas and Performances)



Component Area	VISUAL ARTS	
Grade Level	HIGH SCHOOL LEARNER	
Event Package	PINTAHUSAY	
No. of Contestants	ONE (1) PER CATEGORY	
Time Allotment	EIGHT (8) HOURS	
Description	ON-THE-SPOT PAINTING	
Criteria For Assessment	Criteria	Percentage
	Artistic Merit (elements and Principles of Art)	30%
	Interpretation of the theme (relevance)	30%
	Difficulty (technique)	20%
	Overall impression of the art (artwork stand on its own as a complete and outstanding work of art)	20%
	Total	100%
I. Event Rules and Mechanics		
<ul style="list-style-type: none"> a. Pintahusay is an on-the-spot painting competition. b. One (1) student-participant per region is allowed. c. Participants are given 8 hours to finish their outputs. d. Student-participant may be accompanied by one coach. However, coaches are only allowed to assist the student during the setting up of materials on the day of the competition. e. Participants are not allowed to bring their own materials. f. Participants must bring their own paintbrushes, sponges, paint containers, and paint cleaning materials (newspaper, washcloth, etc.) while acrylic paint in primary colors (red, blue, yellow) and neutral colors (black and white), easels, and canvass (36x48 inches) will be provided by the RTWG/NTWG. g. Participants are not allowed to bring pictures or images for reference of their entries. h. The subject of the painting will be based on a theme which will be given during the event. i. Participant must come on time thus late contestant will no longer be entertained. 		
II. Inputs (Resource Requirements)		
	Contestants	Host Region
a. Supplies and Materials		Typewriting Twenty (20) pcs. pencils Twenty long-sized folders
b. Tools and Equipment	Paintbrushes, sponges, paint container, and paint cleaning materials	Seventeen (17) pcs. Canvass (36x48inches) with primer and frame Seventeen (17) pcs. painting easels Acrylic paints Blue (5L) Red (5L) Yellow (5L) Black (5L) White (5L)

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		Tables and Chairs for the judges and contestants Newspapers and rags Timer
c. Rooms/ Hall specification		1. Any open space conducive and safe for the competition. 2. One (1) fully air-conditioned room for art display.

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2019 SINING TANGHALAN

DepEd

(A Showcase of Talents and Skills in Arts areas and Performances)

COMPONENT AREA	CREATIVE WRITING	
GRADE LEVEL	HIGH SCHOOL	
EVENT PACKAGE	SULATANGHAL	
NO. OF CONTESTANT	ONE (1)	
TIME ALLOTMENT	FOUR (4) HOURS	
DESCRIPTION	PLAYWRITING COMPETITION	
Criteria For Assessment	Criteria	Percentage
	Plot (Use of form and stage imagery)	20%
	Character (Originality and character development)	20%
	Dialogue (appropriate use of language)	20%
	Themes and Ideas (relationship between form and content)	20%
	Theatricality (Ambition of the work and intended genre)	20%
	Total	100%
I. Event Rules and Mechanics		
a. Sulatanghal is a Playwriting competition. b. One (1) participant per region accompanied by one (1) coach. c. Participants should have not won in any international playwriting/screenwriting competition. d. Have not had any play produced by a professional theater company. e. Have not had any play published work in a literary journal. f. An orientation with the participants by the board of judges will be done before the start of the competition. g. During the competition, each participant will be tasked to write a one-act stage play based on a given theme. They will be given a total of 4 hours to write. h. Scripts should be submitted with the following requirements: 1. Dialogue should be tailored for 2 actors/actresses 2. Written in Filipino and/or English 3. Saved in .doc format (Font size 12, double-spaced, letter size paper) 4. Entire script should run for a maximum of 10 minutes. i. Identity of the participant must not be written on any part of the work j. Winning play/script for Sulatanghal 2020 will be used for the "Direk ko, Ganap Mo" in 2021. k. Participant must come on time thus late contestant will no longer be entertained.		
II. Inputs (Resource Requirements)		
	Contestants	Host Region
a. Supplies and Materials		Typewriting paper, Twenty (20) pcs. pencils, Twenty (20) pcs. long-sized folders, Clipboards
b. Tools and Equipment		Seventeen (17) units desktop; Tables and chairs for judges and contestants; Timer
c. Room/Hall Specification		One (1) fully air-conditioned room that can accommodate 20

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2019 SINING TANGHALAN

(A Showcase of Talents and Skills in Arts areas and Performances)

DepED

COMPONENT AREA	THEATER ARTS
GRADE LEVEL	HIGH SCHOOL
EVENT PACKAGE	DIREK KO, GANAP MO
NO. OF CONTESTANTS	TWO (2)
TIME ALLOTMENT	OPEN
DESCRIPTION	ACTING COMPETITION

Criteria For Assessment	Criteria	Percentage
	Mastery (analysis and interpretation of the whole script)	35%
Acting Technique	35%	
Delivery (Voice Clarity, projection etc.)	30%	
	Total	100%

I. Event Rules and Mechanics

- a. "Direk ko, Ganap mo" is an acting competition.
- b. Two (2) participants per region accompanied by one (1) coach.
- c. Participants should have not won in any international acting competition.
- d. Haven't had performed with any professional theater company
- e. Participants will be given a copy of the official script two weeks before the competition.
- f. During the competition a theater director, who is also part of the board of judges, will be giving instructions to the actors as to how the script should be performed.
- g. Performance will be done in a closed room environment with only the board of judge and event coordinators. A video camera will record all proceedings inside the room and a TV monitor for live viewing will be placed outside the room.
- h. Other participants waiting for their turn to perform will be contained in a holding room together with their coaches.
- i. Participants must come on time thus late contestant will no longer be entertained.

II. Inputs (Resource Requirements)

	Contestants	Host Region
a. Supplies and Materials		Typewriting paper Twenty (20) pcs Pencils; Twenty (20) pcs Long-sized folders
b. Tools and Equipment		One (1) unit Video camera of good quality; One (1) unit TV Monitor; Memory card; Four (4) units Lapel mic with batteries
c. Room/Hall Specification		One (1) fully air-conditioned room preferably a theatre room that can accommodate 10 pax; One (1) fully air-conditioned hall that will serve as viewing room for the live streaming of the contest;

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		One (1) fully air-conditioned room that will serve as an isolation/holding area for the 34 contestants
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2019 SINING TANGHALAN

(A Showcase of Talents and Skills in Arts areas and Performances)



COMPONENT AREA	MUSIC	
GRADE LEVEL	Elementary with Blind (partially/totally) or with physical disabilities (mild spina bifida, mild cerebral palsy, amputation, polio) learner	
EVENT PACKAGE	HIMIG BULILIT	
NO. OF CONTESTANTS	TWELVE (12)	
TIME ALLOTMENT	10 minutes including entrance and exit	
DESCRIPTION	Children's choir competition	
Criteria For Assessment	Criteria	Percentage
	Musicality (rhythm, balance, tonality, harmony)	35%
	Interpretation (expression, dynamics, phrasing)	30%
	Vocal Quality	25%
	Mastery	10%
	Total	100%

I. Event Rules and Mechanics

- a. "Himig Bulilit" is a children's choir competition.
- b. There will be one (1) entry per region.
- c. The group should be a composition of the following:
 - 12 members with at least 2 SPED learners
 - SPED learner shall be partially or totally blind and/or with physical disabilities (mild spina bifida, mild cerebral palsy, amputation, polio) learner. The SPED learner is preferably mainstreamed. They shall sing and actively participate during the exhibition.
 - A combination of elementary learners: 10 learners must be aged 12 and below; for SPED learners, they must be aged 14 years old and below within the school year
 - One teacher/coach conductor.
 - One SPED teacher
- d. The contestants shall have the following requirements:
 - Photocopy of birth certificate
 - Certification of enrollment duly signed by the school principal or registrar
 - Assessment of SPED learners
 - Group picture with the conductor (SR)
- e. The division/regional focal person/s shall ensure that the above-mentioned requirements must be submitted and presented on the date of the competition; and shall be assessed on the spot by the screening committee.
- f. The group shall sing two (2) songs in A capella: One (1) warm-up song of choice and One (1) contest piece.
- g. Contest piece shall be provided by NTWG.
- h. The groups are encouraged to wear any appropriate attire.
- i. Contest piece shall be sung as straight singing.
- j. Participants must come on time thus late contestants will no longer be entertained.

II. Inputs (Resource Requirements)

	Contestants	Host Region
a. Supplies and Materials		Typewriting paper Twenty (20) pcs. pencil Twenty (20) pcs. Long-sized folders

b. Tools and Equipment		Sound system of good quality; Microphones with stands; Tables and chairs for the judges and contestants Timer
C. Room/Hall Specification		One (1) music hall that has good acoustics



2019 SINING TANGHALAN

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MECHANICS FOR SINELIKSIK 2020

I. Background and Objectives

The Department of Education (DepEd), Bangko Sentral ng Pilipinas (BSP) and BDO Foundation have an ongoing partnership project entitled "Financial Literacy Program for Schools". This Project supports DepEd in integrating financial education in the K-12 Curriculum, through the development of learning resources, such as videos and lesson exemplars¹ for use as tools by educators in teaching financial education messages in their classes, as well as in the trainings of teachers and non-teaching personnel.

In line with this Project, the partners agreed to utilize the National Festival of Talents (NFT), in particular the SINELIKSIK competition in 2020, as a platform to:

1. Raise greater awareness about the DepEd-BSP-BDOF partnership, including the learning resources already developed under the "Financial Literacy Program for Schools", among learners and teachers at the DepEd Division, Regional and National Levels.
2. Produce original, learner-generated videos to expand DepEd's library of learning resources on financial education.
3. Encourage and inspire learners and their coaches/teachers to deep dive on financial education messages and translate them into concise, digestible content in video format.
4. Provide venue for Junior and High School students, including those in the Alternative Learning System (ALS), to showcase their skills in filmmaking.

II. SINELIKSIK 2020 Theme

Ang marunong sa pera, marunong sa buhay!

III. Financial Education Topics and Key Messages (to be aligned by BCD)

The following financial education topics and key messages are proposed to serve as reference and inspiration for SINELIKSIK competitors in developing their contest pieces:

¹ Samples are uploaded in the DepEd Learning Resource Management and Development System (LRMDS), as advised under DepEd Order No. 032 dated 14 March 2019.

1. Financial Planning
 - Setting financial goals is preparing for your dreams to come true in the future *(Pagtatakda ng pangpinansyal na layunin o financial goals ay paghahanda para matupad ang mga pangarap sa hinaharap)*
 - Financial planning ensures that you and your family are prepared for emergencies *(Ang planong pinansiyal ay nakakatulong para mapaghandaan ng pamilya ang panahon ng kagipitan)*
 - A good financial plan enables you and your family to avoid unnecessary debt due to unnecessary wants *(Ang mahusay na planong pinansiyal ay nakakatulong sa pamilya para iwasan ang pagkakautang dahil sa tuho at kagustuhan lamang)*
 - Knowledge about inflation and its impact on prices of goods and services/ purchasing power of individuals and households can help in making wise financial plans and right choices when saving, spending and investing. *(Ang kaalaman sa inflation ay makuking tulong sa paggawa ng mahusay na financial plan at paged-desisyon tungkol sa pag-impok, paggastos at pag-invest)*
2. Saving
 - Saving is an important life skill for people young and old *(Ang pag-impok ay mahalagang kasanayan para sa bata, puti na rin sa matatanda)*
 - Save now, save early, save regularly *(Ugaling mag-impok, ngayon, uraw-araw, at habang bata pa)*
 - Save for emergencies, save for future needs, save for your dreams *(Mag-impok bilang paghahanda sa emergency, para sa pangangailangan sa hinaharap, at para makanil ang mga pangarap)*
3. Budgeting
 - A good budget prioritizes needs over wants *(Binibigyang diin ng mahusay na pag-budget ang mga pangangailangan ng pamilya kaysa mga kagustuhan lamang)*
 - A budget provides a roadmap or guide for people to spend wisely *(Ang budget ay isang mapa a gabay para sa masinop at matalinong paggastos)*
 - Successful budgeting is a display of resourcefulness, such as ability to compare prices of goods and services and choosing better bargains *(Ang mahusay na pag-badyet ay pagiging malikhain at madiskarte sa buhay, katulad ng masusing paghahambing ng mga presyo at tamang pagpili ng mga bilihing mura subalit de-kalidad)*
4. Debt Management
 - Importance of managing debt and responsible use of credit cards *(Pangangasiwa ng iba't ibang klase ng utang at responsableng paggamit ng mga credit card)*
 - Borrowing for productive uses *(Pangungutang para sa makabutihang hanapbuhay)*
 - Understanding compounding interest and its implications on borrowing money, including the dangers of possible overindebtedness *(Ang compounding interest at epekto nito sa pagkakautang at panganib ng posibleng pagkabaon sa utang)*
5. Investments
 - Understanding and applying the basic principles of investing, such as risk-return ("the higher the return, the higher the risks") and investment diversification *(Sa pag-invest, maging malaki ang kita, subalit malaki din*

ang panganib na malugi, kaya kailangan mag-diversify at ma-manage ang kaakibat na mga panganib sa investments)

- Investing only in financial instruments that you fully understand and are willing to shoulder the risks *(Mag-invest lamang sa mga financial instruments na tubusang naintindihan at handang paglaanan ng perang maaring mawala o malugi)*
 - Importance of knowing the types of financial investment instruments suitable to your risk appetite and investment horizon to grow your money *(Mahalaga ang pagsaliksik sa financial investments na angkop sa kakayahang at risk appetite para palaguin ang pera)*
6. Financial scam and fraud prevention
- Exercise prudence to avoid financial scams and get-rich-quick promises *(Maging mapanuri para makaiwas sa panlaloko at mga pangako ng mabilisang pagyaman)*
 - Know and exercise your rights and responsibilities of financial consumers and investors *(Alamin at gawin ang mga karapatan at tungkulin bilang financial consumers at investors)*
 - If the promised returns on an investment product or company are "too good to be true", these are likely scams or fraudulent *(Kapag ang pangakong kita sa isang investment o kampanya ay "too good to be true", malaki ang posibilidad na scam o fraud ang mga ita)*
7. Entrepreneurship
- Using entrepreneurship skills to earn livelihood *(Paggamit ng kasana) ang pang-entreprenyur para kumita)*
 - Importance of understanding a business and equipping oneself to manage it *(Mahalagang pag-aralan mabuti ung isang negosyo at paghuhanda sa sarili para maayos ang pagpapatakbo)*
 - Managing a business is a serious business *(Ang pagnenegosyo ay hindi biro)*
8. Sharing or donating
- Importance of sharing of resources, donating or philanthropy *(Kahalagahan ng pagbahagi ng yaman a pag-aari sa mga nangangailangan)*

IV. Target Audiences

The participants may choose from the following target audience for the videos to be developed as contest pieces for SINELIKSIK 2020:

1. K to Grade 6
2. Grade 7 to 12

V. Component Area and Criteria for Assessment

Component Area	MEDIA ARTS
Grade Level	Junior and Senior High School, including Alternative Learning System
Event Package	SINELIKSIK
No. of Contestants	Two (2) Contestants, One (1) Teacher-Advisor/Coach
Time Allotment	Total of eight (8) hours of production on the day of Competition

Description	Short film competition	
Criteria for Assessment	Relevance to Theme/Financial Education Topic: Focus on a financial education message or messages; correctness, clarity and cohesion of the expression of financial education message or messages; and originality or uniqueness of narrative treatment or storytelling	40%
	Relevance to Target Audience: Suitability of financial education messages, narrative or storytelling to the target audience; and audience appeal	10%
	Cinematic Technique/Creativity: quality of camera work, composition, framing and shot angles; clarity of sound and readability of texts or visuals (if any); appropriateness of lighting; and neatness of editing	25%
	Storyline, Narrative flow: overall cohesive storytelling, unified look and feel, clear narrative focus and direction of the story line	25%
	Total	100%

VI. Competition Mechanics and Rules

A. Eligibilities and Elimination Rounds

1. A team of two junior and/or senior high school students in media arts, including those in the ALS, shall be eligible to participate in this competition. They shall be accompanied by one teacher as coach, provided that he/she shall only serve as an advisor, and shall not assist or participate in the production and editing of the short film entries.
2. Only one team from each Division shall be eligible to compete at the Regional Level. The winning team from each Region shall, in turn, be eligible to compete at the National Level.
3. The DepEd Divisions shall use the national mechanics to select the team to represent their Division at the Regional Level.
4. The Regional and National Level Competitions shall strictly follow the rules in Section VI R (Mechanics) and Section VI C (Judges and Criteria) below.
5. Regional entries shall be submitted to the Central Office one (1) week after the RFOT using flash drives provided by BDO Foundation.

B. Competition Mechanics

1. On the day of the Competition, contestants shall draw lots from a box containing the Financial Education Topic, with a selection of Key Messages (See Section III). Contestants shall focus their films on their drawn Financial Education Topic and develop film ideas based on any (or all) of the Key Messages under that Financial Education Topic. At the same time, contestants shall conceptualize, produce and edit their films with their chosen target audience (Sec. IV). Contestants shall also bear in mind that their films should have potential to be used as learning tools for classroom and training instruction.

2. Contestants shall bring and use their own film making equipment, such as but not limited to cameras, mics, laptops, editing software, cables, extension cords, and other paraphernalia (drones is not allowed). Contestants shall be responsible for the care and safety of their own equipment. The DepEd, BSP and BDO Foundation shall not be liable for damage or loss of any equipment or property.
3. Contestants shall have a total of eight (8) hours to conceptualize, shoot, and edit their films.
4. Location shoots and other footages shall be taken within or near the NFOT venue, as designated by the authorized competition marshalls on designated dates of the NFOT. Editing and post-production locations shall also be in areas designated by the authorized competition marshalls.
5. Actors may be the contestants themselves, their peers, or other volunteer people in or near the NFOT venue. The contestants using actors other than themselves shall ensure that **Actor Consent Forms (Sample, Annex A)** are explained and signed by the volunteer actors.
6. Contestants may utilize any cinematic technique befitting their film concept or styles (observational, journalistic, reflexive) and various tools to deliver content or messages (narration, dramatization, visual storytelling, interviews, musicals). Films may:
 - a. Be cut and edited according to the creative direction of the contestants
 - b. Contain text and graphic elements
 - c. Use music, sound, or narration
 - d. Incorporate color correction and visual effects
 - e. Use B-roll or establishing footages taken during the NFOT
 - f. Use music, sound or visual elements produced during the various competitions under the NFOT (e.g. LIKHAWITAN, PINTAHUSAY, BAYLE SA KALYE, others).
7. Film entries submitted to the BOJ shall:
 - a. Have a maximum duration of six (6) minutes, including opening and closing credits. The shorter, the better. Opening and closing credits shall have a combined maximum total of one (1) minute. Opening credits shall contain the following text: "Not for commercial use". Closing credit shall contain the following text: "A financial education video developed during the 2020 National Festival of Talents."
 - b. Be in any of the following file formats: MP4, VMV, AVI or MOV.
 - c. Be in any language (English, Filipino or other local languages), provided that dialogues and narrations in local languages shall have English and/or Filipino subtitles.
 - d. Use footages taken during the NFOT at designated locations
 - e. Not contain corporate brand names (including BSP, DepEd, BDO or BDO Foundation logos), nor market any brand of products, goods or services (including financial services), nor promote the name of any financial institution.
 - f. Not contain elements (i.e. images, quotes, artwork, music, other related materials) that infringe on Intellectual Property Rights and/or rights of third parties. In case non-original elements are critical to the film concept or narrative, contestants must ensure that these are not subject to copyright, are royalty free, are from public domains, commonly used as open source materials (e.g. creative commons license for attribution) and for non-commercial purposes. All non-original elements incorporated in the video must be correctly cited or acknowledged in the closing credits. Use of non-original elements should not exceed 10% of the total film duration.
 - g. Not contain any identifying marks or references to the creators (i.e. name of contestants, school, division or region).

- B. Coaches shall abide by the following roles:
 - a. Coaches are responsible for managing the team of contestants, keeping them focused and on-track, maintaining team dynamics and ensuring adherence to competition rules.
 - b. Coaches may secure and manage production equipment but are not allowed to set-up or configure equipment such as cameras, tripods, editing software and other film production systems.
 - c. Coaches may work with the teams to conceptualize in a specified time, develop and strategize the execution of the theme/content/messages prior to the shooting and editing of the film.
 - d. Coaches should not interfere or influence the creative and technical development of the film.
 - e. Coaches are not allowed to edit, do camera or sound work, or such other active involvement in the production process.
 - f. Violations of any of the above rules by Coaches shall result to disqualification of the film entry.
 9. All films must be submitted to the Board of Judges (BOJ), through the authorized competition marshal at the cut-off time also to be specified by the competition marshal.
 10. Films must be submitted in a USB inside an envelope with their assigned numbers. Signed Actor Consent Forms, if any, shall also be included inside the envelope. The Contestants are responsible for ensuring the USB is in good condition, the film file is not corrupted and readable in regular computers. The BOJ may disqualify entries, should there be problems in accessing the USBs and/or film files.
 11. Contestants and Coaches found to have made any misrepresentations relative to compliance with any Competition Mechanics shall be automatically disqualified. Film entries found to diverge from the prescribed standards shall also be automatically disqualified.
 12. The DepEd, BSP and BDO Foundation shall have perpetual intellectual property rights over prize-winning films and other non-winning films submitted to DepEd, including the right to use, produce or reproduce, prepare derivative works of the films for educational purposes or whatever purpose and whichever form as may be deemed fit by the DepEd, BSP and BDO Foundation, without further compensation or notification to the Contestants, Coaches, Schools, DepEd Division Offices or DepEd Regional Offices, including their heirs and assignees. Furthermore, all winners shall not use their film entries for any other purpose or submit these to other competitions or art festivals.
- C. Composition of the Board of Judges, Scoring, and Criteria for Judging
1. Divisions shall follow the national Competition Mechanics to create either a Screening Committee or BOJ to appoint or select a team to represent the Division in the Regional Level Competition. Divisions can also decide on the number of winners to be awarded.
 2. The Board of Judges of Regional and National Level Competitions shall consist of at least five (5) members: Three (3) external, independent judge with knowledge/expertise in film-making to be appointed/invited by DepEd (Regional or Central Office); and One (1) representative each from the BSP (Regional or Central Office) and BDO Foundation (or BDO Bank Branch). The BSP and BDO Foundation shall nominate their representatives in the Regional and National Level BOJs.

3. The BOJ shall convene the day after the SINELIKSIK Competition date to select the winners. A public screening room shall be set up to view all film entries.
4. The BOJ shall use the Criteria laid out in Section V above. To facilitate the selection of winners, the BOJ shall use the prescribed **Scoring Sheet (Sample, Annex B)** (Can be developed by BSP in coordination with BDOF and DepEd and provided in electronic format).
5. At the Regional Level Competition, three (3) winners (ranked first to third place) shall be selected. The first placer shall represent the Region at the National Level Competition.
6. At the National Level Competition, five (5) winners (ranked from first to fifth place) shall be selected.
7. In case of tie, the BOJ shall review/deliberate to identify the winner. The BOJ shall endeavor to break the tie and come up with one winner for the rank/place in question.
8. The decision of the BOJ is final. Judges may decide to disqualify contestants and their fil, entries and/or not to award prizes if the entries do not meet artistic and Competition Mechanics.
9. The DepEd marshal shall keep a copy of all winning films, together with Actor Consent Forms (if any), and submit the same to the DepEd Central Office, with copies for BSP and BDO Foundation. All films submitted to DepEd may be used as basis for the development of Lesson Exemplars/ Teaching Guides, and uploaded in the LRMDS after quality assurance (BLR).

VII. Awards, Prizes

Prizes to be awarded to winners in the Regional and National Level Competitions are attached as Annex C (For discussion with BDOF and DepEd).

The prizes shall be funded by BDO Foundation. The Foundation reserves the right to withdraw any award and/or cash prize at any time should Contestants/Coaches violate any of the Competition Mechanics, relevant rules and regulations, or any other act that has potential to damage the reputation of DepEd, BDO Foundation (or BDO Bank) and the BSP.

ANNEX A. Actor Consent Form

I, _____, of legal age and a resident of _____ do hereby volunteers and consents to be filmed, photographed or recorded by the contestants of the Department of Education (DepEd) National Festival of Talents (NFOT), hereafter referred to as the "Producers", for purposes of the NFOT SINELIKSIK Competition, hereafter referred to as "Contest".

CONTEST TITLE: SINELIKSIK

PRODUCERS: Mr./Ms. _____ and Mr./Ms. _____

COACH: Mr./Ms. _____

PRODUCERS' SCHOOL: _____

SCHOOL ADDRESS: _____
CONTACT NUMBER: _____

I authorize the Producers to:

1. Use my name and other personal information, video footage, photographs and voice recordings for purposes of the Contest.
2. Make copies and/or derivatives of my video footage, photographs, voice recordings for purposes of the Contest.

I understand that:

3. There will be no restrictions on the number of times that video footage, photographs and voice recordings will be used.
4. The Contest and its outcomes (films, footages) will also be used for purposes of the Financial Literacy Program for Schools being implemented through the partnership of DepEd with the Bangko Sentral ng Pilipinas (BSP) and BDO Foundation (BDOF).
5. I will not be compensated for any of the above.

The Producers, their Coaches and Schools, the DeptEd, BSP and BDOF shall not be held responsible for any third party liability or claim, loss or damage, arising out of, or in connection with, my participation in the production of the film, for purposes of the Contest.

Name: (Please print)	
Date of Shoot:	
Mobile No.:	
Facebook Account Name:	
Signature:	



2019 SINING TANGHALAN

(A Showcase of Talents and Skills in Arts areas and Performances)

DepED

COMPONENT AREA	DANCE	
GRADE LEVEL	ELEMENTARY	
EVENT PACKAGE	FOLKDANCE	
NO. OF CONTESTANTS	SIX (6) (3 pairs)	
TIME ALLOTMENT	Maximum of five (5) minutes. In dances where the literature does not specify or describe the entrance/exit, the trainer may arrange one, however, both must not exceed sixteen (16) measures.	
DESCRIPTION	Dances from the lowland rural communities/ from the countryside	
Criteria For Assessment	Criteria for Exhibition	Percentage
	Performance	30%
	Interpretation of Written Instruction	20%
	Staging	20%
	Appropriate Costume and Props/Implement	15%
	Overall Impact	15%
	Total	100%
	*Protests are prohibited and will not be accepted regarding any score or result of a decision.	
Event Rules and Mechanics		
<p>s. The objective of this competition is to promote appreciation and understanding for folk dances of the region. It aims to raise the awareness of the people on culture and the arts thru folk dance competition.</p> <p>t. Only one (1) entry per region is allowed.</p> <p>u. A maximum of 6 dancers and 1 coach will be allowed per region.</p> <p>v. The contest piece is a rural folk dance with implement highlighting occupational activities.</p> <p>w. The dance must be from any of the following published Philippine folk dance books:</p> <ul style="list-style-type: none"> • Philippine Folk Dances, Volumes 1-6 by Francisca Reyes Aquino • Philippine National Dances by Francisca Reyes Aquino • Visayan Folk Dances, Volumes 1-3 by Libertad Fajardo • Pangasinan Folk Dances by Jovita Sison Friese • Samar Folk Dances by Juan C. Miel • Handumanan by Jose Balcena • Philippine Folk Dances and Songs by the Bureau of Public Schools 1965 • Sayaw: Dances of the Philippine Islands Volume 1-9 by the Philippine Folk Dance Society 		

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- Classic Collection of Philippine Folk Dances by the Philippine Folk Dance Society volume 1-11
6. The dance must be accompanied by playing a recorded music on CD or USB prescribed by the book. Live accompaniment is not allowed.
 7. Medley (combination) of different dances is not allowed.
 8. In dances where the literature does not specify or describe the entrance/exit, the trainer may arrange one, however, both must not exceed sixteen (16) measures.
 9. Five photocopies of the literature of the dance shall be submitted to the Organizer on the set deadline.
 10. One (1) point deduction from each judge's total score shall be deducted for every 30-second extension beyond the allowable time.

III. Inputs (Resource Requirements)		
	Contestants	Host Region
d. Supplies and Materials		Clipboard Typewriting paper Twenty (20) pcs. pencil Twenty (20) pcs. Long-sized folders 3 Calculators 5 pcs. Long-sized Mail Envelope
e. Tools and Equipment	Props, music for Dance exhibition	Sound system; Three (3) Big screens during the exhibition; Tables and chairs for the judges; Stop watch; Sign boards
f. Room/Hall Specification		One (1) fully air-conditioned Hall that can accommodate at least 300 pax One (1) big room adjacent to the contest hall that can accommodate 120 pax to be used as holding area for the performers.