



Republic of the Philippines  
**Department of Education**

REGION I

SCHOOLS DIVISION OF THE CITY OF BATAC

**DIVISION MEMORANDUM**

No. 011 s. 2026

**2026 DIVISION FESTIVAL OF TALENTS (DFOT)  
SINING TANGHALAN**

To: Assistant Schools Division Superintendent  
Chief Education Supervisors  
All Public and Private Secondary School Heads  
All Others Concerned

1. In preparation for the Regional Festival of Talents (RFOT) in February 2026, the Schools Division of the City of Batac shall conduct the 2026 Division Festival of Talents (DFOT) Sining Tanghalan on January 13-14, 2026, showcasing the following skills events, dates and venues:

SKILLS EVENT	DATE	VENUE
Bayle sa Kalye	January 13, 2026	Mariano Marcos Memorial ES
Pintahusay	January 13, 2026	SDO, Conference Hall
Likhawitan	TBA	TBA
SineMunti	January 13-14, 2026	Mariano Marcos Memorial ES

2. Specifically, it aims to:
- enhance learners' dance artistry, technical proficiency, and production skills through *Bayle sa Kalye-Sayaw at Eksibisyon*;
  - develop learners' visual literacy, creativity, and artistic interpretation through *Pintahusay*;
  - cultivate musical creativity, collaboration, and discipline through *Likhawitan*;
  - strengthen learners' storytelling, media literacy, and filmmaking competencies through *SineMunti*; and
  - provide constructive feedback and reflective learning opportunities through judging, cliniquing, and post-event evaluation to promote continuous improvement in artistic performance and production.
3. The general and specific guidelines for each event skills exhibition are contained in the listed enclosures:
- Enclosure 1 - General Guidelines for the 2026 DFOT Sining Tanghalan  
Enclosure 2- Implementing Guidelines for Sining Tanghalan
4. Participants are required to register starting January 7, 2026, until 12:00 noon of January 9, 2026, through the link indicated in Enclosure 1. No registration fee shall be collected.
5. For information and guidance.

**ANSELMO R. ALUDINO**  
Schools Division Superintendent



SDCB RECORDS UNIT

2600284



DepEd Batac City



batac.city@deped.gov.ph



www.csdбатаc.com

Asuncion Street, 16-S Quiling Sur,  
City of Batac, Ilocos Norte  
Telephone No.: (077) 677-1993

Encl.: As Stated  
Reference: None  
To be included in the Perpetual Index  
Under the following subjects:

DFOT SINING TANGHALAN  
CID-OZC/DM-2026 DFOT Sining Tanghalan  
/5332/January 7, 2026



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Enclosure 1.

## **2026 DIVISION FESTIVAL OF TALENTS General Guidelines on Sining Tanghalan**

1. The following are the different skills exhibition events to be contested in Sining Tanghalan:
  - A. Bayle sa Kalye at Eksibisyon
  - B. Pintahusay
  - C. Likhawitan
  - D. SineMunti
2. The DFOT Sining Tanghalan is open to all secondary learners with Learner's Reference Number (LRN) and who are officially enrolled in the public and private schools for School Year 2025-2026.
3. Consent must be sought from the parents of the learner-participants.
4. Learners will participate in one (1) event only, and only one (1) coach is allowed per event, (except for Bayle sa Kalye at Eksibisyon).
5. All participants shall receive Certificate of Participation from the Schools Division of the City of Batac (SDCB) through the Curriculum and Implementation Division (CID).
6. Top 3 performers shall receive a Certificate of Recognition.
7. The first placers/best performers in every event skills exhibition shall be the division entry to the 2026 Regional Festival of Talents (RFOT).
8. The general and specific guidelines for each skills event exhibition are contained in the listed enclosure:
  - Enclosure 1 - General Guidelines for the Sining Tanghalan
  - Enclosure 2 - Implementing Guidelines for the Sining Tanghalan
9. The participation of all secondary schools in this showcase of talent and skills exhibitions is highly encouraged.
10. Deadline of registration is January 9, 2026, at 12:00 noon through this link <https://tinyurl.com/4r96z9r2>

## PARENTAL CONSENT

I hereby consent my son/daughter \_\_\_\_\_ of \_\_\_\_\_ School to participate in the 2026 Division Festival of Talents (DFOT) **Sining Tanghalan** on January 13-14, 2026, and to be included in any photographic or video materials, in any publications/websites/social network applications with dutybound to observe and respect to the data privacy rights (Republic Act 10173). The said videos will be used solely and purposely for documenting his/her involvement in the DFOT.

### Contact details

Parents' mobile phone number: \_\_\_\_\_

Emergency contact number 1: \_\_\_\_\_

Emergency contact number 2: \_\_\_\_\_

With this, I confirm that the information given is correct.

Name in print: \_\_\_\_\_  
(Parent/Guardian)

Signature: \_\_\_\_\_

Date signed: \_\_\_\_\_



Enclosure 2.

## 2026 DIVISION FESTIVAL OF TALENTS Implementing Guidelines on Sining Tanghalan

The categories, component, number of learner-participants and teacher-coaches, date and time schedule for Sining Tanghalan per school are the following:

Category	Component	No. of Learner-Participant	No. of Teacher-Coach	Date and Time
Bayle sa Kalye-Sayaw at Eksibisyon	MAPEH SPA-Dance	16	2	Jan. 13, 2026 8:00am-12:00nn
Pintahusay	MAPEH SPA-Visual Arts	1	1	Jan. 13, 2026 7:30am-4:30pm
Likhawitan	MAPEH SPA-Music	3	1	TBA 8:00am-5:00pm
SineMunti	MAPEH SPA-Media Arts, Theater, and Creative Writing	4	1	TBA 8:00am-3:00pm
				Jan. 13, 2026 8:00am-5:00pm
				Jan. 14, 2026 8:00am-5:00pm
Total participants per secondary school		<b>24</b>	<b>5</b>	

The categories, event administrators, resource persons/judges, facilitators, host, program coordinator, and event focal for Sining Tanghalan are the following:

Category	Event Administrator/ Resource Persons	Resource Persons/ Judges		Facilitator
Bayle sa Kalye-Sayaw at Eksibisyon	Mr. Ryan C. Ramos	Mr. Mark Christian Caluya	Mrs. Celia A. Verano	Mr. Mark Fabian N. Vento
Pintahusay	Mr. John Resty R. Arellano	Mr. Rommel S. Villanueva	Mr. Mark Nathaniel M. Cabansag	Mr. Steve John R. Bautista
Likhawitan	Ms. Leanne R. Quiocho	TBD	TBD	Mrs. Geza I. Reyes
SineMunti	Mrs. Jolibelle C. Franada	Mr. Regie P. Lizardo	Mr. Aiken Jay T. Respicio	Miss Zindie Mae C. Hibaya
		Mr. Greggry Mark G. Sayabat	Mr. Joefrey C. Bataan	
Program Coordinator & Host School		Mrs. Lorelyee F. Batucal & Staff MMMES		
Marshalls		Select SPA students of CBNHH Poblacion (guided by their respective Advisers)		
		Select Boy and Girls Scouts of MMMES (guided by their respective Troop/Unit Leaders)		
Sining Tanghalan Division Focal		Mrs. Opresinia Z. Castillo		

## BAYLE SA KALYE AT EKSIBISYON

<b>COMPONENT AREA</b>	MAPEH and SPA-Dance
<b>KEY STAGE</b>	Key Stages Three (3) and Four (4)
<b>NO. OF PARTICIPANT/S</b>	16 learner-participants and 2 Coaches
<b>TIME ALLOTMENT</b>	Bayle sa Kalye = Grand entrance parade Bayle Eksibisyon = Five (5) minutes including entrance and exit
<b>PERFORMANCE STANDARD</b>	<p><b>MAPEH 7</b> - Participates in dance activities that promote community wellness, safe body mechanics, and expressive movement.</p> <p><b>PEH 8</b> - Engages in dance creation that considers both aesthetic (artistic) and wellness</p> <p><b>PEH 9</b> – Demonstrates technical precision and expressive quality in performance.</p> <p><b>PEH 10</b> - Demonstrates responsible participation and leadership in dance production, valuing both artistic excellence and community well-being.</p> <p><b>SPA 7- FOLK DANCE &amp; BALLET STRAND</b> <i>Performance Standards</i></p> <ul style="list-style-type: none"> <li>• exhibits skills in different dance forms/genres.</li> <li>• performs basic dance movement combinations (<i>locomotor and non-locomotor</i>) about space.</li> <li>• creates basic movement combinations using the elements of dance under the movement framework of Rudolph Laban</li> <li>• creates movement combinations inspired by the local cultural experiences and/or a regional dance.</li> </ul> <p><b>SPA 8 - FOLK DANCE STRAND</b></p> <ul style="list-style-type: none"> <li>• performs skillfully selected local/regional/national dances from Luzon, Visayas, and Mindanao, based on dance literature.</li> <li>• showcases and skillfully perform selected local and national dances.</li> </ul> <p><b>SPA 8 - BALLET STRAND</b></p> <ul style="list-style-type: none"> <li>• Correctly performs some ballet steps and movements using the principles of classical ballet.</li> <li>• performs contemporary dance movements using the Cunningham technique.</li> <li>• showcases and skillfully perform selected classical/contemporary dances.</li> </ul> <p><b>SPA 9 - DANCE – FOLK DANCE STRAND</b></p> <ul style="list-style-type: none"> <li>• performs at least three (3) dances from different countries.</li> <li>• executes the different ballroom/ dancesport movements with precision.</li> <li>• interprets at least one (1) Philippine or foreign dance literature.</li> <li>• Conduct documentation of selected local dances through videos and other multimedia facilities.</li> </ul>



	<p><b>SPA 9- DANCE – BALLET STRAND</b></p> <ul style="list-style-type: none"> <li>performs choreographed ballet movement phrases.</li> <li>creates dance pieces utilizing the modern dance technique.</li> <li>creates a collaborative ballet dance composition according to a “thematic concept.”</li> </ul> <p><b>SPA 10- DANCE – FOLK DANCE &amp; BALLET STRAND</b></p> <ul style="list-style-type: none"> <li>prepares a design for mounting a dance production.</li> <li>Create a plan for the ballet and folk dance production.</li> <li>organizes appropriate production rehearsal for the dance production.</li> <li>Develop an understanding of quality dance production.</li> </ul> <p><b>CREATIVE INDUSTRIES I (ACADEMIC TRACK)</b></p> <p><b>Gr 11</b> -Applies elements and principles of art in creative productions.</p> <p><b>Gr. 12</b> - Produces and performs advanced, large-scale works with cultural, narrative, or social relevance.</p>																								
<b>21<sup>ST</sup> CENTURY SKILL/S</b>	Creativity, Critical Thinking, Collaboration, Problem Solving, Communication, and Leadership																								
<b>CREATIVE INDUSTRIES DOMAIN</b>	Create, Produce, and Manage artistic and cultural outputs professionally																								
<b>CAREER PATHWAYS</b>	Performing Arts, Arts and Design/Creative Industries, Education and Training Tourism, and Cultural and Events Management																								
<b>DESCRIPTION</b>	<i>Bayle sa Kalye</i> is a performing arts competition of <b>Sining Tanghalan</b> that celebrates Filipino culture through dance, develops learners’ creativity, collaboration, and 21st-century skills, and prepares them for future careers in the arts and creative industries.																								
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**RUBRICS FOR  
STREET DANCING  
(PARADE)**

**CHOREOGRAPHY & CREATIVITY – 35%**

Level	Descriptors	Points
Excellent	Choreography is original, dynamic, well-structured; highly creative and synchronized; transitions seamless.	4
Very Satisfactory	Creative choreography with clear structure; mostly synchronized; smooth transitions.	3
Satisfactory	Some creativity; fair synchronization; transitions need refinement.	2
Fair	Limited, repetitive, lacks creativity; inconsistent synchronization.	1

**PERFORMANCE – 35%**

Level	Descriptors	Points
Excellent	Energetic, confident; strong engagement; excellent stamina and timing.	4
Very Satisfactory	Consistent energy; good projection; minor lapses.	3
Satisfactory	Stable performance; fair projection; occasional energy loss.	2
Fair	Lacks consistency; weak projection; noticeable lapses.	1

**THEME/CONCEPT – 20%**

Level	Descriptors	Points
Excellent	Theme is clearly and consistently presented; strong alignment with concept.	4
Very Satisfactory	Theme is clear; minor inconsistencies.	3
Satisfactory	Theme is present but inconsistent.	2
Fair	Theme is vaguely shown.	1

**COSTUME – 10%**

Level	Descriptors	Points
Excellent	Costume is thematic, functional, visually appealing.	4
Very Satisfactory	Appropriate design with minor issues.	3
Satisfactory	Acceptable but lacks detail.	2
Fair	Simple or less thematic.	1



# **RUBRICS FOR DANCE EXHIBITION**

## **ARTISTIC INTERPRETATION / EXPRESSION – 40%**

Level	Descriptors	Points
Excellent	Powerful emotional expression; movements strongly embody music and theme.	4
Very Satisfactory	Clear interpretation; minor lapses.	3
Satisfactory	Expression present but lacks depth.	2
Fair	Weak or inconsistent interpretation.	1

## **CHOREOGRAPHY & CREATIVITY – 30%**

Level	Descriptors	Points
Excellent	Highly original; innovative use of space and formations.	4
Very Satisfactory	Creative and well-structured.	3
Satisfactory	Shows effort but lacks originality.	2
Fair	Simple and repetitive.	1

## **TECHNIQUE & EXECUTION – 20%**

Level	Descriptors	Points
Excellent	Precise movements; excellent control and timing.	4
Very Satisfactory	Good technique with minor lapses.	3
Satisfactory	Acceptable but inconsistent.	2
Fair	Frequent errors; weak control.	1

## **COSTUME & MUSIC – 10%**

Level	Descriptors	Points
Excellent	Costume and music strongly support performance.	4
Very Satisfactory	Appropriate with minor issues.	3
Satisfactory	Acceptable but lacks impact.	2
Fair	Weak thematic relevance.	1

## **MECHANICS** (required to have a pre, during, and after the event)

### **Pre-Event:**

- Registration
  - Coaches must submit the complete official entry through the provided link, on or before the given deadline, and must be with the School Heads' consent.
- Performance Requirements
  - Venue preparation and safety evaluation
- Orientation/Briefing
  - Orientation for the judges before the contest
  - Orientation for the coaches
  - Ground rules, parade route and judging criteria explanation
- Rehearsal/Walkthrough
  - Proper scheduling on rehearsals
  - Performance area familiarization
  - Drawing of lots
- Order of Performance
  - Assigned sequence
  - Parade route or dance floor clearly marked
  - Marshals to guide teams

**During the Event:**

1. The team is composed of Sixteen (16) dancers and 2 teacher-coaches per SCHOOL
2. 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, folk dance, neo-ethnic, and other genres.
3. The following are STRICTLY PROHIBITED:
  - tossing of dancers
  - lifting
  - use of flammable materials (fireworks/pyrotechnics)
  - live animals as part of the performance
  - the use of props
  - provision for pre-set stage
4. For the dance exhibition, changing costumes is STRICTLY PROHIBITED during the actual performance. Variations for aesthetic purposes are allowed only if they are inherent to the original outfit (e.g., flipping of skirts or loosening of garments) and do not constitute a full costume change.
5. For the dance parade, performers MAY wear different set of costume.  
***N.B. Any violators of the above-mentioned prohibitions shall be disqualified.***
6. The decision of the judges are final and irrevocable.
7. Performance Conduct
  - discipline imposed (teams must stay within designated performance area)
  - NO PROPS allowed only ATTACHED COSTUME /ACCESSORIES
  - TIME LIMIT strictly enforced; 1 point shall be deducted for every minute exceeding the time limit.
8. Safety and Discipline
  - everyone must adhere to the safety protocols
  - marshals and organizers monitor crowd and performance area
  - there should be a stand by medics
9. Clean-Up
  - coaches shall ensure the cleanliness and safety of the venue

**After the Event:**

1. Score Tabulation
2. Results
3. Debrief/Feedback
  - Judges should provide TA/feedbacks or cliniquing on the performances
4. Monitoring and Evaluation



## PINTAHUSAY

<b>COMPONENT AREA</b>	MAPEH, SPA Visual Arts												
<b>KEY STAGE</b>	KEY STAGE 3 & 4 (Grades 7-12)												
<b>NO. OF PARTICIPANT/S</b>	1 learner-participant 1 teacher coach												
<b>TIME ALLOTMENT</b>	7:30am-4:30pm (540 minutes/9 hours)												
<b>PERFORMANCE STANDARD</b>	<p><b>SPA Grade 9</b></p> <ul style="list-style-type: none"> <li>creates visual compositions based on modern concepts of artmaking using cartoons/comics, graphic designs and advertisements.</li> </ul> <p><b>SPA Grade 10</b></p> <ul style="list-style-type: none"> <li>creates diverse master pieces of new styles responding to global changes and social media</li> </ul> <p><b>SHS Arts 1 (Creative Industries)</b></p> <ul style="list-style-type: none"> <li>executes techniques and skills, as well as the proper use of materials, tools, equipment, and facilities in mounting creative works, in reference to the mapped creative industries in their specific communities as defined by relevant laws within the local and global contexts.</li> </ul>												
<b>21<sup>ST</sup> CENTURY SKILL/S</b>	Critical Thinking Skills; Creativity and Innovation; Flexibility and Adaptability; Initiative and Self-Direction												
<b>CREATIVE INDUSTRIES DOMAIN</b>	Visual Arts Audio and Visual Media												
<b>CAREER PATHWAYS</b>	Fine Artist, Graphic Designer, Illustrator, Art Teacher, Animator, Art Director												
<b>DESCRIPTION</b>	<b>Pintahusay</b> is an on-the-spot painting contest of <b>Sining Tanghalan</b> where learners can display their creative interpretation of a given theme through visual representation using acrylic paint on canvas as medium.												
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RUBRIC FOR ASSESSMENT OF ENTRIES IN PINTAHUSAY					
Category	5	4	3	2	1
<b>Artistic Merit</b>	Demonstrates a mastery of skill and a clear understanding and application of specific medium qualities. The output is pleasing and complete	Demonstrates skill and some understanding of specific medium qualities. The output is pleasing and partially complete	Demonstrates partial skill and understanding of specific medium qualities. The output is neat and partially complete	Demonstrates limited skill and understanding of specific medium qualities. The output is fairly neat and partially complete	Demonstrates limited skill and understanding of specific medium qualities. The output is fairly neat and not complete
<b>Interpretation of the Theme</b>	Design shows unique and creative interpretation of the task and ability to think with extreme attention to details.	Design shows clear understanding of task and ability to think with more effort and with attention to details.	Design shows some creativity and adequate interpretation of task and displays some details.	Design shows creativity with limited evidence of original thought	Design shows limited evidence of original thought and the work appears unfinished.
<b>Difficulty</b>	Shows and effectively utilizes knowledge of the elements and principles of design and effectively filled the entire space.	Shows knowledge by combining all elements and principles of design and filled the entire space.	Shows knowledge by combining 3 to 4 elements and filled the entire space.	Shows some elements and principles and filled the entire space.	Shows limited evidence of elements and principles and partly filled the space.
<b>Overall Impression of the Art</b>	Extraordinary organization of art elements, content and execution in the artwork.	The organization of art elements, content and execution are addressed in the artwork.	The organization of art elements, content and execution are partly addressed in the artwork.	The organization of art elements, content and execution with some notable information in the artwork.	The organization of art elements, content and execution has limited information in the artwork

**MECHANICS** (required to have a pre, during, and after the event)

**Pre-Event:**

1. Coaches must submit the complete official entry through the provided link, on or before the given deadline, and must be with the School Heads' consent.
2. Draw lots for the numbering of the canvases.
3. Place newspapers or manila papers under the easel of each participant to avoid spills and staining of the floor.
4. Participants must bring their own paintbrushes, pencils, erasers, rulers, Other relevant painting materials (mixing palette, etc.) sponges, and paint cleaning materials (newspaper, washcloth, etc.), acrylic paint in primary colors (red, blue, yellow) and neutral colors (black and white), easels and canvas (24x36 inches) with primer and frame.
5. Participants are NOT allowed to bring pictures or images as references to their entries.
6. Orientation of participants by the judges.

**During the Event:**

1. One (1) learner-participant per SCHOOL from Key Stage Three (3) or four (4) is allowed.
2. Learner-participants are given 9 hours to finish their output.
3. Participants may be accompanied by one (1) teacher-coach. However, teacher-coaches are only allowed to assist them during the setting up of materials during the event.
4. The participants should execute one solid composition or concept.
5. The subject of the painting shall be focused on **a selected SHORT STORY or MAIKLING KWENTO** which will be meant to be the future book's cover of the story.
6. Participants must come on time. However, late participants shall still be accommodated but time shall not be extended.

**After the Event**

1. All paintings will be taken a photo for documentation together with the learner-participant.
2. All paintings shall be exhibited during the Closing Program.
3. 1<sup>st</sup> place painting will be submitted as book design for the publishing of the short story.



## LIKHAWITAN

<b>COMPONENT AREA</b>	MAPEH and SPA-Music
<b>KEY STAGE</b>	Key Stage Three (3): Grades 7-10 and Key Stage Four (4): Grades 11-12
<b>NO. OF PARTICIPANT/S</b>	3 learner-artists 1 coach
<b>TIME ALLOTMENT</b>	<p><b>Day 1 (Whole day)</b> 8:00am-12:00nn; 1:00-4:00pm (480 minutes/8 hours) <b>*Songwriting and Digital Notation encoding</b></p> <p><b>Day 2 (Morning)</b> 8:00am-12:00nn (240minutes /4 hours) <b>*Group Rehearsals</b></p> <p><b>Day 2 (Afternoon)</b> 1:00pm-3pm (7 minutes) <b>*Performance per group, including entrance and exit</b></p>
<b>PERFORMANCE STANDARD</b>	<p><b>MAPEH</b></p> <p><b>Grade 7- Quarter 1</b></p> <ul style="list-style-type: none"> <li>• create works based on relevant concepts, processes, techniques, and/or practices used in selected representative contemporary and emerging works of the Philippines and selected Southeast Asian countries in the production of their creative works.</li> </ul> <p><b>Grade 8 – Quarter 1</b></p> <ul style="list-style-type: none"> <li>• produce integrated creative works by using relevant emerging and contemporary concepts, techniques, processes, and/or practices in selected Asian representations of popular cultures.</li> </ul> <p><b>Grade 9 – Quarter 1</b></p> <ul style="list-style-type: none"> <li>• produce creative works about emerging popular Music and Arts of the world and their cultural influences using available technology-based mediums or indigenized materials in relation to Filipino culture and identity.</li> </ul> <p><b>Grade 10- Quarter 1</b></p> <ul style="list-style-type: none"> <li>• produce creative works based on relevant literature, emerging concepts, techniques, processes, and practices in Philippine creative industries in their locality in relation to ones intended career.</li> </ul> <p><b>SPA</b></p> <p><b>Grade 7 - Quarter 1</b></p> <ul style="list-style-type: none"> <li>• produce creative musical works that contain rhythmic and melodic concepts that reflect their cultural background</li> </ul> <p><b>Grade 7 - Quarter 3</b></p> <ul style="list-style-type: none"> <li>• produce creative musical works showcasing basic skills that reflect values of local/regional celebrations and festivals, incorporating music technologies</li> </ul> <p><b>Grade 8 - Quarter 1</b></p> <ul style="list-style-type: none"> <li>• produce musical works reflecting musical concepts and skills from a community heritage, integrating music technologies</li> </ul> <p><b>Grade 9 - Quarter 3</b></p> <ul style="list-style-type: none"> <li>• present musical works reflecting Western-inspired music with music technology in a planned, staged performance</li> </ul> <p><b>Grade 10-Quarter 1</b></p> <ul style="list-style-type: none"> <li>• produce creative musical works approaching music industry standards that show core Filipino values, socio-cultural, and practical relevance through effective use of available music technologies</li> </ul>



	<p><b>Grade 10-Quarter 3</b></p> <ul style="list-style-type: none"> <li>produce collaborative, creative musical works approaching music industry standards relevant to the trends, challenges, and current issues in the creative music industry</li> </ul> <p><b>Grade 10-Quarter 4</b></p> <ul style="list-style-type: none"> <li>review music skills approaching music industry standards in collaborative creative musical works that show core Filipino values, socio-cultural, and practical relevance through effective use of available music technologies in staging a music performance</li> </ul>																				
<b>21<sup>ST</sup> CENTURY SKILL/S</b>	Critical thinking; Creativity; Collaboration; Communication; Character education (discipline); Citizenship; and Cultural literacy																				
<b>CREATIVE INDUSTRIES DOMAIN</b>	Audiovisual Media Performing Arts Creative Services																				
<b>CAREER PATHWAYS</b>	Music Industry: Composer/Song Writer, Performer, Musical Director/Conductor, Sound Engineer, Music Producer, Music Journalist, Music Therapist, DJ, Instrumentalist																				
<b>DESCRIPTION</b>	<b>Likhawitan</b> is an DFOT event category of <b>Sining Tanghalan</b> that allows learner-participants to showcase their talents in an on-the-spot event featuring songwriting and <i>a cappella</i> singing.																				
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**RUBRIC FOR ASSESSMENT OF ENTRIES IN LIKHAWITAN**

Criteria	5 Outstanding	4 Exceeds Expectations	3 Meets Expectations	2 Below Expectations	1 Needs Significant Improvement
<b>Lyrics</b> (relevance to the theme)	Exceptionally powerful and flawless	Deeply insightful and creative	Clearly related	Vague or tangential	Off-topic or confusing
<b>Music</b> (arrangement and melody)	Sophisticated, unique; captivating melody	Creative, dynamic; strong, memorable melody	Competent; clear melody	Basic; weak melody	Chaotic; lacks melody
<b>Originality</b> (authenticity of the piece)	Truly groundbreaking and authentic	Fresh, innovative ideas; highly unique style	Distinct voice; reasonable authentic creativity	Highly derivative	Direct copy or heavily relies on existing material
<b>Vocal Quality</b> (harmony)	Virtuosic; perfectly executed, resonant harmonies	Technically excellent; rich, flawless harmonies	Accurate pitch; correct, blended harmonies	Inconsistent pitch; tentative harmonies	Out of tune; harmonies are not clear
<b>Showmanship</b> (stage presence and interpretation)	Commands the stage; masterful, impactful interpretation	Uses stage effectively; compelling interpretation	Suitable presence; clear attempt at interpretation	Minimal presence; passive interpretation	Static, disengaged

**MECHANICS** *(required to have a pre, during, and after the event)*

**Pre-Event:**

1. Coaches must submit the complete official entry through the provided link, on or before the given deadline, and must be with the School Heads' consent.
2. Attend the solidarity meeting for the final orientation of the contest implementing guidelines and the flow of the whole duration of the 2026 DFOT-Sining Tanghalan.
3. Contest Administrator and Facilitator to prepare printer for the output.
4. Coordinate with the DTWG as to the readiness of the contest venue and the holding area.
5. Ensure that each school entry shall bring 1 computer unit and has installed the offline version of the digital notation software.
6. Take note that there shall be one (1) entry per SCHOOL composed of three (3) learner-artists from either Key Stage Three (3) and/or Four (4) and accompanied by 1 coach.

**During the Event:**

1. Participants shall bring any musical instruments (aide for songwriting composition)
2. Musical score with lyrics
3. Song composition shall be interpreted in three (3) voices.
4. Music compositions shall be submitted to the DTWG after the composition period/day.
5. Musical instruments are only allowed during composition day.
6. The song performance shall not exceed seven (7) minutes, including entrance and exit. A one (1) point deduction from the general average score shall be made for every 30-second extension.
7. NO props or musical instruments shall be allowed during the performance. A violation of this provision must incur a five (5) point deduction from the general average score.
8. Participants shall showcase their musical skills, including composition writing, singing, and using digital notation software.
9. Participants should not have previously joined any professional group or performed/won in any international songwriting competition.
10. Participants should not have previously published works in any professional recording company.



11. Songs can be in English, Filipino, or local language. Should the song be written in a local language, an English or Filipino translation of the lyrics shall be provided to the judges. AI-generated lyrics and music are NOT allowed.
12. The lyrics shall be relevant to the given theme.
13. Only the melody will be notated using the digital notation software. Participants may choose any type of music genre (ballad, rock, etc.) for the composition.
14. Each group shall be given 8 hours to compose the song based on the theme and encode it using digital notation software, which shall be provided during the event orientation.
15. The printed composition with the melodic lines and lyrics shall be submitted to the event administrator prior to the performance for reproduction and judging purposes.
16. Performers shall wear plain white T-shirt and dark colored pants to avoid school identification.
17. The decision of the board of judges is final and irrevocable.

***After the Event:***

1. Coaches shall retrieve the submitted composition from the judges.
2. Any damages to equipment or property of the venue must be documented and reported to the DTWG.
3. All coaches and participants shall accomplish the post-evaluation form from the DTWG relative to the conduct of the 2026 DFOT.
4. All participants are obliged to attend the feedback-giving and cliniquing sessions with the judges and DTWG.



## SINEMUNTI

<b>COMPONENT AREA</b>	MAPEH & SPA Media Arts, Theater and Creative Writing
<b>KEY STAGE</b>	Key Stage Three (3): Grades 7 to 10 Key Stage Four (4): Grades 11 to 12
<b>NO. OF PARTICIPANT/S</b>	4 learner-participants either from Key Stage Three (3) or key stage Four (4); 1 teacher-coach
<b>TIME ALLOTMENT</b>	<p><b>Day 1 (Morning)</b> 8:00am-12:00nn (240 minutes/4 hours) <b>*Orientation &amp; Scriptwriting</b></p> <p><b>Day 1 (Afternoon)</b> 1:00-5:00pm (240 minutes/4 hours) <b>*Shooting</b></p> <p><b>Day 2 (Morning)</b> 8:00am-12:00nn (240minutes /4 hours) <b>*Editing and Rendering</b></p> <p><b>Day 2 (Afternoon)</b> 2:00pm-4:00pm (120 minutes/2 hours) <b>*Showing and Judging</b></p>
<b>PERFORMANCE STANDARD</b>	<p><b>MAPEH Grade 7</b></p> <ul style="list-style-type: none"> <li>• Produces creative works about contemporary and emerging popular music and arts of the Philippines and selected Southeast Asian countries using relevant concepts, processes, techniques, and/or practices</li> </ul> <p><b>MAPEH Grade 8</b></p> <ul style="list-style-type: none"> <li>• Integrates relevant concepts, techniques, processes, and/or practices of emerging and contemporary Asian popular music and arts in the production of one's creative work.</li> </ul> <p><b>MAPEH Grade 9</b></p> <ul style="list-style-type: none"> <li>• Produces creative works about emerging popular music and arts of the world and their cultural influences using available technology-based mediums or indigenized materials in relation to Filipino culture and identity.</li> </ul> <p><b>MAPEH Grade 10</b></p> <ul style="list-style-type: none"> <li>• Utilizes digital/available technologies in a collaborative creative work</li> </ul> <p><b>SPA Theater 7</b></p> <ul style="list-style-type: none"> <li>• Performs creative pieces using body movements and vocal improvisations in the integrated arts process that exhibit understanding of the different elements of artistic expressions and principles of organization.</li> <li>• Performs tasks and activities in the pre-production phase based on the criteria set.</li> </ul> <p><b>SPA Media Arts G10-Q4</b></p> <ul style="list-style-type: none"> <li>• Produces a short film that integrates the various techniques and principles of filmmaking</li> </ul>

	<b>SHS CREATIVE INDUSTRIES 1 &amp; 2</b> <ul style="list-style-type: none"> <li>Execute techniques and skills, as well as the proper use of materials, tools, equipment, and facilities in mounting creative works. In reference to the mapped creative industries in their specific communities as defined by relevant law as within the local and global contexts.</li> </ul>																
<b>21<sup>st</sup> CENTURY SKILL/S</b>	Critical Thinking; Creativity; Collaboration; Communication; Character Education (Discipline); Citizenship; and Cultural Literacy																
<b>CREATIVE INDUSTRIES DOMAIN</b>	Performing Arts, Creative Services and Audiovisual Media																
<b>CAREER PATHWAYS</b>	Director, Actors, Editor, Script writer, Composer, Cinematographer, etc.																
<b>DESCRIPTION</b>	The <b>SineMunti</b> is a DFOT event category of <b>Sining Tanghalan</b> relevant to acting, directing, script writing, and film making that allows learner-participants to produce and showcase a short film of any genre.																
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#### RUBRICS

( Rubrics are intended for school level assessment only.)

#### SineMunti BEST SCREENPLAY RUBRIC (1-5 Scale)

Criteria	Description	1	2	3	4	5
<b>Originality &amp; Creativity</b>	Unique concept, fresh approach, avoids clichés, innovative ideas.	Very weak originality	Limited originality	Some creativity	Strong creativity	Highly original & innovative
<b>Story Structure &amp; Plot Development</b>	Clear beginning-middle-end, logical flow, strong narrative.	Unclear story	Weak/illogical flow	Adequate structure	Well-organized story	Excellent structure & powerful plot
<b>Characterization</b>	Characters with depth, motivation;	Flat characters	Limited depth	Adequate development	Well-developed	Rich, compelling characters



	effective dialogue.					
<b>Theme &amp; Relevance</b>	Central theme with cultural or educational significance.	No clear theme	Weak theme	Acceptable theme	Strong theme	Deeply resonant & relevant theme
<b>Technical Writing Quality</b>	Grammar, formatting, clarity, screenplay conventions.	Poor writing	Many errors	Some errors	Good quality	Excellent technical writing

<b>SineMunti BEST STORY RUBRIC (1-5 Scale)</b>						
Criteria	Description	1	2	3	4	5
<b>Originality &amp; Creativity</b>	Unique, fresh storytelling; avoids clichés.	Very weak	Limited creativity	Some originality	Creative	Highly original & compelling
<b>Plot &amp; Structure</b>	Clear progression, strong narrative flow.	Confusing	Weak structure	Adequate	Well-built	Excellent & engaging
<b>Character Development</b>	Depth, motivation, realistic dialogue.	Flat	Weak	Adequate	Strong	Excellent depth
<b>Theme &amp; Relevance</b>	Cultural, social, or educational value.	None	Minimal	Moderate	Strong	Very powerful & relevant
<b>Emotional Impact / Engagement</b>	Evokes emotions, memorable storytelling.	No impact	Slight	Moderate	Strong	Very compelling

<b>SineMunti BEST ACTOR/ ACTRESS RUBRIC (1-5 Scale)</b>						
Criteria	Description	1	2	3	4	5
<b>Voice &amp; Diction</b>	Clarity, projection, expressiveness.	Poor	Weak	Adequate	Strong	Excellent
<b>Body Language &amp; Movement</b>	Natural, effective gestures and posture.	Very weak	Unnatural	Inconsistent	Good	Highly expressive
<b>Engagement &amp; Presence</b>	Stage/screen presence, focus, energy.	Distracted	Weak	Inconsistent	Strong	Commanding
<b>Teamwork &amp; Responsiveness</b>	Interaction, timing, awareness.	Misses cues	Weak	Fair	Good	Seamless & excellent

<b>SineMunti BEST FILM RUBRIC (1-5 Scale)</b>						
Criteria	Description	1	2	3	4	5
<b>Originality &amp; Creativity</b>	Fresh concept, innovative storytelling.	Very low	Limited	Moderate	Strong	Outstanding
<b>Story Structure &amp; Plot</b>	Clear, logical, engaging story.	Weak	Unclear	Adequate	Strong	Excellent
<b>Characterization</b>	Lifelike characters, believable dialogue.	Flat	Weak	Moderate	Strong	Exceptional
<b>Theme &amp; Relevance</b>	Cultural, social importance.	None	Weak	Adequate	Strong	Powerful
<b>Technical Writing Quality</b>	Screenplay format, clarity, grammar.	Poor	Weak	Adequate	Good	Excellent

<b>SineMunti CINEMATOGRAPHY RUBRIC (1-5 Scale)</b>						
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Criteria	Description	1	2	3	4	5
<b>Visual Composition</b>	Framing, balance, visual appeal.	Poor	Weak	Adequate	Strong	Excellent
<b>Lighting</b>	Mood, clarity, storytelling enhancement.	Poor	Weak	Adequate	Good	Excellent
<b>Camera Movement &amp; Angles</b>	Creative, purposeful, narrative support.	Very weak	Limited	Adequate	Strong	Highly effective
<b>Color &amp; Tone</b>	Appropriate, consistent color grading.	Poor	Weak	Acceptable	Good	Excellent
<b>Technical Quality</b>	Sharpness, clarity, polish.	Poor	Weak	Fair	Good	Excellent

### SineMunti BEST DIRECTOR SCORING RUBRIC (1-5 Scale)

Criteria	Description	1	2	3	4	5
<b>Vision &amp; Storytelling</b>	Clarity of narrative, tone, originality.	Poor	Weak	Adequate	Strong	Exceptional
<b>Performance Direction</b>	Actor guidance; believability.	Poor	Weak	Adequate	Strong	Excellent
<b>Visual Composition</b>	Framing, lighting, aesthetic quality.	Poor	Weak	Adequate	Good	Excellent
<b>Pacing &amp; Rhythm</b>	Flow, timing, engagement.	Very slow/fast	Uneven	Acceptable	Strong	Masterful
<b>Integration of Elements</b>	Cohesion of sound, design, effects.	Poor	Weak	Fair	Good	Excellent
<b>Emotional Impact</b>	Evokes strong audience response.	None	Weak	Moderate	Strong	Powerful

#### MECHANICS

##### Pre-Event:

- Coaches must submit the complete official entry through the provided link, on or before the given deadline, and must be with the School Heads' consent.
- SineMunti is an on-the-spot short film making competition.
- Each school shall be represented by four (4) learner-participants and one (1) teacher-coach provided that they should not assist the participants in the development, conceptualization, production, and/or editing of the film.
- Actors (learners) must present a written release and consent form (permission for image/voice/likeness to be used in the film in relation to Child Protection Policy) from the parents to be submitted to the DTWG.
- DTWG shall prepare a theme for the draw lots to be used in the actual competition during the orientation.
- The official showcase time shall begin and end at a time allotted by the DTWG. All participants shall start from a location designated by the DTWG. Films must be submitted to the MARSHALS at the assigned date and time.
- Participants must NOT be previously declared winners in any international competition.
- Participants must NOT have prior professional acting experiences with established theater companies or talent agencies such as, but not limited to, Philippine Educational Theater Association (PETA), Repertory Philippines, Tanghalang Pilipino, ABS-CBN Talent Center, etc.

##### During the Event:

- Participants are required to bring their own flash drive, laptop/s or computers with video editing software, digital cameras or video cameras with computer cable for uploading, tripod, extension cords and other paraphernalia related to video shooting and editing. USE OF DRONES IS NOT ALLOWED.
- Films must:
  - be cut and edited according to the creative direction of the team;

- use music, live sound, and/or narration; music must be original or royalty-free; and
  - only use primary footage taken/captured during the actual conduct of DFOT and music used must be acknowledged accordingly in the end credits.
3. Films may:
    - incorporate color correction and visual effects; and
    - use b-roll or establish footage taken outside the competition period but these must be taken/produced during the DFOT days and from the designated location/s (e.g. traffic shots, time lapses, sunrise/sunset scenes.)
  4. The finished output must be:
    - 4-5 minutes in duration not including opening/closing credits
    - a maximum of 30 seconds (0.5 minutes) for opening credits
    - a maximum of 60 seconds (1 minute) for closing credits
    - total output duration must not exceed 6 minutes and 30 seconds (390 seconds)
  5. Submitted entries must NOT include any indication such as name of the school, division, region, or other identifying marks. Only the film's title may be used to identify the project. Teams are allowed to produce a version with complete titles and credits for their personal consumption, but this copy should not be submitted to the showcase.
  6. Entries should be saved in a flash drive encoded in MP4, M4A, WMV, AVI or MOV format submitted on the event date before the specified deadline.
  7. Medium of communication should be in Filipino and/or English. However, subtitles may be used ONLY for films in local languages. Videos should be an original work of the learner-participants and shall NOT infringe any copyrights or any rights of any third party.
  8. Images shown and presented in the film must be taken during the 2026 DFOT. If the output requires pre-existing stock or old footage, these may be used to a maximum of 20% of the film and must:
    - be royalty-free, in the public domain, or under a Creative Commons license for attribution (BY) and non-commercial use (NC);
    - be obtained from a recognized news or information agency (e.g. CNN, GMA, News, etc.); and
    - properly cite artists and works in the closing credits (Artist Title, website/ source).
  9. Films are encouraged to use music or sound elements taken or produced during the 2026 DFOT. Films are also allowed to use non-original music and sounds provided that:
    - The works are available for use royalty-free, in the public domain, or under a Creative Commons license for attribution (BY) and non-commercial use (NC) and these are obtained from recognized royalty-free or Creative Commons sources (e.g. SoundCloud, Jamendo, WikiMedia); and
    - The artists and works are properly cited in the closing credits (Artist, Title, website/ source).
  10. Participants MAY use to choose any genre but it must be noted that the emphasis of the showcase is on VISUAL STORYTELLING.
  11. The use of AI for video editing and musical scoring MAYBE considered.
  12. Participants shall be briefed on the rules and parameters of the showcase. They shall be given access to the same general film location and a space for post-production.



**After the Event:**

1. After shooting on day 1, participants must surrender their cameras used for shooting to the DTWG and will be retrieved during day 2 for editing.
2. Special awards/citations shall be given such as:
  - ✓ **Best Script**
  - ✓ **Best Screenplay**
  - ✓ **Best Cinematography**
  - ✓ **Best Actor/ Actress**
  - ✓ **Best Director**
3. The decision of the judges are final and irrevocable.
4. Extension time on Rendering will be given consideration if technical problem arises

**Roles of Teacher-Coaches:**

- They are responsible for managing the participants, keeping them focused and on-track, maintaining team dynamics, and ensuring completion and adherence to the rules;
- They may secure and manage production equipment but are not allowed to set up or configure equipment such as cameras, tripods, or editing systems; and
- They should NOT interfere, influence, or be involved in the creative and technical development of the film during the shooting and editing.
- Teacher-coaches are not allowed to edit, do camera or sound work, or similar involvement in the production process.