



ADRIAN EMPIRE
IMPERIAL ESTATES WRIT #1
AND #37
MANUAL OF ARTS AND SCIENCES

AS ADOPTED JULY 2002
LAST UPDATED DECEMBER 2016, EFFECTIVE 1 JANUARY, 2016

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TABLE OF CONTENTS

PREFACE	5
I. MINISTERS OF ARTS AND SCIENCES	5
A. IMPERIAL MINISTER OF ARTS AND SCIENCES	5
1. Function:	5
2. Requirements:	5
3. Responsibilities:	5
B. IMPERIAL DEPUTY MINISTER OF ARTS AND SCIENCES	6
1. Function:	6
2. Requirements:	6
3. Responsibilities:	6
C. ROYAL MINISTER OF ARTS AND SCIENCES	6
1. Function:	6
2. Requirements:	6
3. Responsibilities:	6
D. ROYAL DEPUTY MINISTER OF ARTS AND SCIENCES	7
1. Function:	7
2. Requirements:	7
3. Responsibilities:	7
E. TOURNAMENT JUDGES	7
1. Function:	7
2. Requirements:	7
3. Responsibilities:	7
F. SCRIBES	8
1. Function:	8
2. Requirements:	8
3. Responsibilities:	8
G. LIST MISTRESS/MASTER	8
1. Function:	8
2. Requirements:	8
3. Responsibilities:	8
II. SCORING	9
A. DOCUMENTATION AND AUTHENTICITY (12 POINTS TOTAL)	9
1. Documentation (6 Points)	9
2. Authenticity (6 Points)	9
A. CRAFTSMANSHIP (10 POINTS)	10
B. FUNCTIONALITY (2 POINTS TOTAL)	10
C. DIFFICULTY/COMPLEXITY (6 POINTS)	10
D. BONUS POINTS	10
III. THE MASTERWORK	11
A. DEFINITION	11
B. MASTERWORK REQUIREMENTS	11
C. AWARDING THE TITLE OF MASTERWORK	11
D. MASTERWORK PROJECT	12
1) Function	12

2.	Project Request Form.....	12
3.	Project Judges	12
4.	Project Review.....	13
5.	Project Judging.....	13
6.	Judging Guidelines	13
7.	Entering Masterwork Components.....	14
IV. TOURNAMENTS		15
A.	THE TOURNAMENT LISTS	15
1.	Journeyman's List.....	15
2.	Knight's List	15
B.	TOURNAMENT ENTRIES.....	15
C.	JUDGING	16
D.	TOURNAMENT RULES.....	17
E.	TOURNAMENT AWARDS	17
1.	Tournament Wins	17
2.	Participation Points	17
3.	Masterwork.....	17
F.	CHILDREN'S TOURNAMENTS.....	17
V. CONTESTED WARS		19
A.	WAR POINTS.....	19
B.	WAR LISTS	19
C.	WAR ENTRIES	19
D.	WAR JUDGING	19
E.	AWARDING WAR POINTS.....	20
F.	WAR SCENARIOS	20
G.	ARTISAN AWARDS AT WARS	20
H.	WAR ADMINISTRATION	20
VI. COMPLAINTS, APPEALS.....		21
A.	COMPLAINTS	21
B.	APPEALS	21
VII. THE COLLEGIUM		22
A.	DEFINITION AND FUNCTION	22
B.	THE COLLEGIUM.....	22
APPENDIX A: TOURNAMENT PROCEDURES.....		23
1.	MINISTER'S RESPONSIBILITY CHECKLIST.....	23
2.	JUDGE'S RESPONSIBILITY CHECKLIST.....	24
3.	SCRIBES RESPONSIBILITY CHECKLIST.....	24
4.	ARTISAN RESPONSIBILITY CHECKLIST.....	24
APPENDIX B: FREQUENTLY ASKED QUESTIONS.....		25

APPENDIX C: OATHS	26
1. JUDGE'S OATH.....	26
2. ARTISAN'S OATH	26
APPENDIX D: FORMS	26
1. DOCUMENTATION WORKSHEET	26
2. ENTRY LIST	26
3. JUDGING FORMS (COMMENT CARDS)	26
4. MASTERWORK PROJECT.....	26
5. JUDGES SUMMARY SHEET	26
6. THANK YOU FOR PARTICIPATING	26
7. ARTS AND SCIENCE JUDGING FORM AND GUIDE VERION 9	26
8. ARTS AND SCIENCE JUDGING FORM AND GUIDE - RESEARCH PAPERS VERSION 9	32

PREFACE

The Arts and Sciences Manual of the Adrian Empire, Inc., July 2006, shall supersede all previous and contingent Arts and Sciences manuals.

I. MINISTERS OF ARTS AND SCIENCES

The responsibilities of the Imperial and Crown Ministers of Arts and Sciences (MA&S) are as follows:

A. IMPERIAL MINISTER OF ARTS AND SCIENCES

1. Function:
Further the recreation and research of the historical arts, during the time period specified in the Lex Adria, by facilitating a positive and interactive forum in which to learn and create.
2. Requirements:
 - a. Knight Robe or higher and
 - b. Rector (Ministry) or higher

(Chancery Note: Rank and experience requirements may be waived only if there is no member of suitable qualifications then interested in holding the position per Lex Adria. The next most qualified person willing to do the job must be selected.)
3. Responsibilities:
 - a. Update and interpret the Arts and Sciences Manual to reflect the needs and desires of the artisans toward equality, excellence and expediency in the arts and sciences.
 - b. Oversee the re-judging of items brought to the Imperium for review, based on perceived problems with the original judging. (No items with oral documentation will be accepted.)
 - c. Evaluate the scoring system and how it works, and adjust the Arts and Sciences Manual and appendices based on feedback from regional arts contests.
 - d. Report to the Imperium on all matters regarding the arts and sciences.
 - e. Assist in the direction, instruction, and training of all artisans, scribes, judges, deputies and arts and sciences ministers.
 - f. Oversee arts tournaments at Imperial events and wars, especially the Knights' List. (The Imperial Crown shall appoint a Royal MA&S or equivalent, in the absence of the Imperial MA&S.)
 - g. Prepare and maintain regional lists of qualified judges on the Knights' and Journeyman's Lists based on collegium information from the local regions.
 - h. Serve as the MA&S for an artisan's Masterwork project in the absence of a Royal MA&S. Oversee the re-judging of Masterwork projects as required.
 - i. Hold at least one Imperial collegium during the reign of the Imperial Throne.
 - j. Educate artisans on the requirements for Knighthood in the arts.
 - k. Develop and continue programs, which honor excellence and promote education, in the arts and sciences.

B. IMPERIAL DEPUTY MINISTER OF ARTS AND SCIENCES

1. Function:
Assisting the Imperial MA&S and the Imperium in the facilitation of a positive and interactive learning environment.
2. Requirements:
Master or higher
3. Responsibilities:
 - a. Assist in developing and enacting programs, which honor excellence and promote education in the arts.
 - b. Assist in the direction, instruction, and training of artisans, scribes, and judges.
 - c. Assist in organizing and running arts tournaments at Imperially-sponsored events and wars.
 - d. Assist in the education of artisans on the requirements for Knighthood in the arts.
 - e. Report to the Imperial MA&S on all regional matters regarding the arts.

C. ROYAL MINISTER OF ARTS AND SCIENCES

1. Function:
Further the recreation and research of the historical arts, during the period specified in the Lex Adria, by facilitating a positive and interactive forum in which to learn and create.
2. Requirements:
 - a. Knight Robe or higher and
 - b. Rector or higher

(Chancery Note: Rank and Experience requirements may be waived only if there is no member of suitable qualifications then interested in holding the position per Lex Adria. The next most qualified person willing to do the job must be selected.)
3. Responsibilities:
 - a. Direct, instruct, train and inform artisans, scribes, judges, and Royal deputies to guarantee that all ministers meet the minimum requirements to hold their position.
 - b. Develop and continue programs, which honor excellence and promote education in the arts and sciences.
 - c. Report to the Ruling Crown, Royal Estates, and the Imperial MA&S on all regional matters regarding the arts and sciences, including suggested updates to this manual, so that it will reflect the needs and desires of the artisans toward equality, excellence and expediency in the arts and sciences.
 - d. Oversee arts tournaments at Royal events and wars, especially the Knights' List. (In the absence of the MA&S at a war, a tournament facilitator shall be appointed, who shall meet the same minimum requirements.)
 - e. Finalize the tournament lists of participation, judges scores, and wins for all tournaments held and forward monthly to the Royal Minister of Rolls and Imperial MA&S.
 - f. Hold a minimum of two judging collegia each year, to qualify all who wish to judge. Maintain an updated list of qualified judges, and forward a copy to the Imperium.
 - g. Approve/resolve the scope of research of an artisan's Masterwork project.
 - h. Organize advanced judging for research papers or evaluate and organize off-site judging for approved entries.
 - i. Approve all and select one judge to oversee the Masterwork process.
 - j. Review Masterwork project entries that are not awarded the title of Masterwork after three submissions.
 - k. Educate artisans on the requirements for Knighthood in the arts.

- l. Select judges based on subject knowledge and their ability to follow the judging process laid out in the Imperial Judges Handbook.
- m. Ensure each judge swears the judge's oath prior to judging.
- n. Assist the crown in determining the authenticity and activity level for a non-judged participation

D. ROYAL DEPUTY MINISTER OF ARTS AND SCIENCES

1. Function:
Assist the Royal MA&S in creating a positive, interactive learning environment.
2. Requirements:
Master or higher
3. Responsibilities:
 - a. Assist the Royal MA&S in developing and enacting programs, which honor excellence and promote education in the arts.
 - b. Report to the Royal MA&S on all matters regarding the arts.
 - c. Assist in the direction and training of artisans, scribes and tournament judges.
 - d. Assist in organizing and running arts tournaments at Royal-sponsored events and wars.
 - e. Assist in the Royal judging collegium.
 - f. Educate artisans on the requirements for Knighthood in the arts.

E. TOURNAMENT JUDGES

1. Function:
Encourage and assist artisans toward a closer recreation and understanding of arts and sciences in history through the adjudication of entries at tournaments and wars.
2. Requirements:
All shall participate and be qualified at a judging collegium for the current version of the Arts and Sciences Manual. When a member has not entered an art or judged an art for one full year, the member will re-qualify themselves with the Minister or Deputy of Arts and Sciences before judging at tourney or war. A judge may be authorized to judge by the MA&S based on experience outside the Adrian Empire. The MA&S must inform them of the basic rules and procedures described herein prior to judging.
 - a. Knights' List:
 - i. Knight Robe or higher or
 - ii. Experience judging at least three Journeymans' List tournaments
 - b. Journeymans' List:
 - i. • Expert (who has a masterwork or makes a living or as a degree with an art) or higher, or
 - ii. • Master with experience scribing at least three tournaments, or
 - iii. • Member of the chivalry/Royal Crown who has been qualified by the MA&S to judge
3. Responsibilities:
 - a. All Judges shall swear and uphold the judge's oath (Appendix C).
 - b. Fairly and impartially judge all art entries.
 - c. Justify all scores that are not perfect with constructive criticism and advice.
 - d. Encourage all artisans through positive feedback on areas of excellence.
 - e. Remove themselves from judging any arts entry if they cannot be unbiased or positive.

- f. Verify scribes' notes and scores on all judging sheets prior to signing them and giving them to the List Mistress/Master.
- g. Teach scribes the finer points of judging.

F. SCRIBES

1. Function:
 - a. Assistant to the judges in the recording of information during the judging process.
 - b. Position in which to learn the finer points of judging through interaction with judges during the judging process.
2. Requirements:

Desire to learn about the arts.
3. Responsibilities:
 - a. Assist the judges in the recording of comments and rating scores on the judging sheets.
 - b. Assist the List Mistress/Master in notifying artisans as necessary.
 - c. Assist the List Mistress/Master in determining the entry scores as necessary.
 - d. Learn as much as possible from the judges about the judging process through listening and asking questions.

G. LIST MISTRESS/MASTER

1. Function:

Facilitate the accurate recording of artisan participation at tournaments and wars.
2. Requirements:
 - a. Appointment by the MA&S or Deputy MA&S, if necessary. b. Must read and understand all responsibilities.
3. Responsibilities:
 - a. Correctly record each artisan's participation by gathering at least the following information:
 - i. Mundane name
 - ii. Persona name
 - iii. Region
 - iv. Entry list
 - v. Entry description
 - vi. Documentation
 - b. Transfer entry description, list, and artisan's name onto the correct judging sheets and any special instructions or information for the tournament judges, and place these judging sheets and the documentation with the correct entry.
 - c. Inform the herald when the lists are opening and closing, and when there are performing arts entries that need to be performed before court (as requested).
 - d. Facilitate contacting any artisan as necessary.
 - e. Collect all records and judging sheets and hand them over to the person overseeing the tournament. Judging sheets shall be available from the person overseeing the tournament at the end of the event.
 - f. Assist, in the computation of the final scores and the recording of results.

II. SCORING

All arts entries shall be judged using the same scoring system in accordance with Appendix D.7 and 8. Entries include tournament entries, war entries, or masterwork projects. The scoring goal is a 30-point baseline, with bonus points allowed to account for work above and beyond the normal scope of the criteria. Judges may use score values in less than one-point increments.

A. DOCUMENTATION AND AUTHENTICITY (12 POINTS TOTAL)

One supports the other; they are inextricably linked in concept and reality. Good documentation establishes authenticity, and documentation is only valid if the project is authentic. Additionally, it establishes the basis of judging, based on its statement of intent and identification and validation of substitutions made.

1. Documentation (6 Points)

Minimum documentation must be provided in written form. The minimum information suggested is described on the documentation worksheet (Appendix D). Additional oral documentation may also be provided. Documentation scoring will include evaluation of the following aspects:

- a. Whether the documentation provides enough information to establish the intended period of the piece within Adria's stated timeline;
- b. Whether it describes and validates the processes, techniques, and materials used to make the item
- c. Whether it explains and justifies the tradeoffs or substitutions made in the manufacturing or performance of the piece.

(Chancery Note: This is especially important, as we often must make these alterations for unavailable or hazardous materials or impractical methods... does the artist know the difference between what they've done and the original, and is their choice of substitution an appropriate one?)

- d. • Whether it describes if the piece corresponds to a period aesthetic;
- e. • If it is a research paper, does it establish its premise as authentic, describing and documenting period methodologies, materials, technology, practice and culture? Does it describe how to achieve the subject in period manner, and how it responds to period style, proportion, look and feel?
- f. • Does it describe the performance style and technique used in comparison to the period performance style and techniques?

2. Authenticity (6 Points)

An item determined not to be authentic (achieving a score of zero) or within the scope of Lex Adria will be removed from the lists, and not scored for any additional criteria. The judges must note the justification for removal. The primary aspects of the item or piece be representative of the period and scope defined by Lex Adria. Decoration of an item solely of mundane or Adrian context or origin is not determined to be authentic.

Some examples of items that are not authentic (and not acceptable) are:

- a. Filk songs using modern popular tunes about Adrian subjects
- b. Plastic ice chests decorated with heraldic painting
- c. Belt favors with embroidered designs
- d. Chocolate brownies with heraldic icing
- i. Authenticity scoring will include evaluation of the following aspects:
- e. How well does this piece represent a period item?
- f. Is it made from period materials? If there are substitutions, are the substitutions reasonable?

- g. Does this piece correspond to a period style, proportion, look or feel?
- h. Was it made using period processes or techniques?
- i. If it is a how-to paper, does it describe how to do a period piece? Does it describe how to do it in a period manner?
- j. If it is a research paper, does it establish its premise as authentic, describing and documenting period methodologies, materials, technology, practice and culture? Does it describe how to achieve the subject in period manner, and how it responds to period style, proportion, look and feel?

A. CRAFTSMANSHIP (10 POINTS)

Craftsmanship scoring will include evaluation of the following aspects:

1. How well is the piece made (or performed)?
2. Does the piece demonstrate the level of skills or training appropriate to the item?
3. How well are period craftsmanship and skills presented in the item, and are they consistent to the stated requirements identified in the documentation?
4. If substitutions were made were they well chosen and contribute to, or detract from the piece?
5. Did the craftsman successfully implement an unusual or difficult technique?

B. FUNCTIONALITY (2 POINTS TOTAL)

Functionality scoring will include the following criteria:

1. How well does it function with respect to its historical purpose (and are the materials and choices appropriate to said function)?

C. DIFFICULTY/COMPLEXITY (6 POINTS)

Documentation should express the difficulty of process, practice, and learning to create the entry. Difficulty and complexity scoring will include evaluation of the following aspects:

1. Is the piece complex for its type, demonstrate a variety of skills?
2. Did the craftsman attempt an unusual or difficult technique?
3. Does it demonstrate complex technique as a process?
4. Was the scope of work something that an apprentice, journeyman, or master be expected to undertake?
5. Did it take a lot of practice and learning to perfect the skills needed to accomplish the piece?
6. Does it require or combine multiple or composite elements to achieve a cohesive piece?
7. In a group entry, was coordination/direction of multiple individuals required and achieved?

D. BONUS POINTS

Bonus points can be allocated to an area based on authenticity, documentation, craftsmanship and difficulty above and beyond the normal scope of work required for full points for those criteria. Each point awarded as a bonus point must be described and justified.

III. THE MASTERWORK

A. DEFINITION

A Masterwork (MW) is an entry, which proves that the artisan has "mastered" its creation and history. This entry should prove a greater understanding of the art form, during the period specified in Lex Adria. The Masterwork entry shall prove a successful quest for knowledge and skill in the arts. A Masterwork is a title awarded to all entries and projects which meet or exceed the Masterwork requirements set forth below.

B. MASTERWORK REQUIREMENTS

1. A masterfully recreated example of an art form which represents the best that could have been achieved by an artisan of equal capabilities in the time period being represented. The project itself, or the process used to create the project, should be of high complexity and difficulty. The artisan shall use as many period methodologies and materials as possible to more fully recreate a period masterwork. (Substitutions shall be allowable. The use of substitutions must be done with the understanding of the original techniques and materials.)
2. A written explanation of the methods and materials applied in the creation of the entry by the original artists. Details explaining every aspect of the art, from the obtaining of materials and information to craft the art, to the reason it was crafted and why it is appreciated, shall be included. The written paper shall reference at least one primary source and two secondary sources.
 - a. A primary source is:
 - i. The artifact itself, existing in our time period
 - ii. An exact and reputable or credible source or reproduction of the artifact itself, e.g. an unaltered photograph or scan
 - iii. An exact and faithful transliteration, transcription, or translation of a primary source, depending on intent of documentation
 - iv. Transcriptions or translations of a primary source from a published authoritative source
 - b. A secondary source is:
 - i. A description, explanation or discussion based on interaction with the primary source
 - c. A tertiary source is:
 - i. A compilation, description or discussion based on secondary sources. Dictionary and Encyclopedia articles (including Wikipedia) are nearly always considered tertiary sources unless they include a picture or exact period translation of the surviving period artifact itself.
3. The artisan must be able to answer questions about their entry asked by the judges.

(Chancery Note: Depending on the purpose, even a photograph could be secondary or of no use at all; e.g. a photograph of a painting is primary for content, possibly secondary for technique and color, and of no value for equipment and materials used to paint. Transcriptions and translations have similar limitations. A redaction can be a secondary source, at best.)

C. AWARDING THE TITLE OF MASTERWORK

1. A Masterwork is awarded under two conditions:
 - a. In tournament an artisan's entry may be awarded a masterwork if:
 - i. The entry fulfills all of the requirements.

- ii. The entry receives a 30 or higher by three or more judges.
- b. An artisan successfully completes a Masterwork project.
- 2. The goal is not perfection, but learning and understanding. The artisan should be able to teach others the art and history upon obtaining the Masterwork.
- 3. The Masterwork allows the artisan to be considered an expert, if not yet a Knight Robe, until Knighted, granting the right to sit as a judge.
- 4. Copies of the Masterwork documentation shall be submitted to the Imperial MA&S to be kept on file, for the purpose of educational reference. Photographs of the Masterwork project may be attached (optional). The copy of the artisan's original Masterwork project request form (Appendix D) should be attached to the documentation. The artisan shall retain all rights regarding the written work and shall have the right to refuse to submit it or allow it to be used for educational purposes.

D. MASTERWORK PROJECT

- 1) Function
 - a. Teach artisans what is required to earn a Masterwork.
 - b. Assist artisans to master a new field in the arts for a Masterwork.
 - c. Ensure artisans know how to teach their craft before becoming an arts Knight for Masterwork.
 - d. Encourage excellence in the arts, by working with the artisan to achieve a Masterwork entry.
- 2. Project Request Form
 - a. The artisan must fill out a Masterwork project request form (Appendix D), and turn it in to the local MA&S. The judges must be selected and approved within two weeks of receipt of the form. The MA&S must keep a copy of the completed form, and return a copy to the artisan. If any major changes occur in the description of the proposed project, a new description must be filled with the MA&S prior to submission.
 - b. The judges and artisan can discuss the project, prior to any submissions by the artisan.
 - c. The project must be approved, by the three judges, as meeting the Masterwork requirements in difficulty and complexity prior to actual entry submission.
 - d. The MA&S can with two Knight Robes or higher, overrule any submission approval based on degree of difficulty, complexity, or content. They must give explanations as to exactly what was objectionable and suggestions for acceptable projects. The Minister must do this before the panel has completed its judging of the project.
- 3. Project Judges
 - a. There shall be three judges selected:
 - i. One chosen by the artisan
 - ii. Second chosen by the Royal MA&S
 - iii. Third agreed upon by both artisan and MA&S

(Chancery Note: If there is no MA&S, the seated Crown in the Chapter can select the judges with the artisan, or the Crown can request the Imperial MA&S to select judges within the Empire to judge.)

- b. The judge selected by the Minister should have expertise in the art form being judged. They shall be Knights or experts, if available.
- c. They will be qualified to judge the tournament Knights' List prior to judging a Masterwork.

- d. The project shall be reviewed and judged, by the same selected judging panel three times or until the project is awarded the title Masterwork. Judges may be asked for input prior to an official judging by the panel. The judges for the MW project do not have to be the same judges that originally judged the piece or parts of the piece at a tournament or war.
- e. Judges can request to be removed from judging a project. They must work with the persons who selected them to find a replacement.
- f. A judge should not be a family member or close affiliate if possible.

(Chancery Note: It is the responsibility of the Royal MA&S to oversee the judging process and to assist the artisan in any way possible. The Royal MA&S will review MW project entries that are not awarded the title Masterwork after three submissions. If the Royal MA&S feels the item is deserving, they can have the item judged one additional time, by three new judges as a Masterwork. The item can only be re-judged once.)

- g. The artisan may "turn down" only one judge.

4. Project Review

The artisan can submit his/her entry for review a maximum of once per month. The judges should assist the artisan in obtaining information sources and techniques. The artisan is encouraged to see information from sources other than the judges between reviews to gain a broader understanding of the Arts. The artisan shall be allowed, and encouraged, to submit his/her entry for review prior to completion in order to obtain direction, guidance, and assistance from the judges. Artisans are encouraged to seek the judges' guidance and input through all stages of the documentation and the project itself. That way, if the judges see a problem area, they can help the artisan to correct it before the final submission. All questions on the documentation and the project should be in writing so the artisan can have hard copy of needs to be included, corrected or improved.

5. Project Judging

Once the project is complete, it may be submitted for judging.

- a. The Masterwork project shall be judged independently from the tournament, they do not receive a participation point. Projects may be submitted first in tournament (for a participation point) before their first presentation to the judging panel. Once a project has gone through the judging process for a Masterwork project, it cannot be entered in tournament.
- b. The project may be judged initially at a tournament or war prior to Masterwork project submission.
- c. Individual components of a project may be judged independently at tournaments or wars and combined to be judged as a Masterwork project.
- d. The artisan can submit their entry for review a maximum of three times.
- e. An oral or written presentation shall be made to the judges upon each judging explaining any improvements or modifications made to the previous entry.
- f. All questions put to the artisan must also be written so that they may be answered in the next submission. The main goal of the judge should be to help make an expert.
- g. If an entry is not awarded the title of Masterwork after three submissions, the artisan and judging panel must take the entry before the Royal MA&S for review. The Minister of Arts and Sciences will make the final decision on whether this project meets all the requirements set forth in the Masterwork Project outline.

6. Judging Guidelines

- a. The judges shall determine a Masterwork by:
 - i. Reading the paper submitted by the artisan

- ii. Comparing the entry to the information provided
 - iii. Asking questions of the artisan
 - b. Some questions the judges should ask themselves:
 - i. Is the project's quality of work good, and shows the artisan makes an all-out effort on their Masterwork Project?
 - ii. Did this project follow the description provided in the project request?
 - iii. Did the artisan answer all the questions the judges put forth?
 - iv. Is the project of sufficient complexity?
 - v. Was it a challenge?
 - c. Examples of what judges should expect:
 - i. Understanding of the techniques, materials used to create the art in the time period selected.
 - ii. Understanding of the historical political, social and economical influences upon the art in the time period selected.
 - iii. Understanding of the development of the art from previous time periods and how the artisan's entry was representative of the time period selected.
 - iv. Understanding of the teaching and learning of the art, and who was considered to be masters at the time.
 - v. Understanding of the regional differences upon the art.
 - vi. Implementation of the historical art in a modern example created by the artisan reflecting the complexity required for a Masterwork.
- 7. Entering Masterwork Components

If component pieces of a Masterwork Project can be identified as separate items, they can be submitted for judging in regular tournaments such that the combined total is then submitted as a Masterwork project when all is completed. An artisan may submit the entry in Tournament first (for a participation point) and then again before the Masterwork Project judging panel if the Tournament win for the entire project does not receive a Masterwork at that time. For example, if the artist chose to put together a 15th century archer's costume, the artist could enter the chausses, drawers, undershirt, cap, hat, doublet, shoes, and hood all as separate entries. Using the results of the judging, the artist can improve these items and then resubmit the total as a final "archer's costume". If additional improvements need to be made to receive a Masterwork for the costume, the artist can use the Masterwork Project to resubmit the entry.

The artist is not to enter the hose and doublet separately, then the same hose and doublet together and then later as the hose and doublet as a part of the archer's costume entry. Each individual item can only be re-entered in a list one additional time with the goal of achieving a tournament win or Masterwork. A single time may be re-entered twice if there has been a significant modification to the project such that it should be able to gain a TW.

IV. TOURNAMENTS

A. THE TOURNAMENT LISTS

There shall be two tournament lists which shall count toward Knighthood:

1. Journeyman's List

Once an artisan has achieved a Tournament Win on the Journeyman's list they have the option of either remaining on the Journeyman's List or elevating to the Knight's list. They may only move to the Knight's List with Crown approval. If an Artisan chooses to remain on the Journeyman's list, they can take no further Tournament Wins on that list toward advancement to Knighthood. Once an Artisan has 8 participations, 1 Journeyman's Win, and 2 DP's in Arts, they must move up to the Knight's List.

2. Knight's List

For artisans of any rank. Experts (one who has a Masterwork in the art, or who earn their living or who have earned degrees in an art), masters and higher must compete on this list. Participations and tournament wins on the Knights' List can be applied toward Knightly rank in lieu of Journeyman's Lists participations and tournament wins.

B. TOURNAMENT ENTRIES

1. Participants of any age are allowed to enter a Journeyman's List or Knight's List.
2. An artisan can submit one item per Crown event or participate in one non-judged art activity with crown approval per Crown tourney, or up to two items per war. Tournament wins will be awarded in accordance with the Lex Adria and tournament participation points will be awarded in accordance with the Lex Adria for non-judged activity.
3. The entry shall consist of work of which 90% shall be by the artisan who is submitting it.
4. The entry shall not ever have been judged at any event where an Adrian war or event participation point was earned.
5. The entry shall be at least one major point of difference from any other item entered by the artisan.

(Chancery Note: This means that an artisan cannot remake the same dress, perform the same song, story or poem, make an identical box, etc.)

6. Remakes (to significantly improve quality) will be considered a major point of difference if the entry did not previously score a tournament win. Entries that have achieved wins can only be entered as Masterwork projects.
7. The artisan shall be present when the item is judged. If an item is judged outside a tournament or war, the artisan will gain the win, Masterwork, or participation point at the next event attended by the artisan after that entry. The hardcopy documentation for the entry will be available for display.
8. The entry shall be in accordance with Lex Adria. Items scoring a zero in authenticity will be pulled from the judging and will not be eligible for a win or an arts participation point.
9. Human beings are not allowed as arts projects; no children, squires, sibling, etc.
10. Animal husbandry projects are allowed, but must fall within the local mundane statutes and laws governing that activity, for example: falconry, equestrian training, breeding projects, and sheep to cote projects.

11. Research papers are allowed, but must be turned in for judging thirty (30) days in advance of the event for which the participation point will be earned. The judges must have two weeks to be able to evaluate the sources.
12. Group entries:
 - a. Bardic group entries (i.e. plays, songs, dance, etc.) with two or more primary participants must notify the Royal MA&S of the entry at least thirty (30) days in advance to allow the minister to coordinate having at least one judge per primary participant. Each person in a group entry must provide their own hardcopy documentation. Persons with a secondary role, such as walk on part in a play may be eligible for an arts participation point, but should not require a separate judge.
 - b. Crafted group entries (i.e. armor, sewing, cooking, etc.), each contributing participant must document their individual portion of the project. Each individual portion will be judged separately from the rest by three judges and an alternate (if necessary) with the resulting score being attributed to the artisan that completed that portion.
13. Non-judged art activities
 - a. The activity must be performed in a visible area by actively participating in a non-judged activity at a Crown tourney and approved by the Crown.
 - b. The activity must be an activity which was performed in Europe during the period covered in Lex Adria.
 - c. Minimum written documentation from the artisan is required to authenticate said activity,
 - d. The activity must be performed with period tools and equipment, using period techniques,
 - e. The non-judged activity must be signed up on the Arts Sign-in sheet in the appropriate List area designated for same,
 - f. The activity must meet a minimum time of activity of thirty (30) minutes and verified by the Crown or Arts and Science Minister,
 - g. The complexity of the art activity will determine the number of times the artisan may perform a non-judged art activity at a Crown Tourney. The number of participation points to be determined by the Crown and Arts and Science Minister and Artisan before the activity is put on the List.
 - h. superseded,
 - i. The Imperial Crowns may set additional restrictions for Imperial Events

C. JUDGING

1. Each tournament entry shall be judged by a minimum of three qualified judges.
2. If the group entry is very large, the entry can be delayed to be judged at the next Imperial or Crown War. The Royal MA&S must have the Crown's approval for a delay over sixty (60) days.
3. A group entry with greater than three primary participants must have at least one judge per primary participant or role. Secondary participants (for example, a walk on part in a play) may be eligible for participation points based on documentation and performance.
4. An artisan may not judge their own entry. A judge should not be a family member or close affiliate if possible.
5. The judges shall be selected based on their subject knowledge and expertise related to the type of entry.

6. The herald should announce the judges, before the tournament begins. A list of qualified judges, including alternates, shall be available to the artisan to read.
7. The judges shall each adjudicate and score all entries in accordance with Appendix D.7 and 8 Judging Guidelines. Each point which affects the artisan's score should be explained in writing on the comment cards.
8. The judge's scores shall be averaged for a final entry score.
9. Awards will be determined based on the averaged final entry score.

D. TOURNAMENT RULES

Each tournament shall be run in accordance with Tournament Procedures (Appendix A).

E. TOURNAMENT AWARDS

1. Tournament Wins
 - a. A Knight's List win will be awarded for each entry scoring 28 points and higher.
 - b. A Journeyman's List win will be awarded for each entry scoring 25 points and higher.
 - c. Multiple wins may be awarded each tournament or war, or no wins may be awarded.
 - d. The number of wins recorded per month for each individual artisan will be in accordance with Lex Adria.
2. Participation Points
 - a. Every apprentice and journeyman that submits an entry to be judged shall receive an arts participation point.
 - b. Every master, Knight, etc. that submits an entry to be judged shall receive an arts participation point.
 - c. Every minister (tournament facilitator, list mistress, judge, scribe, etc.) who assists in the tournament shall receive a ministry participation point.
3. Masterwork

A Masterwork is awarded for those pieces that score 30 or higher by three or more judges.

F. CHILDREN'S TOURNAMENTS

Children's tournaments shall be optional, but are highly recommended, especially at wars. The following are basic guidelines for the running of children's tournaments.

1. Levels of participation shall be determined by the age of the child. Any child who wishes to participate on the journeyman's or Knight's list may do so, even if there is a children's list available.
 - a. Ages 4 - 6 years - Apprentices' list
 - b. Ages 7 - 9 years - Craftsmen's list
 - c. Ages 10 - 12 years - Artisans' list
2. Each child who places an entry upon the list shall receive favor consisting of a nine (9) inch black cord or leather thong and a wooden bead.
3. Awards shall be given to the best three entries on each list.
 - a. First Place - one gold bead or gold equivalent.
 - b. Second Place - one silver bead or silver equivalent.
 - c. Third Place - one copper bead or copper equivalent.

(Chancery Note: Prizes may be awarded in addition to the favors at the autocrat's option.)

4. There shall be no arts participation points or war points earned toward achieving Knightly rank by participating in a children's tournament. No war points shall be determined by the children's tournament.
5. All entries shall be primarily the work of the child. Children on the apprentice list shall have a short note written by the supervising adult explaining what the entry is; entries on the other lists should have a short note written by the child (help is okay) telling what the entry is and what makes it special. All entries should have something to do with Adria or the Adrian era.
6. All entries shall be judged on the following areas: creativity, complexity and craftsmanship. The judges shall be selected by the Children's Mistress from among the parents and volunteers

V. CONTESTED WARS

A. WAR POINTS

There must be at least one eligible entry on a list for a war point to be awarded for that list. War points may be split between contenders in the event of a tie.

B. WAR LISTS

1. The qualifications and restrictions shall be the same as in tournament for determining the level of participation for Journeyman's or Knight's List.
2. A list shall close no sooner than fifteen (15) minutes after the List Mistress has contacted both contenders of the pending closure of the lists each day of the war and no later than the initial entry in a particular list being judged. All artisans shall have their entries available to be judged at the closing of the list. No tournament wins can be earned in addition to the monthly tournament wins, unless it is an Imperial tournament.

C. WAR ENTRIES

An artisan may enter up to two entries.

War entries shall meet the same requirements as the tournament entries with the following exceptions:

- An entry shall not be eligible for a win, and therefore not eligible for a war point, if submitted after the closing of the list.
- The level of participation for group entries, Journeyman's or Knight's List, shall be determined by the most advanced artisan in the group. (If one artisan is qualified for the Knight's List, then the group entry shall be placed on the Knight's List.)

D. WAR JUDGING

1. Entries shall be judged by a panel of at least three qualified judges. Four judges are recommended.
2. The panels should be representative of the armies in the war, and will not favor any army or faction and be chosen for subject matter knowledge and expertise according to each type of entry.
3. The pool of judges should be decided prior to the war based on qualified judges who have notified the MA&S of their willingness to judge.
4. The contenders, the contender's family, and any direct vassals (have sworn personal fealty to the contender) shall not judge.
5. An artisan who has also entered the lists at a war may not judge more than 50% of the entries unless there are too few judges willing to serve.
6. An artisan cannot judge their own work. A judge should not be a family member or close affiliate, if possible.
7. All judging shall be performed as in a standard arts tournament.
8. A tournament win shall be awarded to artisans who have qualifying scores.
9. Masterworks can be awarded.
10. The three closest scores will be used for average and the fourth score will not be used. The MA&S shall discuss any score that differs by more than five from the other score used with the judge, who shall have the opportunity to adjust the score to be more in line with the other scores or that judge will be replaced by two new judges and the same

criteria shall be applied. If the MA&S and the Crown feel that one of the judges is biased or unreasonable, two additional judges may be selected to judge the piece. Neither the MA&S nor the Crown may change or “adjust” arts scores.

11. Any changes to a score must be initialed by the judge and a notation of the reason for the change shall be made.

E. AWARDING WAR POINTS

1. War points will be awarded in accordance with the scenario and Lex Adria.
2. All entries in the Journeyman’s List with a final entry score less than ten (10) will be removed from the lists. All entries in the Knight’s List with a final entry score less than fifteen (15) will be removed from the lists. These entries will not count in the point totals for the contenders. Any list with all entries removed will result in no war point being awarded.
3. Group entries count only as one entry in the point totals.
4. There will be no points awarded if there are none to award.
5. If there is a tie, the point will be split.

F. WAR SCENARIOS

Removed (Not adopted and in conflict with Lex Adria)

G. ARTISAN AWARDS AT WARS

1. All apprentices and journeyman, who compete upon a list, and whose entry receives a final entry score above 10 shall receive one war participation point.
2. All masters and Knights, who compete upon a list, and whose entry receives a final entry score 15 and greater, shall receive one war participation point
3. All artisans who compete upon a list shall receive a maximum of one war participation point (which is a not the same a monthly participation point).
4. A masterwork can be awarded for each entry.

H. WAR ADMINISTRATION

1. Scores for each army and list will be tallied on separate tally sheets.
2. A copy of all forms, sign-ins and tally sheets for each Crown War will be submitted to the Imperial MA&S.
3. Any changes or corrections to documents or forms made during the war will use a single cross through, with the new information identified or rewritten on a subsequent line. Each change must be initialed and annotated with the reason for the change.
4. All documents must be made available to the contenders at the end of Saturday and at the end of the war.
5. All comment cards shall be available to the artisan no later than one hour after judging has been completed. These should be returned with the entry.

VI. COMPLAINTS, APPEALS

The MA&S or the Crown can allow or order an item to be re-judged by different judges based on complaints or appeals. As much information should be provided about the entry and judging in the complaint or appeal, including judging forms, pictures of the entry and hardcopy documentation copies. Charges may be filed by the MA&S or Crown and enacted in accordance with Lex Adria.

The Minister of Arts and Sciences shall discuss any scores where one score is five or more points from the next closest score with the judging panel prior to it being recorded by the List Mistress. All judges on the panel must initial each change to a score. A notation discussing the reason for the score change must be made. If the Minister of Arts and Sciences and the Crown feel that one of the judges is biased or unreasonable, two additional judges may be selected to judge the piece. If an alternate judge participated in the judging, their score may be substituted for the out of range score. Neither the Minister of Arts and Sciences or the Crown has no authority to change or “adjust” arts scores.

A. COMPLAINTS

Complaints of biased judging, plagiarism, and any other cheating or misconduct are made to the Royal MA&S for Crown events and to the Imperial MA&S for Imperial events.

1. All verbal complaints must be followed up, in writing, to the Royal MA&S and the regional Crowns within thirty (30) days.
2. If the complaint is about the regional MA&S, the complaint must go to the presiding Crown and be copied to the Imperial MA&S.
3. The regional Crown and MA&S must investigate and resolve the complaint within sixty (60) days of receiving the written complaint.
4. Any complaint not resolved should be forwarded to the Imperial MA&S.

B. APPEALS

Scores that are inconsistent with other judges and Appendix D.7 and 8 may be appealed to the MA&S.

1. Appeals may be made verbally, but must be followed up by a written request within 30 days of the judgment. Copies of the judges' forms must be provided in the appeal.
2. Scores that do not fall within five points of each other should be reviewed at each event by the MA&S and the Crown, and verified with the judges to determine that scoring was done in accordance with Appendix D.7 and 8, judging guidelines..
3. Discrepancies between comments and scores can be appealed to the MA&S.

VII. THE COLLEGIUM

A. DEFINITION AND FUNCTION

The collegium shall be a series of informative and interactive classes that broaden our understanding of the Adrian era during the time period specified in Lex Adria.

B. THE COLLEGIUM

The collegium shall consist of a series of classes covering various topics of interest to the region.

1. Each of the chartered guilds in the region is encouraged to present a collegium.
2. The arts collegium could easily be combined with training in ministry and combat.
3. Guidelines and restrictions for teaching classes shall be in accordance with Lex Adria, including Imperial Estates Writ #6 Demo Initiations, and #8 Classes.
4. Each class a person gives within a twelve-month period must be on a different subject unless it is required for a ministry position.
5. It shall be open to members and non-members to attend.
6. A site fee may be charged to cover the expenses incurred by the autocrat.
7. Collegium autocrats and teachers may earn one demonstration initiation point (DI) per class if it meets all requirements.
8. Collegium attendees can receive one demo participation point (DP) for attending a collegium.
9. The arts and sciences classes can be presented as collegium, in any format, as long as the following criteria are met:
 - a. The classes shall provide information to the populace about the arts and sciences during the Adrian era during the time period specified in Lex Adria.
 - b. Each class presentation shall be a minimum of twenty (20) minutes in length, not including questions.
 - c. Each class shall allow for a question/answer session at the end of the class.
 - d. Each class shall provide a handout of source material for further information or have sources on- hand for review.
 - e. Autocrats must provide all materials necessary to make the class interactive.
10. All guilds that are presenting shall be allowed to recruit guild members after the class is concluded. Guild information and contact names shall be provided in writing.
11. Scribing three times for qualified arts judges shall be considered the same as having taken an arts judging collegium.

APPENDIX A: TOURNAMENT PROCEDURES

1. MINISTER'S RESPONSIBILITY CHECKLIST

The Royal MA&S shall:

- a. Bring the judging forms, entry forms, sign-in sheets, stapler, clipboards, pens, a calculator, blanket or sheet for the table, the arts manual, and its associated appendices to the tournament.
- b. Bring optional judges tokens/gifts and favors/prizes for entrants.
- c. Bring "Thank You for Participating" sheets for entrants.
- d. Identify the pool of available judges and scribes for the arts list that day.
- e. Set up an arts table with entry and judging forms and a shady, clean area for the arts to be displayed and judged.
- f. Arrange for the herald to announce that the arts list table is opened.
- g. Arrange for the herald to announce the closing of the lists fifteen (15) minutes before the lists actually close.
- h. After the entries are identified, select at least three qualified judges per entry based on expertise and subject knowledge for each entry, knowledge and their ability to follow the judging process laid out in Appendix D.7 and 8. An artisan may not judge or scribe their own entry.
- i. Announce the judges or identify the judges to the artisan for their item and allow the artisan to pull their entry.
- j. Ensure each judge swears the judge's oath prior to judging.
- k. Ensure each participant swears the entrant's oath prior to entering.
- l. Review the scores presented by the judges and confirm that the scores do not reflect more than five points between the highest and lowest scores. Caucus the judges involved and discuss the reasons behind the discrepancy. Ask if any wish to change their score. Arbitrate any judging issues. If the discrepancy still exists and the MA&S feels that a re-judging may be necessary, consult with the Crown to determine if re-judging is warranted. Note the decision on the record sheet. The preference is to re-judge the entry with three new, qualified judges.
- m. Average the judge's scores for a final entry score.
- n. Determine awards based on the averaged final entry score. Multiple wins may be awarded each tournament - or no wins may be awarded.
 - i. A Knights List win will be awarded for each entry scoring a minimum of twenty-eight (28) points.
 - ii. A Journeyman's List win will be awarded for each entry scoring a minimum of twenty-five (25) points.
 - iii. Masterwork wins will be awarded for scores of thirty (30) points or higher by three or more judges.
- o. Compile the judges' sheets to be handed back to the artisans.
- p. Wrap the judging sheets in a "Thank You for Participating" sheet and include a document receipt signed by the Royal MA&S.
- q. Inform the Crowns when judging has been completed so that they may view the entries. Ask if the Crown herald may announce that the judging has been completed and offer the populace an opportunity to view the entries.
- r. Distribute all signed judging sheets to the artisans.
- s. Ask if the Crown herald may announce that the entries may be retrieved.
- t. Request of the Crown herald to place the announcements of the winners on the docket for court business, or request the Crown herald to announce the winners.
- u. Finalize the tournament lists of participation, and wins for all tournaments held monthly and forward them to the Royal Minister of Rolls.
- v. Finalize the judges' sheets, score sheets, documentation, and wins for all tournaments and forward copies to the Imperial MA&S.

2. JUDGE'S RESPONSIBILITY CHECKLIST

All judges shall:

- a. Swear and uphold the judges' oath.
- b. Fairly and impartially judge all arts entries in accordance with Appendix D.7 and 8.
- c. Justify all scores with constructive criticism, advice, and positive feedback in areas of excellence.
- d. Score all entries in accordance with Appendix D.7 and 8. Rationale for the judge's score should be explained in writing on the comment sheets.
- e. Ask questions of artisans when the documentation does not cover or justify an aspect of the entry.
- f. Remove themselves from judging any art entry, when they cannot be unbiased or positive.
- g. Verify scribes notes and scores on all judging sheets prior to signing them and giving them to the List Mistress/Master.
- h. Teach scribes the finer points of judging

3. SCRIBES RESPONSIBILITY CHECKLIST

Scribes shall:

- a. Assist the judges in the recording of comments and rating scores on the judging sheets.
- b. Learn the finer points of judging through interaction with judges during the judging process.
- c. Assist the List Mistress/Master in notifying artisans as necessary.
- d. Assist the List Mistress/Master in determining the entry scores as necessary.

4. ARTISAN RESPONSIBILITY CHECKLIST

The artisan shall:

- a. Be present at the event in which it will be judged.
- b. Responsible for making the entry available to be judged.
- c. Swear and uphold the artisan's oath (Appendix C).
- d. Have the right to remove their entry from competition after getting a list of the judges.
- e. Have the right to ask for a fourth judge.
- f. Provide all hardcopy documentation to the judges before judging of the entry begins. Artisans can ask for an oral or visual presentation in addition to the hardcopy documentation and should remain available for a question and answer period. Provide source material which supports any unusual claims, methodologies or materials.
- g. Remove themselves from the judges' presence during the final scoring.
- h. Be responsible for claiming the entry after the tournament.

APPENDIX B: FREQUENTLY ASKED QUESTIONS

How do I move from the Journeyman's List to the Knight's List?

The Journeyman's List is a training arena for new artisans. Once you have entered 8 Journeyman's lists, achieved 1 Journeyman's List Win, or achieved a Masterwork through a Masterwork Project, you have attained the rank of Master Artisan and must enter the Knight's list. Any artisan may choose to enter the Knights List and bypass the Journeyman's List.

If I'm a Master or a Knight (Artisan), can I enter an art I try for the first time on the Journeyman's List?

No. Once you are a Master or Knight, you must enter on the Knights list.

If I'm an apprentice or a journeyman and entering in a war, can I enter one art in Knights lists, but the rest in Journeyman's list?

Yes.

How can a MW be awarded at a tourney without going through the Masterwork Project procedures?

If the judges see an entry that is exemplary, they can award a spontaneous Masterwork. This is not a project that is perfect - perfection is NOT what the judges are looking for. A masterwork is judged as excellent artisan-level work.

If I get a Masterwork do I also get a Tourney Win?

Yes.

Could I win more than one tournament in a month?

Yes, but only one will count towards earning rank.

Can I re-enter the same type of item?

Yes. It must have one significant point of difference from a previous entry.

Can I re-enter the same item?

Each item can be re-entered one time if improvements were made based on a prior judging that would make it a likely candidate for a tourney win or Masterwork or as part of a single composite entry with the goal of a tourney win or Masterwork.

Can entries be partial or incomplete?

All entries must be complete. These must be able to be judged as a single entity.

In the past I could enter embroidery separate from a tunic and get 2 entries in one project. Is this still ok?

The only way to do this is to enter the tunic first, and then the embroidery as a significant improvement to gain a tourney win. Normally the complexity of the two is added together to increase the complexity of that entry, making it more likely to achieve a tourney win or a Masterwork.

If I were to embellish a purchased item, is that a legitimate entry? If I, say, embroider a purchased shirt.

Yes.

If I'm from out of town, how do my points get recorded in my own Region?

The "Thank you for participating" page (Appendix D) describes the project, and the event. The Minister of Arts and Science or the Deputy Minister will sign it and place your comment cards in it. This is verification of participation and can be taken back to the local Minister for points. Of course, this is a back-up system because the Minister of Rolls will send your points on to your own Minister of Rolls.

Does my Chapter have to use the Documentation Worksheet provided in this Manual?

No, each Chapter may modify the documentation worksheet provided or create their own. These are to be used as examples. The documentation questions in this document are the minimum requirement for documentation, but Chapters may add additional questions if desired.

APPENDIX C: OATHS

1. JUDGE'S OATH

"Here do I swear, by mouth and hand, to fairly and impartially Judge all Entries placed before me; to be constructive in my criticism, instructive in my comments, and freely praise all areas of excellence I may find. So say I, -----."

2. ARTISAN'S OATH

"Here do I swear, by mouth and hand, to be an honorable and chivalrous competitor, to assume that those who judge my entry act in good faith and honor, and that I have executed this entry myself, and documented where I have not. So say I, -----."

APPENDIX D: FORMS

The approved forms are described here, as well as appended to the back of this manual.

1. DOCUMENTATION WORKSHEET

This form is:

- a. Used by the artisans to supplement their oral documentation
- b. Available from the MA&S and on-line at: <http://www.adrianempire.org>

2. ENTRY LIST

This form is:

- a. Used for the artisans to sign in
- b. Separate from the event sign-ins
- c. Available from the MA&S and on-line at: <http://www.adrianempire.org>

3. JUDGING FORMS (COMMENT CARDS)

This form is:

- a. Used for the judges to provide their input and scores
- b. Available from the MA&S and on-line at: <http://www.adrianempire.org>

4. MASTERWORK PROJECT

This form is:

- a. Used for artisans and MA&S to formally begin the process of a masterwork project
- b. Available from the Minister of A&S and on-line at: <http://www.adrianempire.org>

5. JUDGES SUMMARY SHEET

This form is:

- a. Used by the MA&S to tally the artisans' scores
- b. Separate from other sign-in sheets
- c. Should be turned in with the MA&S monthly reports
- d. Available from the MA&S and on-line at: <http://www.adrianempire.org>

6. THANK YOU FOR PARTICIPATING

This form is:

- a. Provided by the MA&S as confirmation of artisan participation
- b. Should be given back to the artisans along with the comment cards
- c. Available from the MA&S and on-line at: <http://www.adrianempire.org>

7. ARTS AND SCIENCE JUDGING FORM AND GUIDE VERION 9

Adrian Empire IEW #1 Standard Judging Form Guideline and Criteria

AUTHENTICITY (6 Points, +1 bonus point available)

Points	Criteria
+1 Bonus point	Considerations for bonus point may include: item uses no substitutions in materials or techniques.
6 5	<ul style="list-style-type: none"> • All aspects of the item are representative of the period and scope defined by Lex Adria. • The piece corresponds to a style, design, proportion, look and feel, finishing, decoration, materials, and function from a defined period and culture correct for the item. Exact replicas are not required, but the piece is stylized in a manner consistent with the place and type of the original piece. • Materials used are the same as those in period with only reasonable variation or substitution explained in the narrative to achieve a product as equivalent as modernly possible to the intended period item. • Period processes and techniques are used to achieve piece with only minor use of concealed modern techniques, producing a fully period effect.
4 3	<ul style="list-style-type: none"> • Several aspects of the item are representative of the period and scope defined by Lex Adria. • The piece corresponds to a style, design, proportion, look and feel, finishing, decoration, materials, and function with some variations from a defined period and culture correct for the item. • Some materials used are the same as those in period with some variation or substitution explained in the narrative, with some deduction from the intended period item apparent. • A mix of period and modern processes and techniques are used to achieve piece, maintaining a good period effect.
2 1	<ul style="list-style-type: none"> • A few aspects of the item are representative of the period and scope defined by Lex Adria. • The piece corresponds to a style, design, proportion, look and feel, finishing, decoration, materials, and function with many variations from a defined period and culture correct for the item. • Few materials used are the same as those in period. Substitutions are not explained in the narrative and detract from the intended period item apparent. • Modern processes and techniques are used to achieve piece, providing a minimally period effect.
0	An item determined not to be authentic (achieving a score of zero) or within the scope of Lex Adria (Years from 793 to and including 1625; the Medieval and Renaissance cultures of Europe and those cultures that had a significant presence in Europe during our defined period of history; arts, crafts and sciences that had an identifiable presence and influence in Europe) will be removed from the lists, and not scored for any additional criteria. Decoration of an item solely of mundane or Adrian context or origin is not determined to be authentic. The judges must note the justification for removal.

FUNCTIONALITY (2 points total)

Points	Criteria
2	<ul style="list-style-type: none"> • The item functions well with respect to its historical purpose. • All materials and choices are appropriate to its function.
1	<ul style="list-style-type: none"> • The item functions with respect to its historical purpose. • Materials and choices caused some minor issues in functionality
0	<ul style="list-style-type: none"> • The item does not function as it was intended. • Materials and choices caused item to function outside its historical purpose.

DOCUMENTATION (6 Points, +1 bonus point available)

Minimum documentation **must be provided in written form**. The minimum information suggested is described on the documentation worksheet. Artisans can ask for an oral or visual presentation **in addition to** the written documentation and should remain available for a question and answer period.

Points	Criteria
+1 Bonus point	Bonus points can be allocated to an area based on documentation above and beyond the normal scope of work required for full points. Entrant evaluates and synthesizes documentation to make independent and logical conclusions. Each point awarded as a bonus point must be described and justified.
6	<ul style="list-style-type: none"> The minimum written documentation clearly establishes if the piece corresponds to 5-6 of the following areas: the intended period of the piece within Adria's stated timeline (when - required), location (where - required), style (what), period aesthetics (who and why), techniques and processes (how), and materials (what), as outlined on the Documentation Summary Sheet. Sources clearly reference and justify most choices including all substitutions made in the manufacturing or performance of the piece. The written or additional oral presentation shows the artist understands the original item and the difference between what they have done and the original.
5	<ul style="list-style-type: none"> The entrant has provided in their documentation at least one primary and two additional primary or secondary sources. Many pieces of documentation are from authoritative sources. Written and/or oral references to sources are used throughout entrant's narration to support the entrant's choices. A well-formed list of references/sources presents all sources used in documenting the entry with complete bibliographical information.
4	<ul style="list-style-type: none"> The written documentation establishes if the piece corresponds to 3-4 of the following areas: the intended period of the piece within Adria's stated timeline (when - required), location (where - required), style (what), period aesthetics (who and why), techniques and processes (how), and materials (what). Sources reference and justify some choices including some substitutions made in the manufacturing or performance of the piece. The written or additional oral presentation show the artist has some understands the original item and the difference between what they have done and the original.
3	<ul style="list-style-type: none"> The entrant has provided in their documentation at least one secondary source. Some pieces of documentation are from authoritative sources. Some written and/or oral references to sources are used throughout entrant's narration to show basis for their choices. A list of references/sources presents sources used in documenting the entry with some bibliographical information.
2	<ul style="list-style-type: none"> Minimal written documentation establishes if the piece corresponds to the following areas: the intended period of the piece within Adria's stated timeline (when - required), location (where - required). Sources reference and justify 1-2 choices made in the manufacturing or performance of the piece. The entrant relies on tertiary sources. The written or additional oral presentation shows the artist has minor understanding of original item and the difference between what they have done and the original.
1	<ul style="list-style-type: none"> The entrant relies on tertiary sources. No or few pieces of documentation are from authoritative sources. No written and/or oral references to sources are used in the entrant's narration to show the basis for their choices. A sketchy list of references/sources presents some sources documenting the entry.
0	<ul style="list-style-type: none"> No written documentation provided. Piece is removed from judging.

DIFFICULTY/COMPLEXITY (6 POINTS, +1 bonus point available)

Documentation should express the difficulty of process, practice, and learning taken to create the entry.

Points	Criteria
+1 Bonus point	Bonus points can be allocated based on difficulty above and beyond the normal scope of work required for full points. Each point awarded as a bonus point must be described and justified.
6	<ul style="list-style-type: none"> Piece is highly complex for its type. It demonstrates 4 or more different production techniques or elements to create the cohesive piece. The scope of work is something a master would be expected to undertake. The craftsman attempted a complex, unusual and difficult technique.
5	<ul style="list-style-type: none"> The piece took many years of previous practice and learning to perfect the skills evident in the piece, showing skills at the master level. If it is a group entry, coordination/direction of multiple individuals was required and achieved.
4	<ul style="list-style-type: none"> Piece demonstrates 2-3 production techniques or elements to create a cohesive piece. The scope of work is something a journeyman would be expected to undertake. The craftsman attempted a difficult technique.
3	<ul style="list-style-type: none"> The piece took a few years of previous practice and learning to perfect the skills evident in the piece, showing skills at the moderate level.
2	<ul style="list-style-type: none"> Piece demonstrates 1 production technique or element to create. The scope of work is something an apprentice would be expected to undertake. The craftsman attempted a low difficulty technique.
1	<ul style="list-style-type: none"> The piece took little or no previous practice and learning to perfect the skills evident in the piece, showing a low level of skill.

CRAFTSMANSHIP (10 POINTS; +3 bonus points available)

Points	Criteria
+3 Bonus +2 Bonus +1 Bonus	Bonus points can be allocated when a reasonably complex project is executed to a much higher standard than is normally seen.
10	<ul style="list-style-type: none"> The piece is made or performed very well with negligible flaws. The piece demonstrates a master level of skills and training appropriate for the item. Mostly period craftsmanship and skills are presented in the item, consistent to the stated requirements identified in the documentation.
9	<ul style="list-style-type: none"> Reasonable substitutions were skillfully and knowledgably chosen and do not detract from the piece.
8	<ul style="list-style-type: none"> The craftsman successfully implemented an unusual and/or difficult technique or skill very well.
7	<ul style="list-style-type: none"> The piece is made or performed averagely well with some flaws. The piece demonstrates an average level of skills and training for the item.
6	<ul style="list-style-type: none"> Some period craftsmanship and skills are presented in the item, consistent to the stated requirements identified in the documentation.
5	<ul style="list-style-type: none"> Reasonable substitutions were of an average knowledge level and only moderately detract from the piece.
4	<ul style="list-style-type: none"> The craftsman successfully implemented an average technique or skill with minor difficulties.
3	<ul style="list-style-type: none"> The piece is made or performed inadequately with many flaws.
2	<ul style="list-style-type: none"> The piece demonstrates a low-novice level of skills and training for the item. Few or no period craftsmanship and skills are presented in the item. Substitutions detract from the piece.
1	<ul style="list-style-type: none"> The craftsman implemented a novice level technique or skill with quite a bit of difficulty.

Terms:

Authority: An authoritative/reliable/credible source is one that is reviewed and reputable. Publishing does not make something authoritative; the Internet does not make something non-authoritative. Look at the academic and background credentials of the author to help gauge the authority of the item. Look at Authority is independent of primary, secondary, and tertiary sources. A primary source can be non-authoritative; a secondary or tertiary source can be authoritative. Use caution when reading the Works Cited page; a primary source such as a picture may have been found within a non-authoritative source.

Cohesive piece – A piece where multiple parts, or elements, work together to provide a single function.

Elements – a distinct part of a piece. For example, an under-dress, an over-dress, and a veil are three elements.

Group Entry – Group entries are designed to allow multiple entrants to have their individual contribution to an entry judged. Each group entrant must provide their own documentation and their role in the entry must be judged separately, thus it must be a visible part of the entry.

Production techniques – Separate methods used to achieve the piece. Sewing, spinning, metal work, wood work would be separate production techniques that could be used in a single piece.

Reference/Source list (also can be called Works Cited): Entrants should use a Reference/Source list to show all works to which they referred in their narrative, authoritative or not. An entrant may go farther and include a Bibliography which includes works cited in their narrative and works that were consulted but were not used in their writing or oral presentation. At a minimum, a Reference/Source list page should provide an alphabetical listing of sources including: Author, title, place of publication, publisher, and year. A URL and date of access should be provided for online sources.

Scope defined by Lex Adria: The period of history that is encompassed by the game shall be defined as the years from 793 to and including 1625. The scope of the Adrian Empire shall include the Medieval and Renaissance cultures of Europe and those cultures that had a significant presence in Europe during our defined period of history. The scope of our arts and sciences include arts, crafts and sciences that had an identifiable presence and influence in Europe.

Sources (updated from 2012 A&S Manual):

A primary source is:

- a. The artifact itself, existing in our time period
- b. An exact and reputable or credible source or reproduction of the artifact itself, e.g. an unaltered photograph or scan
- c. An exact and faithful transliteration, transcription, or translation of a primary source, depending on intent of documentation
- d. Transcriptions or translations of a primary source from a published authoritative source

A secondary source is:

A description, explanation or discussion based on interaction with the primary source

A tertiary source is:

A compilation, description or discussion based on secondary sources. Dictionary and Encyclopedia articles (including Wikipedia) are nearly always considered tertiary sources unless they include a picture or exact period translation of the surviving period artifact itself.

Substitutions: An artisan may use substitutions in methodology (how it was done) or materials if they are reasonable substitutions for the period material or methodology. Substitutions should always be “as equal.” This means the substitute should function and appear the same as the original. There should be no noticeable difference in the final entry. Before allowing a substitution without penalty, the judges should know what the original was supposed to be, how it functioned, and why it is being substituted. This information should be provided in the documentation. It is the artisan’s responsibility to prove that the substitution is as close to the original as possible.

Examples:

Original	Acceptable Substitutions	Unacceptable Substitutions	Reasoning
Gold Leaf	High-quality imitation gold leaf	Gold paint pen	Cost issue. Modern imitation gold leaf is used the same way as real gold, with very minor differences in appearance.
Brick oven	Conventional oven	Microwave oven	Availability. The end product should be relatively indistinguishable from the original.
Hand stitching seams	Hidden machine stitched seams	Stitch witchery seams	Physical limitations (hand limitations) or volume of sewing (tent) could cause this to be an acceptable substitution. This is an entrant choice whether to ask for this substitution.
White lead pigment	Zinc White, titanium white pigments	White enamel paint	Safety, particularly for pregnant women and children.
Ground level fire area	Raised, contained fire area	Microwave oven	Fire ban laws prevent ground fires in some areas.

Written/oral references (also known as citations) – these references help the reader know where the information in a narrative was found and helps the entrant avoid plagiarism. References should be given in the written and/or oral narrative.

When to cite: the entrant refers to specific information from a source including figures and photos (people ate pheasant)

No need to cite: The entrant uses common background knowledge (people ate)

There are several ways to provide citations. As long as the entrant provides some form of citation, the format is not important.

APA format: Publication Manual of the American Psychological Association

In-narrative, the entrant gives author, year, page number; ex: (Lencioni, 2007, p.5)

References/Sources list: Author (year). Title. Place of publication: Publisher.

MLA format: Modern Language Association

In-narrative, the entrant gives author and page number; ex: (Lencioni 5)

References/Sources list: Author. Title. Place of publication: Publisher, year

8. ARTS AND SCIENCE JUDGING FORM AND GUIDE - RESEARCH PAPERS VERSION 9

Adrian Empire IEW #1 Standard Judging Form Guideline and Criteria - Research Paper

AUTHENTICITY (6 Points, +1 bonus point available)

Points	Criteria
+1 Bonus points	Bonus points can be allocated based on papers above and beyond the normal scope of work required for full points. Each point awarded as a bonus point must be described and justified.
6	<ul style="list-style-type: none"> The paper places the object(s) or event(s) researched into their proper historical context within the scope of Lex Adria.
5	<ul style="list-style-type: none"> If the paper covers artistic or construction techniques, it addresses the artistic or technological developments which led to these techniques.
4	<ul style="list-style-type: none"> The paper places the object(s) or event(s) researched into a historical context within the scope of Lex Adria, but several errors are evident.
3	<ul style="list-style-type: none"> If the paper covers artistic or construction techniques, one or two errors in the artistic or technological developments which led to these techniques are evident.
2	<ul style="list-style-type: none"> The paper places the object(s) into limited historical context within the scope of Lex Adria.
1	<ul style="list-style-type: none"> If the paper covers artistic or construction techniques, no artistic or technological developments are discussed
0	A research paper determined not to be authentic (achieving a score of zero) or within the scope of Lex Adria (Years from 793 to and including 1625; the Medieval and Renaissance cultures of Europe and those cultures that had a significant presence in Europe during our defined period of history; arts, crafts and sciences that had an identifiable presence and influence in Europe) will be removed from the lists, and not scored for any additional criteria. The judges must note the justification for removal.

FUNCTIONALITY (2 points total)

Points	Criteria
2	<ul style="list-style-type: none"> The text is in a readable, legible modern font. Little to no page ornamentation. The paper appears like a modern research paper.
1	<ul style="list-style-type: none"> The text is readable with only minor legibility issues. Minor page ornamentation slightly detracts from readability.
0	<ul style="list-style-type: none"> No attention is given to legibility of the text. Page ornamentation detracts from readability

DOCUMENTATION (6 Points, +1 bonus point available)

Points	Criteria
+1 Bonus points	Bonus points can be allocated based on documentation and sources above and beyond the normal scope of work required for full points. Each point awarded as a bonus point must be described and justified.
6	<ul style="list-style-type: none"> The paper draws from at least one primary and two secondary or better sources. Many pieces of documentation are from authoritative sources. Entrant's conclusions are reinforced by several additional sources. All of the entrant's conclusions are supported by the documentation. Citations reference all sources used in the paper.
5	<ul style="list-style-type: none"> A well-formed, comprehensive Works Cited or Reference list shows all sources used in documenting the entry. A Bibliography may also include sources consulted but not used in preparing the narrative. Appendices are supplied where appropriate.
4	<ul style="list-style-type: none"> The paper draws heavily from secondary sources. Some pieces of documentation are from authoritative sources. Entrant's conclusions are not reinforced with additional sources. The documentation may contradict the conclusions.
3	<ul style="list-style-type: none"> Citations reference some sources used in the paper, but there are some apparent omissions. Bibliography, Works Cited, or Reference list contains most works referenced.
2	<ul style="list-style-type: none"> The paper draws heavily from tertiary sources Few or no pieces of documentation are from authoritative sources. No entrant conclusions were evident. The documentation contradicts the information in the paper.
1	<ul style="list-style-type: none"> No citations referencing the documentation have been used in the paper. The bibliography contains sources not supporting the paper OR No bibliography is included.
0	A research paper determined not to be authentic (achieving a score of zero) or within the scope of Lex Adria (Years from 793 to and including 1625; the Medieval and Renaissance cultures of Europe and those cultures that had a significant presence in Europe during our defined period of history; arts, crafts and sciences that had an identifiable presence and influence in Europe) will be removed from the lists, and not scored for any additional criteria. Decoration of an item solely of mundane or Adrian context or origin is not determined to be authentic. The judges must note the justification for removal.

DIFFICULTY/COMPLEXITY (6 POINTS, +1 bonus point available)

Entrant should express the difficulty of process, practice, and learning to create the entry.

Points	Criteria
+1 Bonus Points	Bonus points can be allocated based on difficulty above and beyond the normal scope of work required for full points. Each point awarded as a bonus point must be described and justified.
6	<ul style="list-style-type: none"> The paper is a highly complex creation. The paper uses over 1500 words (guide: over 3 pages, 12 point, double-spaced) The paper is an actual, firsthand investigation into a subject.
5	<ul style="list-style-type: none"> The research paper covers the topic as completely as possible in this subject area. The author uses the gathered information to present original conclusions or present original instruction to the reader.
4	<ul style="list-style-type: none"> The paper is averagely complex and cohesive piece. The paper uses 500-1500 words (guide: 3 pages, 12 point, double-spaced) The paper is a meta-analysis of many research papers with little firsthand investigation.
3	<ul style="list-style-type: none"> The research paper is missing one or two major aspects of the topic and topics are not fully covered. The author uses the gathered information to present conclusions or instruct the reader but original conclusions are very tenuous or the instruction is quite difficult to follow.
2	<ul style="list-style-type: none"> Paper is not a complex creation. The paper uses approximately 500 words or fewer (guide: 1 page, 12 point, double-spaced) The paper is mostly a rephrasing of research which others have already completed.
1	<ul style="list-style-type: none"> The research paper fails to address several important aspects of the topic. The topic coverage is minimal. The author presents the information as a list or sequence of facts with no cohesiveness. No attempts to draw conclusions or present instruction have been made.

CRAFTSMANSHIP (10 POINTS; +3 bonus points available)

Points	Criteria
+3 Bonus +2 Bonus +1 Bonus	Bonus points can be allocated when a reasonably complex project is executed to a much higher standard than is normally seen.
10	<ul style="list-style-type: none"> Spelling and grammar are correct. The text is well written and coherent. The paper includes text citations referencing the sources (suggest MLA or APA format). Quotations are correctly cited.
9	<ul style="list-style-type: none"> Tables and figures are neat and enhance the pages. They are appropriately referenced in the text and are numbered in the paper.
8	<ul style="list-style-type: none"> Bibliography/Works Cited/Reference List is correctly formatted to provide the maximum amount of information to the reader, providing at a minimum: title, place of publication, publisher, and year. A URL and date of access is provided for online sources.
7	<ul style="list-style-type: none"> Spelling and grammar are mostly correct with only 4-5 errors. The text is sometimes difficult to follow.
6	<ul style="list-style-type: none"> The paper does not reference the sources with text citations or they are spotty, but mention of the sources has been made in the text.
5	<ul style="list-style-type: none"> Tables and figures are somewhat neat, but tend to detract from the text. They are not referenced in the text but are supported by the text.
4	<ul style="list-style-type: none"> Bibliography/Works Cited/Reference List is provides a good amount of information to the reader, providing most of the following information: title, place of publication, publisher, and year. A URL is provided for online sources.
3	<ul style="list-style-type: none"> Little attention has been given to spelling and grammar. The text is excessively hard to follow.
2	<ul style="list-style-type: none"> No reference to the documentation has been made in the paper. Tables and figures are provided that are not supported by the text.
1	<ul style="list-style-type: none"> Bibliography/Works Cited/Reference List is absent or major pieces of required information are missing: title, place of publication, publisher, URL, year.

Terms

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Sources:

A primary source is:

- a. The artifact itself, existing in our time period
- b. An exact and reputable or credible source or reproduction of the artifact itself, e.g. an unaltered photograph or scan
- c. An exact and faithful transliteration, transcription, or translation of a primary source, depending on intent of documentation
- d. Transcriptions or translations of a primary source from a published authoritative source

A secondary source is:

A description, explanation or discussion based on interaction with the primary source

A tertiary source is:

A compilation, description or discussion based on secondary sources. Dictionary and Encyclopedia articles (including Wikipedia) are nearly always considered tertiary sources unless they include a picture or exact period translation of the surviving period artifact itself.