



Government of the Republic of Trinidad and Tobago

Ministry of Community Development,  
Culture and the Arts

# Prime Minister's Best Village Trophy Competition

**Rules, Regulations and Procedures**

**Updated 2019**

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## *MISSION STATEMENT AND OBJECTIVES*

### Vision:

To champion the integrated village concept in and among communities throughout Trinidad and Tobago.

### Mission Statement:

To partner with communities, so as to identify and satisfy their needs through the provision of gender-sensitive quality programmes and services, thereby achieving improvements in their standards of living whilst encouraging retention of their traditions.

### Objectives:

- To empower communities;
- To encourage in communities a sense of national pride, community spirit and community upliftment through healthy competition and social interactions;
- To encourage the creativity of our peoples culinary and artistic talents;
- To provide ample opportunity for the exercise of the creative imagination by young persons in our communities;
- To encourage specifically the retention of the Folk Art and the upliftment of the arts in general;
- To identify, preserve and record our historical and environmental sites throughout Trinidad and Tobago.

## *OVERALL GUIDELINES*

- (1) The senior administrators of the Ministry, hereafter referred to as “the Administration”, who are in charge of the Prime Minister’s Best Village Trophy Competition, hereafter referred to as “the Programme” as well as the Senior Officer with direct responsibility for the Programme, reserve the right to determine which categories will be implemented and the competition’s overall artistic format and structure.
- (2) The Senior Officer in charge of the Programme will refer to the Best Village Units’ Programme Manager, Coordinator, or the person tasked with direct responsibility for the Programme by the Permanent Secretary of the Ministry of Community Development, Culture and the Arts.
- (3) The individual categories will be guided by these rules, regulations and procedures which have been decided upon by the Administration with consultation of the competition’s various stakeholders.
- (4) This document represents an up to date listing of all rules, regulations and procedures regarding the Programme. It is NOT an exhaustive document. As the Programme progresses, yearly amendments and additions may be made and noted accordingly.

- (5) The entire competition will be organized at District level.  
There are Eleven (11) Administrative Districts: -
- i. St. George East
  - ii. St. George West
  - iii. St. Andrew/St. David
  - iv. Nariva/Mayaro
  - v. Victoria East
  - vi. Victoria West
  - vii. St. Patrick East
  - viii. St. Patrick West
  - ix. Caroni North
  - x. Caroni South
  - xi. Tobago
- (6) Adjudication of disputes regarding any rule or regulation as dictated by this document falls to the Senior officer in charge of the Programme.
- (7) Further adjudication can be sought from the Administration:
- i. At the discretion of the senior officer in charge of the Programme.

- ii. Following a written request for further adjudication submitted by the aggrieved party.
- (8) The Administration reserves the right to forego further adjudication in support of a decision made by the senior officer in charge of the Programme.
- (9) The Prime Minister's Best Village Trophy Competition is focused primarily on innovative use of Folk forms and retention of traditions. Politics and Religion should be avoided or handled with sensitivity and respect.
- (10) Performances should be simulations of religious practices. Actual Rituals and invocations are **STRICTLY PROHIBITED**. Groups found to have practiced full rituals on stage **WILL** be disqualified.
- (11) No performance for the Prime Minister's Best Village Trophy Competition should intentionally or unintentionally bring the Programme, the Administration or the Competition's patron, The Prime Minister of the Republic of Trinidad and Tobago into disrepute.
- (12) Any performance or production found in contravention of this rule will face disqualification and be barred from participating in the Programme for a period up to but not exceeding five (5) years.



## *SECTION I - COMPETITION GUIDELINES*

### PART I- COMPETITION STRUCTURE

#### **Preliminaries**

- (1) At the preliminary stage,
  - i. La Reine Rive, Folk Presentations and Food and Folk categories will be adjudicated at District Fairs.
  - ii. Folk Theatre will be adjudicated at a venue determined by the competing group.
- (2) Districts may execute their preliminaries individually or in collaboration with another district.
- (3) Where districts combine to implement their preliminaries, performances will still be adjudication based on the participants' district.

#### **Semi-finals**

- (4) There will be NO semi-finals for the Folk Productions Category.
- (5) For all other categories, applicants will be notified if there is a semi- final stage when registration for the season begins. If there is a semi-final:
  - i. All participants will require a minimum score of 65% to qualify for the semi-finals.
  - ii. The number of contestants qualifying for the semi-finals will be as follows:

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- a) Eleven (11) district winners, one (1) per district including Tobago, and
- b) Ten (10) additional contestants chosen in order of merit from the remaining contestants.

### Finals

#### (6) Folk Productions

- i. A minimum of ten (10) groups in Folk Theatre and six (6) groups in Folk Theatre One Act attaining a score of 70% and over will be selected in order of merit for the finals of the Folk Productions Competitions.
- ii. Groups that do not attain the qualifying score will not be considered for the finals.
- iii. The number of groups qualifying at the final level will be determined by the Senior Officer in charge of the Programme and communicated to the stakeholders prior to that year's competition.

#### (7) Folk Presentations and La Reine Rive:

- i. Competitors will require a minimum score of 70% to qualify for the Finals.
- ii. When the finals follows a semi-final a total of ten (10) competitors in order of merit will advance to the final round.
- iii. When the competition advances from preliminaries to finals, a total of fifteen competitors will advance to the final round as follows:

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- a) Eleven (11) district winners, one from each district and
- b) Four (4) additional finalists chosen in order of merit from the remaining contestants.

### PART II- GROUP/ ORGANIZATION GUIDELINES

- (8) All Village/Community Councils, Faith Based Organizations, Gender Based Groups, Schools, Youth Groups, and Sporting and Cultural Organizations are invited to participate in any of the categories.
- (9) All documents must be submitted through the District Offices. Applicants will be notified as to the final date of submission for entry forms.
- (10) Each Village/Community Council, Gender based Group, Youth Group, Sporting and Cultural Group:
  - i. Must be a properly constituted organization with an elected executive structure.
  - ii. Must possess a banking account with a recognized commercial bank, with evidence of at least two (2) authorizing signatories.
  - iii. Is responsible for ensuring that individuals from their group adhere to the competition's rules and regulations as dictated by this document.

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- iv. Failure to do so, will result in disqualification of the individual and/or group from participating in the competition pending an investigation by the Best Village Unit.
  - v. Will not be allowed to participate in the Competition if the name of the Organization includes an individual's full name e.g. John Doe Dance Group.
- (11) All competitors are expected to be at the competition venues a minimum of two (2) hours before their scheduled performance time. This is to facilitate unexpected changes to the programming. Any group that does not adhere to this guideline and misses their category adjudication **may be disqualified** at the discretion of the Senior Officer in charge of the Programme in conjunction with the Best Village Officer in charge of the group's district.
- (12) Groups may request time-off letters to facilitate individual's participation in the competition. All requests for time-off letters need to be submitted to the Best Village district office no less than two (2) weeks prior to the group's first date of competition.
- (13) Groups may request to be adjudicated at a date and time other than that scheduled at any level. However:
- i. The request must be submitted in writing to the Senior Officer in charge of the Prime Minister's Best Village Trophy Competition through the District Office on the prescribed form no less than ten (10) days before their performance date.

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- ii. Consideration will only be given with sufficient justification submitted in writing.
- iii. Approval is at the sole discretion of the Senior Officer in charge of the Prime Minister's Best Village Trophy Competition in consultation with the Administration.

(14) The Best Village Unit will respond in writing within five (5) working days of receiving the request.

### PART III- INDIVIDUAL PARTICIPANT GUIDELINES

(15) Individuals can only participate in the PMBVTC through a registered group or organization.

(16) Aside from accompanists (e.g. keyboardists, drummers (outside of drumology category), guitarists, etc.), no individual may engage in any role on stage, with more than one group registered in the competition at any level. Any group found violating this rule will be disqualified.

(17) At all competition venues individuals are considered to be representatives of their organization, their district and the Ministry responsible for the Programme. Their behaviour is expected to reflect this.

(18) Any behaviour on the part of an individual that may be considered as bringing the Programme into disrepute may result in them and/or their organization being banned from the programme subject to an official inquiry by the Senior Officer in charge of the Programme.

PART IV- TUTOR GUIDELINES

- (19) Tutoring for the Prime Minister's Best Village Trophy Competition is open to nationals of Trinidad and Tobago in the first instance, and the CARICOM community.
- (20) Tutors must have any combination of education and or experience as outlined below:
- i. Tertiary level certification in their chosen field, or
  - ii. Minimum of five (5) years' experience as a practitioner, tutor or director, specialising in Folk forms supported by:
    - a) Certification from or application to the National Registry of Artists and Cultural Workers or
    - b) Recommendation from a nationally recognised body in the related discipline or
    - c) Assessment from a certified competent authority
- (21) Tutors will be contracted in the following areas:
- i. Folk Music (Folk and East Indian)
  - ii. Folk Dance (Folk and East Indian)
  - iii. Directing
  - iv. Drama
  - v. Drumming
  - vi. Tassa
  - vii. Handicraft

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- (22) Tutors will not be contracted at any level for groups participating ONLY in the following categories:
- i. Traditional Special Categories
  - ii. Solo categories
- (23) When working with a community, Tutors are expected to:
- i. Impart knowledge (practical and theoretical) of the forms being utilised to the participants.
  - ii. Encourage the participation of as many community members as feasible.
  - iii. Attend all sessions as dictated by the District schedule.
- (24) Interested persons will be expected to apply for the position of tutor by submitting all required documentation as dictated by the Tutor Application Form.
- (25) Tutors are selected at the discretion of the Senior Officer in charge of the Programme.
- (26) Registered Tutors must submit their desire to be included in the current year's tutor listing by completing the Returning Tutor Application Form, by the date stipulated in the yearly guidelines issued by the Programme.
- (27) It is the Tutor's responsibility to ensure that all submitted information is correct and up to date.
- (28) Anyone who has not been registered as a Tutor with the programme for a period exceeding five (5) years will be asked to complete the full application form.

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(29) Groups are allowed to request Tutors in any discipline as long as the weekly schedule can facilitate ALL tutors for the full tutoring sessions and period.

(30) At the preliminary level, a Tutor can only claim full stipend when:

- i. In Folk Theatre- The group presents a performance no less than 60 minutes in duration.
- ii. In Folk Presentations- The group presents the required number of performances as outlined at Section IV.

(31) At any other level, a tutor can only claim full stipend when the group performs in all qualified categories for the requisite durations.

(32) Tutors will not be allowed to:

- i. Claim for more classes or sessions than dictated by the yearly guidelines.
- ii. Claim full stipend for a group that has not performed at any competitive level unless justified in writing and approved by the senior officer in charge of the Programme.

(33) If a Tutor applies for full stipend and the organization does not present the required performances, an investigation will be held by the Senior Officer in charge of the programme to determine why the participating group did not perform. Upon completion of the investigation:



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- i. If fault is found to be with the group, the Tutor will be paid the full stipend as claimed.
  - ii. If fault is found to be with the Tutor, the Tutor will be paid a fraction of the stipend based upon the fraction of performances presented and their total attendance.
- (34) Tutors can tutor up to three (3) classes across any District in Trinidad and Tobago if:
- i. The assigned classes' schedules do not clash.
  - ii. There is sufficient time allocated between classes to ensure the tutor can attend each class in a timely fashion.
  - iii. Each group and District office is aware of the Tutor's divided responsibilities.
- (35) Tutors found in violation of Section I, Regulation 34, as quoted above, may be dismissed without pay, and banned from participation in the competition at the discretion of the Senior officer in charge of the Programme in consultation with the Administration.
- (36) Special Cases
- i. A tutor may be assigned under Drumming for accompaniment to Traditional Influenced Dances. This tutor will be paid half the designated stipend for Drummology at any level unless the group in question is also participating in the Drummology Category. Then the tutor will only be paid the stipend associated with tutoring for Drummology.

PART V- ADJUDICATION GUIDELINES

- (37) Adjudicating for the Prime Minister's Best Village Trophy Competition is open to nationals of Trinidad and Tobago in the first instance and the CARICOM community.
- (38) Auditors will be assigned to collate all scores.
- (39) Adjudicators must have:
- i. Tertiary level certification in their related field.
  - ii. Minimum of ten plus (10+) years' experience as a practitioner, tutor or director, specialising in Folk forms supported by:
    - a) Certification from the National Registry of Artists and Cultural Workers or
    - b) Recommendation from a nationally recognised body in the related discipline.
  - Or
  - iii. Any combination of education and or experience as outlined above.
- (40) The areas of discipline required by each adjudicator will be based upon the adjudication panel requirements outlined for the category.
- (41) All adjudicators will be required to sign confidentiality agreements prior to the start of the competitive season.
- (42) Legal action can be taken against any adjudicator found in breach of this agreement.

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- (43) All adjudicators will be required to undergo adjudication training sessions prior to the start of competition.
- (44) Adjudicators are allowed to discuss performances while adjudicating, however, attempts to influence the scoring of other adjudicators is expressly forbidden.
- (45) Overall Adjudication Process:
- i. A panel of six (6) adjudicators consisting of five (5) main adjudicators and one (1) alternate, will be contracted for each category at the preliminary and/or semi-final rounds of competition.
  - ii. Except for special categories in the Evening Gown Category, a panel of eight (8) adjudicators, seven (7) main adjudicators and one (1) alternate, will be contracted for the finals.
  - iii. All adjudicators, main and alternates, will be expected to adjudicate for the entire level of competition in a given category.
  - iv. The five (5) or seven (7) main adjudicators will be chosen by random draw before the Auditors view the score sheets.
  - v. The main adjudicators can be changed from category to category (e.g. French Influenced and African Influenced Dance), however they MUST remain the same for all competitors within the category.
  - vi. Aside from the conditions stated at Section I, Regulation 45.5 adjudicators will only be changed within a category when an adjudicator is absent due to unforeseen circumstances.

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- vii. The final score assigned to each participant will be based on the average after the highest and lowest score have been eliminated and any penalties deducted as per the category rules.
- viii. For the Folk Theatre preliminaries, the score sheets will be signed by the adjudicators then verified and signed by the auditors, at the end of each production.
- ix. For all other areas of competition, the verification and signing of score sheets will occur on completion of the category.
- x. The auditors will be responsible for tallying the master score sheet and ensuring that the score is in keeping with the judges individual marks as well as the category rules and regulations.
- xi. The judges will not be allowed to view the Master Score Sheet.
- xii. At the preliminary and semi-final level, the scores for each participant will be announced before the end of the day's competition.
- xiii. At the final level, winners will be announced on the date designated for this activity.

### (46) Adjudication duration

- i. In all categories adjudication begins at the first sound, movement or visual that can be assessed by the judges based on the rubric for that category.
- ii. When technical difficulties, which are beyond the control of the competitor, impede the start of a performance, the competitor is allowed to restart their performance.

Adjudication will then begin as outlined above at, Section I- Regulation 46.1.

- iii. In Music Categories, adjudication ends:
  - a) When all sound ends or
  - b) When the last singer, that is not accompaniment, exits the stage.
- iv. In Dance categories, adjudication ends:
  - a) When dancers freeze onstage or
  - b) When all dancers have exited the stage
- v. In categories adjudicating the spoken word, adjudication ends:
  - a) When the performer verbally signifies the end of the performance with a clear and appropriate phrase. i.e. Thank you, the end,or
  - b) The performer exits the stage.
- vi. In the Folk Theatre Category, adjudication ends when the beginning of the curtain call is signalled with a bow from centre stage made by the first actor on stage.

(47) Adjudication penalties

- i. Penalties will be assessed as stated under the category or section guidelines.
- ii. If an adjudicator suspects that a performance may be in contravention of an established rule, the adjudicator is expected to judge the performance as prescribed by the rubric and table the concern for discussion after the performance.

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- iii. If, after consultation among the adjudicators, a competitor is deemed to have presented a performance contrary to the rules and regulations for that category:
  - a) The head adjudicator will complete the Rules and Regulations Contravention Report form.
  - b) The form will be signed by all judges and submitted to the auditors along with their score sheets.
  - c) Auditors will forward the form to the Senior Officer in charge of the Programme and the District office for their information, and appropriate penalties will be enforced as stipulated.

### PART VI - TIMEKEEPING GUIDELINES

- (48) The durations allocated for performances and the penalties levied against performances ending outside of the stipulated timeframes will be dictated as follows:
- i. Folk Theatre: Minimum 75 minutes, maximum 90 minutes; (minus) -2 average points for every minute over or under the stipulated timeframe.
  - ii. Folk Theatre- One Act Plays: Minimum 45 minutes, maximum 60 minutes; (minus) -2 average points for every minute or part thereof over or under the stipulated timeframe.

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- iii. Folk Music (excepting East Indian Folk Song): Minimum 3 minutes, maximum 4 minutes; (minus) -1 average point for every 20 seconds or part thereof over or under the stipulated time.
- iv. Folk Dance: Minimum 3 minutes, maximum 4 minutes; (minus) -1 average point for every 20 seconds or part thereof over or under the stipulated time.
- v. East Indian Folk Music: Minimum 4 minutes, maximum 6 minutes; (minus) -1 average point for every 20 seconds or part thereof over or under the stipulated time.
- vi. Short Story: Minimum 6 minutes, maximum 8 minutes; (minus) -1 average point for every 20 seconds or part thereof over or under the stipulated time.
- vii. Poetry/ Spoken Word: Minimum 3 minutes, maximum 4 minutes; (minus) -1 average point for every 20 seconds or part thereof over or under the stipulated timeframe.
- viii. La Reine Rive Self Expression: Maximum 2 minutes; (minus) -1 average point for every 20 seconds or part thereof over the stipulated duration.
- ix. La Reine Rive Talent: Minimum 3 minutes, maximum 4 minutes; (minus) -1 average point for every 20 seconds or part thereof over or under the stipulated time.
- x. Village Chat:
  - a) Maximum 5 minutes for opening statements.
  - b) Maximum 2 minutes for discussion presentations
  - c) 30 second window for all responses.

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- (49) For all performances, there will be a visible clock displaying the performance duration for both the audience and the participants backstage. The clock backstage is of primary importance.
- (50) For the Village Chat category, there will be a clock displaying the speaking duration for both the audience and the participants on stage.
- (51) These clocks will be manned by an assigned time-keeper.
- (52) The time-keeper will be backstage with the Master of Ceremonies (M.C.). The timekeeper will keep a record of each performance duration.
- (53) After each performance a designated member of the group will sign verifying that the time on the clock corresponds with the time recorded by the time-keeper.
- (54) This record will be signed by the time-keeper, who will provide the M.C. with the performance duration for dissemination to the audience. The record will be submitted to the auditors at the end of the category.
- (55) There will be a secondary time-keeper positioned to face the stage, who will also keep a record of each performance duration.
- (56) If there is a discrepancy with the time as given by the first timekeeper, the second time keeper will be consulted.



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- (57) The time as noted by the second timekeeper will be considered as final.
- (58) The start and end time for all performances will correspond with the guidelines outlined for the start and end of adjudication as stated above at Section I- Regulation 46.

*SECTION II- LA REINE RIVE (MISS BEST VILLAGE)*

PART 1- GENERAL

- (1) Groups may select one member, to represent their organization at the Miss La Reine Rive category of the competition.
- (2) To register for this category the group must complete and submit the La Reine Rivé entry form along with all stated accompanying documents within the stipulated timeframe.
- (3) Participants under the age of eighteen must submit a signed parental consent form.
- (4) To qualify for acceptance as a contestant, one must:
  - i. NOT BE younger than seventeen (17) years or older than twenty-seven (27) years within the year of the competition.
  - ii. Not have previously competed as a finalist in the La Reine Rive Competition.
  - iii. Have a Secondary Education or must be attending Secondary School;
  - iv. Be a performer/organizer in the village/group.
  - v. Be able to answer questions prepared by the Organizing/Management Committee based on the History and Culture of Trinidad and Tobago, such as:
    - (a)How would you describe life in your village?

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- (b) What is the history of the Prime Minister's Best Village Trophy Competition?
  - (c) How would you describe the Culture of Trinidad and Tobago?
  - (d) What are four (4) facts of Trinidad and Tobago?
  - (e) What is the historical background of your village?
- (5) The finalists will be judged on self-expression and talent on one night and on Evening gown on the Final night.
  - (6) Order of presentations for the finals will be determined by draw.
  - (7) The top five (5) queens will be required to respond to an On Stage Question.
  - (8) All contestants must provide their own hairdressers and make-up artistes.
  - (9) All contestants are allowed a maximum of four (4) persons on stage for the talent and evening gown categories to assist with their portrayals and backstage to assist with their preparation.
  - (10) Only contestants will be allowed on stage for the Self Expression and On Stage Question categories.

PART 2- SELF-EXPRESSION

- (11) The Self Expression Category will be adjudicated at ALL levels of competition.
- (12) Contestants will have a maximum of two (2) minutes to speak on the village or community where their group is based. The content must not be about the contestant or group, but the village (E.g. where it is located, what it is famous for etc.)
- (13) Timing and penalties will be assessed as stipulated in Section 1- Part VI.
- (14) **Points will be awarded as follows:**

**LA REINE RIVE- SELF EXPRESSION**

<b>Categories</b>	<b>Description</b>	<b>Points</b>
<b>Articulation</b>	Fluidity and rhythm of speech. (10pts) Pronunciation of words. (10pts)	20
<b>Content</b>	Clear and concise content (10pts) Content speaks to the village and its environs (20pts) Did the structure of the piece aid in the overall appreciation of the piece? (10pts)	40
<b>Delivery</b>	Suitability of the method of delivery (5pts) Expressions and gestures (5pts) Interpretation of the piece? (5pts)	10
<b>Diction</b>	Word Choice (10pts) Inflection and intonation (10pts)	20
<b>Confidence</b>	Fluid delivery (5pts) Positive body language appropriate to the piece. (5pts)	10
<b>TOTAL</b>		<b>100</b>

PART 3- TALENT

- (15) The talent category will be adjudicated at ALL levels of competition.
- (16) Contestants have a maximum of four (4) minutes and minimum of three (3) minutes to showcase their performance.
- (17) Timing and penalties will be assessed as stipulated in Section 1, Part VI.
- (18) Talent performances can be dance, music, literature or a combination of all the performing elements.
- (19) Contestants must submit a synopsis on their final talent piece no less than five (5) working days before the scheduled date of competition. Failure to do so will result in a deduction of five (5) average points from the final score in this category.
- (20) All content, themes and music must fall within the rules of the competition as outlined by that category and or discipline.
- (21) Extracts from a foreign piece are allowed where such extract is used as a means of critiquing Caribbean society, Trinidad and Tobago primarily.
- (22) The extract must not account for more than 25% of the performance time.

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(23) If it is the opinion of the adjudicators that a foreign extract exceeds the allotted timeframe, the competitor will be disqualified.

(24) Points will be awarded as follows:

**LA REINE RIVE- TALENT**

<b>Categories</b>	<b>Description</b>	<b>Points</b>
<b>Delivery</b>	The technical standard of the performance as a representation of the art form. (30pts)	30
<b>Presentation</b>	Stage presence. (5pts) Elements of performance (Use of stage, use of props etc.). (10pts) Audience engagement. (10pts) Development of theme (10pts)	35
<b>Costuming</b>	Suitability of costume to the theme. (5pts) Functionality (5pts) Visual impact (5pts)	15
<b>Impact</b>	Overall effect of the performance (5pts) Level of feelings generated by the performance. (5pts) Success of the piece in provoking the desired feelings. (10pts)	20
<b>TOTAL</b>		<b>100</b>

PART 4- EVENING GOWN

- (25) The Evening Gown, Hair and Makeup categories will only be adjudicated at the final level.
- (26) For the purpose of this competition a gown is defined as a full length dress that can feasibly be considered acceptable at a formal event.
- (27) All gowns must be made of basic material (e.g. brown cotton, burlap, white cotton) and handcraft and designed by persons in the community or district.
- (28) If the gown designer is found not to be of the community, the queen will be disqualified.
- (29) The designs of the fabric must not constitute the main visuals of the gown.
- (30) The Queen must be able to sit and stand without assistance in the gown.
- (31) A sit and stand test will be administered prior to the start of the Evening Gown competition. If the Queen fails this test they will be disqualified.
- (32) Multiple Queens are not allowed to have Gowns designed by the same person or company.

## (33) Adjudication Process

- i. The main panel of judges will view gowns and portfolios backstage five (5) hours before the show to adjudicate on handicraft and local materials.
- ii. Gowns which are not made available for pre-adjudication before the judges retire to deliberate will receive zero (0) points for that category.
- iii. A secondary panel of judges will view the contestants fully dressed following the main panel to adjudicate on mobility, hair and makeup.
- iv. The main panel will next view the gowns from the audience after the start of the programme.

## (34) Points will be awarded as follows:

## GOWN PRE- ADJUDICATION

Categories	Description	Points
<b>Handicraft and local materials</b>	Amount of handicraft and local materials used (10pts) Craftsmanship (10pts)	20
<b>Portfolio (the process of gown construction)</b>	Design- Consistency between design and final product (5pts) Gathering of materials (5pts) Preparation of materials (5pts) Fittings (beginning, middle and end) (5pts)	20
<b>Readiness</b>	Gown must be at least 85% presentable and must be able to be worn and not look unfinished	10
<b>TOTAL</b>		<b>50</b>



## GOWN FINAL ADJUDICATION

Categories	Description	Points
<b>Theme</b>	Development of theme (10pts)	10
<b>Design</b>	Creativity (5pts) Finish (5pts) Suitability to contestant (5pts) Visual impact (colour) (5pts)	20
<b>Presentation</b>	Carry (5pts) Stage presence (5pts) Makeup complements the theme and design of the gown (5pts) Hair complements theme and design of the gown (5pts)	20
<b>TOTAL</b>		<b>50</b>

PART 5- HAIR, MAKEUP & MOBILITY

(35) The Hair and Makeup categories will only be adjudicated at the final level.

(36) Adjudication process:

- i. A second viewing will be held after the first to adjudicate mobility, hair and make-up.
- ii. The Queens are expected to be 'fully dressed' for this adjudication.

(37) Points will be awarded as follows:

**i. Hairstyle**

**HAIRSTYLE**

Category	Description	Points
<b>Design &amp; Creativity</b>	Creativity in Design (20pts) Craftsmanship (10pts) Use of accessories (10pts)	40
<b>Suitability</b>	Hairstyle (design and colour) and Facial structure (20pts) Hairstyle (design and colour) and theme. (10pts) Hairstyle (design and colour) and gown (20pts)	50
<b>Impact</b>	Overall effect of the hairstyle (10pts)	10
<b>TOTAL</b>		<b>100</b>

**ii. Makeup**

**MAKEUP**

Category	Description	Points
<b>Blending</b>	Colours and tones well blended (20pts)	20
<b>Creativity</b>	Creative approach to design (10pts)	10
<b>Suitability</b>	Makeup (design & colour) and facial structure (10pts) Makeup (design & colour) and skintone (20pts) Makeup (design & colour) and theme. (10pts) Makeup (design & colour) and gown (20pts)	60
<b>Impact</b>	Overall effect of the hairstyle (10pts)	10
<b>TOTAL</b>		<b>100</b>

**iii. Mobility****REAL WORLD FUNCTIONALITY**

<b>Category</b>	<b>Description</b>	<b>Points</b>
<b>Mobility</b>	<ul style="list-style-type: none"> <li>• Can the contestant sit and stand unassisted</li> </ul>	Yes/No
<b>Poise</b>	<ul style="list-style-type: none"> <li>• Does the contestant maintain their poise while executing the movements?</li> </ul>	Yes/No

**PART 6- ON STAGE QUESTION**

(38) The On Stage Question (OSQ) will be adjudicated at the preliminary and the final levels.

(39) At all levels, the top five (5) queens after adjudication of the other categories will be asked a question. They will be required to respond to the audience in no more than a few lines.

(40) If there are less than five (5) queens at the preliminary level, all queens will compete in the On Stage Question category.

(41) The questions will be based on the history, culture, traditions and current affairs of Trinidad and Tobago.

**(42) Adjudication Process:**

- i. On stage, the queen will be asked to blindly choose one (1) of eight (8) questions.
- ii. The queens will have no prior knowledge of the prospective questions.
- iii. The Master of Ceremonies will read the chosen question after which the question will be discarded.
- iv. The queen will have a moment to compose themselves and consider the question before replying.
- v. Should the queen fail to begin her response after 30 seconds have passed, she will remain un-marked for this category.

(43) The On Stage Question Category will be adjudicated as follows:

### ON STAGE QUESTION

Category	Description	Points
<b>Overall first impression</b>	Delegates readiness to respond (10pts)	<b>10</b>
<b>Quality of response</b>	Knowledge of question/topic (10pts) Organization of response (10pts) Quality of information (10pts)	<b>30</b>
<b>Articulation, diction</b>	Proper use of English language(no creole) (10 pts) Fluid delivery (10pts) Pronunciation (10pts)	<b>30</b>
<b>Presentation/ Emotional control</b>	Stage presence (10pts) Composure (10pts) Communication with the audience (10pts)	<b>30</b>
<b>TOTAL</b>		<b>100</b>

(44) The finalists will be asked to suggest questions at the pre-competition retreat. Five (5) of these questions will be selected by the Best Village Officers for use in the finals.

(45) The winner of the Ms. La Reine Rivé competition will be determined by the total averages across the following categories:

- i. Self-Expression
- ii. Gown
- iii. Talent
- iv. On Stage Question

*SECTION III - FOLK PRODUCTIONS*

PART 1- GENERAL

- (1) This category will be divided into the Folk Theatre and Folk Theatre One Act categories.
- (2) No group can enter both Folk Theatre and Folk Theatre - One Act Play
- (3) The Folk Theatre One Act is limited to:
  - i. Groups who have NOT qualified for the Folk Theatre Production finals within the last three (3) consecutive years

Or

  - ii. Groups who have qualified for the Folk Theatre Production finals within the last three (3) consecutive years but attained a score of less than 60%.
- (4) Groups who have placed in the finals of the Folk Theatre- One Act for three (3) consecutive years must:
  - i. Compete in the Folk Theatre category on the fourth year or
  - ii. Wait two (2) consecutive seasons to re-enter the Folk Theatre One Act category.
- (5) The National Anthem is compulsory and must be rendered before all productions.
- (6) Qualification, participation, adjudication procedures and related penalties will be assessed as outlined in Section I.

(7) Performers must number as follows:

- i. Folk Theatre productions- a minimum of twenty-five (25), and a maximum of seventy-five (75) persons, including accompanists.
- ii. Folk Theatre One Act productions- a minimum of fifteen (15), and a maximum of twenty-four (24) persons, including accompanists.

(8) Durations:

- i. Folk Theatre productions must exceed 60 minutes but not 90 minutes
- ii. Folk Theatre One Act productions must exceed 45 minutes but not 60 minutes.

(9) Minus two (-2) average points will be deducted for every minute over or under the stipulated timeframe.

(10) Groups should note that extensive scene changes, unnecessary blackouts as well as the use of special effects such as ultra violet (UV) or black lighting can distract audiences and reduce the effectiveness of their performances.

PART 2- ADJUDICATION**Folk Productions**

(11) Points will be awarded based on the following criteria:

**i. Folk Productions Preliminaries****FOLK PRODUCTIONS PRELIMINARIES**

<b>Category</b>	<b>Description</b>	<b>Points</b>
<b>Plot and Story</b>	Clear story arc (beginning, middle and end) (5pts) Clear climax (5pts) Clarity of plot (5pts) Suitability of plot (5pts)	20
<b>Acting</b>	Diction and articulation. (5pts) Physical embodiment of the character. (5pts) Level of projection. (5pts)	15
<b>Direction</b>	Use of space, (5pts) Use of composition and picturization, (5pts) Rhythm and pacing, (5pts) Casting (5pts)	20
<b>Dance</b>	Quality of dance/movement (5pts)	5
<b>Music</b>	Quality of music/ sound (5pts)	5
<b>Content</b> (Use of Folk traditions, culture and or beliefs of T&T)	Thematic interrogation of content (5pts) Creative use of content (5pts) Utilization of traditional Dance (5pts) Utilization of traditional music or musical motifs (5pts)	20
<b>Technical</b>	Functionality, creativity and appropriateness of: Costume, Set and Make-up	5
<b>Overall Impact</b>	Effective and clear communication of the drama in such a manner as to hold the interest of the audience throughout. (10pts)	10
<b>TOTAL</b>		<b>100</b>



## ii. Folk Productions Finals

## FOLK PRODUCTIONS FINALS

Category	Description	Points
<b>Plot and Story</b>	Clear story arc (beginning, middle and end) (5pts) Clear climax (5pts) Clarity and Suitability of plot (5pts)	15
<b>Acting</b>	Diction and articulation. (5pts) Physical embodiment of the character. (5pts) Projection. (5pts)	15
<b>Direction</b>	Use of space, (5pts) Use of composition and picturization, (5pts) Rhythm and pacing, (5pts) Casting (5pts)	20
<b>Content (Dance)</b>	Quality of dance/movement (5pts)	5
<b>Content (Music)</b>	Quality of music/ sound (5pts)	5
<b>Content (Folk traditions, culture and or beliefs of Trinidad and Tobago)</b>	Thematic interrogation of content (5pts) Creative use of content (5pts) Utilization of traditional Dance (5pts) Utilization of traditional music/ musical motifs (5pts)	20
<b>Technical</b>	Functionality, creativity and appropriateness of: Costume and Make-up (5pts) Set (5pts) Lighting and sound (5pts).	15
<b>Overall Impact</b>	Effective and clear communication of the drama in such a manner as to hold the interest of the audience throughout. (5pts)	5
<b>TOTAL</b>		<b>100</b>

**Special Awards**

(12) Special awards will be adjudicated by a panel as detailed at section 1. Scores will be awarded based on the average after the highest and lowest scores have been removed.

(13) Best Original Written Script

- i. This category is open to all original scripts qualifying for the finals of the competition.
- ii. An original script is defined as: A script that has not been staged at any major festival or competition anywhere in the world and has not previously qualified for the finals of the Best Village Trophy Competition.
- iii. Adaptations do not qualify for this prize.
- iv. Original Scripts must be submitted to the Best Village Office no less than two (2) weeks before the start of the Finals in order to qualify for the Best Written Script Award.
- v. The script with the highest average over 70% will be awarded the prize for Best Original Written Script

(14) Other special prizes will be awarded for both Folk Theatre and Folk Theatre One Act Productions as follows:

- i. Best Director and Best Directed Production
- ii. Best All Round Performer – Male
- iii. Best All Round Performer - Female
- iv. Best Choreographer
- v. Best Musical Director
- vi. Best Musical Accompaniment
- vii. Best Costume Designer and Best Costumed Show
- viii. Best Representation of a Nation Building Theme

**SECTION IV****Rules, Regulations And Procedures**

(15) The following additional prizes will be awarded for the Folk Theatre Productions category:

- i. Best Actor
- ii. Best Actress
- iii. Best Dancer in Production
- iv. Best Vocalist in Production
- v. Best Choral Work
- vi. Best Drumming Ensemble
- vii. Best Set

(16) Points will be awarded in accordance with the following criteria:

<b>Category</b>	<b>Description</b>	<b>Points</b>
<b>Best Director and Best Directed Production</b>	Based on Points awarded for Direction	20
<b>Best Musical Director</b>	Overall effect of the sound and performance (5pts) Voicing (5pts) Balance and blend (5pts) Musical organization and innovation (5pts)	20
<b>Best Choreographer</b>	Execution (5pts) Use of Space (5pts) Synchronization (5pts) Creativity (5pts)	20
<b>Best Dancer in Production</b>	Presence (5pts) Execution (5pts) Form (5pts) Communication (5pts)	20
<b>Best Vocalist in Production</b>	Diction and Articulation (5pts) Tone (5pts) Presence (5pts) Overall Impact (5pts)	20

## SECTION IV

## Rules, Regulations And Procedures

Category	Description	Points
<b>Best Costume Designer &amp; Best Costumed Show</b>	Functionality (5pts) Originality (5pts) Visual appeal (5pts) Suitability (5)	20
<b>Best Musical Accompaniment</b>	Overall Impact (5pts) Balance (5pts) Quality of the instruments (5pts) Suitability (5pts)	20
<b>Best Choral Work</b>	Overall Impact (5pts) Blend (5pts) Clarity (Diction) (5pts) Tone (5pts)	20
<b>Best Drumming Ensemble</b>	Timing and Tempo (5pts) Dynamics (5pts) Transitions (5pts) Consistency of sound (5pts)	20
<b>Best Actor &amp; Actress</b>	Diction and articulation (5pts) Physical Embodiment of Character (10pts) Projection. (5pts)	20
<b>Best All Round Performer – Male &amp; Female</b>	Overall skill shown in acting (5pts) Overall skill shown in dancing/movement (5pts) Overall skill shown in music (5pts) Overall Impact (5pts)	20
<b>Best Set</b>	Utility and practicality (5pts) Suitability to the production (mood and style) (5pts) Communication (5pts) Visual aesthetics (5pts)	20
<b>Best Representation of a Nation Building Theme</b>	Overall production theme focused on building the nation (10pts) Theme was well developed (5pts) Production ended with positive recommendations/ ideas or commentary (5pts)	20

## **SECTION IV- FOLK PRESENTATIONS**

### **PART 1- GENERAL**

- (1) This category of the competition will be organized into three (3) sections, Folk Dance, Folk Music and Literature.
- (2) The Administration may decide, at any given year, which categories will be offered for adjudication. However, all categories will be guided by the dictates of the Competition's Rules and Regulations.
- (3) Groups participating in Folk Theatre will only be allowed to participate in a maximum of:
  - i. Two (2) Traditional Music Chorale categories and
  - ii. Four (4) Dance Categories inclusive of at least one (1) Traditional Dance and National Dance.
- (4) With the exception of groups participating in Folk Theatre, groups will not qualify for the next round unless they register and perform in:
  - i. Vocal Music Categories
    - a) At least one (1) traditional choral, and two (2) solo categories (one of which must be traditional),
    - b) At least one (1) traditional choral category and one (1) Traditional Special category.
  - ii. Dance Categories- At least two (2) categories in Dance, one (1) of which must be a Traditional Dance.
  - iii. Instrumental Categories- Any listed category.

- iv. Literature Categories- Any listed category.
- (5) All groups entering solo music categories must participate in at least one (1) traditional solo category to be considered for the finals.
- (6) Time-frames and related penalties will be assessed as outlined in Section I.
- (7) Each group qualifying for the finals must present a synopsis of each qualifying piece no later than two (2) weeks before the start of the competition.
- (8) In the event of low participation, acts of God or other extenuating circumstances, the Senior Officer in charge of the Programme reserves the right to treat any category at any level as a final, retroactively or otherwise, in consultation with the Administration. As far as possible, competitors will be notified of such before the start of their performances.
- (9) All materials must be carefully researched. In order to avoid copyright infringement, appropriate permission must be sought.
- (10) Avoidance of copyright infringement is the sole responsibility of the participating organization.

PART 2- MUSIC

**Chapter 1- Overview**

- (11) Folk Music content must be varied, coming out of the experience of the Caribbean and Trinidad and Tobago in particular.
- (12) All choral categories, must consist of a minimum of fifteen (15) singers.
- (13) Parang must have a minimum ensemble of eight (8) persons at least four (4) of whom must be vocalists.
- (14) Accompaniment must not distract or supersede the main instrument being adjudicated.
- (15) Competitive categories under the genre of Folk Music will consist of Vocal and Instrumental categories. All categories will be divided as follows:
- i. Traditional Special Categories (vocal)
    - a. Chutney Song
    - b. East Indian Devotional
    - c. Parang (Medley/Solo)
  - ii. Traditional Solo (vocal) Categories
    - a. Original Calypso
    - b. Folk Song
  - iii. Contemporary Solo (Vocal) Categories
    - a. Trinidad and Tobago Reggae
    - b. Contemporary Trinidad and Tobago Folk

## iv. Traditional Chorale (Vocal) Categories

- a. Spiritual
- b. Nation/Patriotic Medley
- c. Mixed Medley
- d. East Indian Folk Medley

## v. Instrumental Categories

- a. Pan Solo
- b. Drummology
- c. Tassa

**Chapter 2- Descriptions**

(16) The following descriptions will guide adjudication in all categories of Music. In general, Traditional Folk Music will refer to:

- i. African-Influenced Songs and Melodies - shango, bongo, cherupp, limbo, baby-minding songs, story songs, negro spirituals, work songs, etc.
- ii. Spanish-Influenced Songs and Melodies - galeron, pastillo (Paseo), decimas, joropo, castillian, warrap, merengue, work songs, etc.
- iii. French-Influenced Songs and Melodies - bele, quardrille, pique, cantique, baby-minding songs, patios, work songs, etc.
- iv. British-Influenced Songs and Melodies - reel, jig, mother-goose nursery rhymes, cradle songs, sea shanties, river boat songs, work songs, etc.
- v. East Indian Influenced Songs and Melodies - gatka, chutney songs, lullabies, rice- planting, phagwa, divali, gazal, etc.



- vi. Chinese – lion dance songs, pink tea, work songs, etc.
- vii. Folk Music originating from the First Peoples of Trinidad and Tobago and the Caribbean.
- viii. Folk Music originating from descendants of Eastern Mediterranean people in Trinidad and Tobago.
- ix. Folk Music originating from the Caribbean e.g. Banana Boat Song, etc.
- x. Contemporary Music such as Yellow Bird, Calypsos after 1931 and Compositions in the folk genre.

(17) Specific outlines for the various categories are as follows:

- i. Traditional Solo Categories:
  - a. Original Calypso- Original Compositions on life and experiences in Trinidad and Tobago.
  - b. Folk Song- Solo performance of a Folk Song with a traditional/authentic Folk Melody.
- ii. Traditional Special Categories
  - a. East Indian Devotional- Traditional songs of prayer and devotion derived from the East Indian experience. e.g. Bhagan, Toomree, Ghazals and Caseedas.
  - b. Chutney Song- local interpretation using the Bhojpuri Folk Style to discuss life experiences or express emotions and feelings. It is accompanied by Dholak, Harmonium, Dhantal and Mageera.

## SECTION IV

## Rules, Regulations And Procedures

- c. Parang (Medley/Solo) – Music of Spanish influence that must utilise at least one of the following: mandolin, cuatro, box bass and a lead instrument other than brass or piano/keyboard. Soca Parang is not allowed in the category.

### iii. Traditional Choral Categories:

- a. Mixed Medley- any combination of at least three (3) songs from the following:
  - I. Folk Medley (Chorale) – Must consist of at least three (3) different melodies of Folk Songs with a traditional/authentic Folk Melody.
  - II. Calypso Medley- Must consist of at least three (3) different melodies of calypsos from 1881 to present.
- b. Nation/Patriotic Songs (Choirs) – Either a National Song or a song that is Patriotic to, or promotes Trinidad and Tobago. E.g. Portrait of Trinidad (Sniper), We Can Make It If We Try (Stalin), Education (Sparrow), God Bless Our Nation; Land of Sun and Seas, etc.
- c. East Indian Folk Medley (Chorale) – Must consist of at least three (3) different melodies of East Indian Folk Songs with a traditional/authentic Folk Melodies. (E.g. Chowtal)
- d. Spiritual– doption, orisha spirituals, songs, gospels, Negro Spirituals, Praise and Spiritual.

## iv. Contemporary Solo Categories

- a. Contemporary Trinidad and Tobago Folk- Original local compositions that originate from popular culture which holds a definite Trinidad and Tobago/ Caribbean flavour but may meld other musical influences from throughout the world. E.g. Jamoo, Rapso. Other contemporary local forms.
- b. Trinidad and Tobago Reggae- Original local compositions on the life and experiences in Trinidad and Tobago. Includes Roots and Classic reggae. E.g. As represented by Artistes such as General Grant, Marlon Acher, Prophet Benjamin, etc.

## v. Instrumental Categories:

- a. Pan Solo- Playing a Trinidad and Tobago or Caribbean Melody. Competitors are allowed live accompaniment. No recorded music is allowed.
- b. Tassa- Utilizing bass, cutter, fuller and ghige to play various hands of rhythms for such occasions as Hosay, Weddings, Ramleela, etc. Must have a minimum of four (4) performers.
- c. Drumology- Afro Caribbean in nature, using traditional African drums with a minimum of four (4) performers.
  - I. Rhythms to be adjudicated for this category will be rotated on a yearly basis. Participant will be notified of which rotation is to be adjudicated upon registration.

II. Drummology Rotations will be as follows:

- Rotation 1- Calypso, Avaloo, Naningo and Congo
- Rotation 2- Grand Bele, Igbo (fast and slow) and Temne,
- Rotation 3- Bongo, Banda, Winti, Shovealong and Tamboo Bamboo (bamboo must have thick rubber soles).
- Rotation 4- Koromanti, Manding, Kalenda, Congo Bele,

III. Groups found using plastic drums and artificial heads will be disqualified.

IV. Groups will be adjudicated on appropriate utilization of sticks and hands to play.

V. Traditional rhythms must be played for at least two (2) minutes and consist of at three (3) rhythms listed for that year.

VI. The two (2) minutes of Traditional rhythm can be at the beginning, middle or end of the piece.

VII. The remainder of the piece can be of a creative nature.

### Chapter 3- Adjudication

(18) Points for these categories will be awarded as follows:

#### i. Tassa

##### TASSA

Categories	Description	Points
<b>Presentation</b>	Costuming (5pts) Stage formation (5pts) Stage Performance (5pts)	15
<b>Tone and Balance</b>	Quality of sound of drums (10pts) Timing and tempo (10pts)	20
<b>Authenticity</b>	Accuracy of authentic hands (10pts) Proper use of the hands (10pts)	20
<b>Rhythm</b>	Overall togetherness of sound and soul (15pts)	15
<b>Arrangement</b>	Introduction of piece (5pts) Starting of hand (5pts) Breaking of taal (5pts) Creativity of arrangement (5pts) Choice of rhythms (5pts)	25
<b>Impact</b>	Overall effect of the sound and performance (5pts)	5
<b>TOTAL</b>		<b>100</b>

## ii. Drummology

## DRUMOLOGY

Categories	Description	Points
<b>Presentation</b>	Costuming (5pts)	10
	Layout of drums (5pts)	
<b>Tone &amp; Balance</b>	Dynamics (5pts)	20
	Quality of the instruments (5pts)	
	Ratio of drums (5pts)	
	Consistency of sound (5pts)	
<b>Performance</b>	Types of drums used (5pts)	20
	Audience engagement (5pts)	
	Songs to accompany rhythms (5pts)	
	Individual soloist(s) skills (5pts)	
<b>Rhythm</b>	Authenticity of traditional rhythms (5pts)	15
	Accurate playing of traditional rhythms (5pts)	
	Timing and Tempo (5pts)	
<b>Arrangement</b>	Introduction of piece (5pts)	30
	Choice of rhythms (5pts)	
	Verse and choral (technique) (5pts)	
	Over all music structure (5pts)	
	Transitions (5pts)	
	Climax and anti-climax (5pts)	
<b>Impact</b>	Overall effect of the sound and performance (5pts)	5
<b>TOTAL</b>		<b>100</b>

## iii. Pan Soloist:

## PAN SOLOIST

Categories	Description	Points
<b>Impact</b>	Overall effect of the sound and performance (5pts)	5
<b>General Performance</b>	Interpretation (10pts) Presentation (10pts) Dynamics (10pts)	30
<b>Rhythm</b>	Consistency (timing/beat) (15pts)	15
<b>Arrangement</b>	Introduction (5pts) Melodic development (10pts) Re harmonization (10pts) Balance (5pts) Conclusion (5pts)	35
<b>Tone</b>	Tonality of instrument of sound (Pitch blend and harmonics) (15pts)	15
<b>TOTAL</b>		<b>100</b>

**iv. Folk Medley, Nation/Patriotic Song, Spirituals, Calypso Medley**

**FOLK MEDLEY, NATION/PATRIOTIC SONG, SPIRITUALS, CALYPSO MEDLEY:**

<b>Categories</b>	<b>Description</b>	<b>Points</b>
<b>Diction</b>	Clarity/enunciation (5pts) Pronunciation (5pts)	10
<b>Presentation</b>	Costume- Visual impact and appropriateness (5pts) Appropriate or relevant interpretation (5pts)	10
<b>Voicing</b>	Distribution, of spaces, notes and chords among the instruments	20
<b>Tone and Intonation</b>	Quality of the voice and instruments (10pts) In key or out of key (10pts)	20
<b>Rhythm</b>	Consistency (timing/beat) (10pts)	10
<b>Arrangement</b>	Dynamics- Volume of music (5pts) Balance and blend (10pts) Musical organization and innovation (10pts)	25
<b>Impact</b>	Overall effect of the sound and performance (5pts)	5
<b>TOTAL</b>		<b>100</b>



## v. Folk Soloist:

## FOLK SOLOIST (SOLO):

Categories	Description	Points
<b>Tone</b>	Quality of the voice (10pts)	10
<b>Diction</b>	Clarity (5pts) Enunciation (5pts) Pronunciation (5pts)	15
<b>Lyrics</b>	Accuracy of lyrics (10pts)	10
<b>Intonation</b>	In key or out of key (20pts)	20
<b>General Performance</b>	Interpretation (10pts) Presentation (10pts) Arrangement (10pts)	30
<b>Rhythm</b>	Consistency (timing/beat) (10pts)	10
<b>Impact</b>	Overall effect of the sound and performance (5pts)	5
<b>TOTAL</b>		<b>100</b>

## vi. East Indian Devotional&amp; East Indian Folk Medley:

## EAST INDIAN DEVOTIONAL, CHUTNEY &amp; EAST INDIAN FOLK MEDLEY:

Categories	Description	Points
<b>Arrangement</b>	Tempo & Timing (10pts) Beat (5pts) Flow of lyrics (5pts)	20
<b>Intonation</b>	Rise and fall of the voice (5pts) Ras / sweetness of the sound (5pts)	10
<b>Diction</b>	Pronunciation (10pts) Articulation and clarity (10pts) Choice and use of words (10pts)	30
<b>Tone &amp; Balance</b>	Relevant pitch (5pts) Melody (5pts)	10
<b>Performance</b>	Synchronization with music and or other singers (5pts) Confidence (5pts) Ease of delivery (5pts)	15
<b>Presentation</b>	Costume- Visual impact and appropriateness (5pts) Use of props/expressions and body language (5pts)	10
<b>Impact</b>	Overall effect of the sound and performance (5pts)	5
<b>TOTAL</b>		<b>100</b>

## vii. Parang:

## PARANG

Categories	Description	Points
<b>Tone</b>	Overall Quality of sound (pitch, blend, strength) (10pts)	10
<b>Rhythm</b>	Consistency (timing/beat) (10pts)	10
<b>Arrangement</b>	Orchestration of the piece (10pts) Overall balance of voices and instruments (10pts)	20
<b>Originality</b>	Creativity in the treatment of the piece (10pts)	10
<b>Instrumentation</b>	Execution of ensemble instruments (10pts)	15
<b>Lyrics</b>	Accuracy of language (10pts) Pronunciation and Articulation (10pts)	20
<b>Presentation</b>	Costume- Visual impact and appropriateness (5pts) Appropriate or relevant interpretation (5pts)	10
<b>Impact</b>	Overall effect of the sound and performance (5pts)	5
<b>TOTAL</b>		<b>100</b>

## viii. Original Calypso, Reggae, Contemporary Folk:

## ORIGINAL CALYPSO, REGGAE, CONTEMPORARY FOLK

Categories	Description	Points
<b>Tone &amp; Intonation</b>	Singing in key (20pts) Overall quality of sound (pitch, blend, strength) (10pts)	30
<b>Melody</b>	Originality (10pts) Creativity (10pts)	20
<b>Diction</b>	Articulation and clarity (10pts) Pronunciation (5pts)	15
<b>Lyrics</b>	Relevant to theme (5pts) Development of theme (5pts)	10
<b>General Performance</b>	Presentation (10pts) Interpretation (5pts) Costuming (5pts)	20
<b>Impact</b>	Overall effect of the sound and performance (5pts)	5
<b>TOTAL</b>		<b>100</b>

PART 3- FOLK DANCE**Chapter 1- Overview**

(19) All dance presentations must consist of a minimum of six (6) dancers.

(20) Performance durations and duration penalties will be as outlined at Section I.

(21) Competitive categories under the Folk-Dance genre will be divided into two main sections, these are Traditional Influenced and Contemporary Influenced. Under each section there that will be fixed categories adjudicated every year while others will be rotated annually.

(22) The Traditional Influenced Categories are:

i. Fixed

- a. Traditional East Indian Devotional Dance
- b. Traditional African Devotional Dance
- c. Traditional Calypso Dance
- d. Limbo

ii. Rotation 1

- e. Traditional French Influenced Dance
- f. Traditional Spanish Influenced Dance

iii. Rotation 2

- g. Traditional British Influenced Dance
- h. Traditional First People (Amerindian – Awarro, Caribs and Arawaks),

iv. Rotation 3

- i. Traditional East Indian Influenced Dance
- j. Traditional African Influenced Dance

v. Rotation 4

- k. Chutney Dance
- l. Chinese, Syrian, Lebanese, Portuguese Influenced Dances

(23) Contemporary Influenced Categories are:

vi. Fixed

- a. Spiritual/Liturgical Dance
- b. National Patriotic Dance
- c. Soca Dance
- d. Creative Freestyle

vii. Rotation 1

- e. Local Interpretative

viii. Rotation 2

- f. Social Dances

## Chapter 2- Descriptions

### *Traditional Influenced Dances*

(24) Traditional Influenced categories focus on influenced and indigenous dances which originated through colonization and were traditionally practiced in Trinidad and Tobago.

(25) The Traditional Influenced dances will be broken down as follows:

- i. Traditional East Indian Devotional Dance: Dances based on any East Indian religious occasion or deity e.g. Deities- Lord Shiva, Lord Ganesh, Mother Saraswati, Mother Durga/Kali, Lord Krishna, Mother Laxmi, Hanuman etc. Groups are expected to use traditional music as accompaniment.
- ii. Traditional African Devotional Dance- Ritualistic elements and worship to a deity under the following African influenced religions e.g. Orisha, Voodoo (Yanvalu) and Shouter Baptist.
- iii. Traditional Calypso Dance- traditional dances to the Calypso rhythm, with drums and other percussion musical accompaniments e.g. pan, chac chac, bamboo, iron)
- iv. Traditional East Indian Influenced Dance- These will include:
  - a. Ghatka (*sword and shield*) (Folk)
  - b. Jharoo (broom dance) (Folk)
  - c. Ras Leela (Folk)
  - d. Dandia Raas (*play of the sticks dance*) (Folk)
  - e. Bhangra, Biraha, Ghumar, and Harrischand. (Folk)

- f. Kathak (Classical)
  - g. Bharat Natyam (Classical)
  - h. Kathakali (Classical)
  - i. Odissi (Classical)
  - j. Kuchipudi (Classical)
  - k. Manipuri. (Classical)
  - l. Chhau (Classical)
  - m. Mohiniyattam (Classical)
  - n. Harvest Dance (*sugar-cane, rice and fish*) (Folk)
  - o. Wedding Scenes - (maticoor night [Iawa]) Tassa and dances based on East Indian Influenced Songs. (Folk)
- v. Traditional African Influenced Dance - e.g.,
- a. Banda,
  - b. Bongo,
  - c. Kalinda.
  - d. Congo Bele (Tobago)
  - e. Saraka/Salaka (Feast/Thanksgiving) and Nation Dances.  
Food or prayers must precede the Saraka while flags must precede the Nation Dance. Coromantie must be first Nation acknowledged followed by at least two (2) of the following:
    - Arada
    - Manding,
    - Ibo,
    - Congo,
    - Temne.



- vi. Traditional French Influenced Dances
  - a. Shoalong
  - b. Beguine,
  - c. Pique,
  - d. Bele Dances
    - Simple Bele (flat footed)
    - Creole Bele
    - Kalinda Bele
    - Grand Bele (man and woman)
  
- vii. Traditional British Influenced Dances
  - a. Reel (Tobago)
  - b. Jig (Tobago)
  - c. Heel and Toe
  - d. Quadrille
  - e. Lancers
  - f. Brush Back (Tobago)
  
- viii. Traditional Spanish Influenced Dances
  - a. Joropo,
  - b. Castillian,
  - c. Galleron (Cock Fight),
  - d. Maypole,
  - e. Parang

- ix. Traditional First People (Amerindian (Caribs and Arawaks), Chinese, Syrian/Lebanese, Portuguese Influenced Dances
  - a. Chinese Dances
    - Dragon Dance
    - Lion Dance
    - Ribbon Dance
    - Fan Dance
    - Lantern Dance
  - b. First People Dances
    - Seboucan
  - c. Syrian/Lebanese
    - Belly Dancing
    - Dabke
- x. Limbo
- xi. Chutney Dance

*Contemporary Influenced Dance*

(31) Traditional influenced categories focus on contemporary and creative manifestations of traditional forms from Trinidad and Tobago and the Caribbean. These categories are expected to be heavily influenced by the traditional forms but may include non-traditional forms as well.

(32) The Contemporary Influenced Categories will be broken down as follows:

- i. Contemporary Spiritual/Liturgical- Dances based on Gospels, Negro Spirituals, and other spiritual sounds that are not indigenous to but influence Caribbean culture.
- ii. Soca Dance: Dance using Soca and or Chutney Soca music from both local and Caribbean artistes.
- iii. National (Patriotic) Dance- e.g. Creative dances based on national birds, flower, sites, history, heritage and/or Nation building themes. The flag or colours of the national flag MUST be incorporated with the dance.
- iv. Local Interpretative- Dances done to local music utilizing traditional and local dance forms in new and creative ways. Forms identified as being non-local will result in disqualification. Traditional and local forms to be considered are:
  - a. Work Dances (Lend Hand Dances) e.g. cocoa dance, sugar-cane dance (harvesting), rice- planting dance, washer woman dance and fisher folk dance etc
  - b. Festivals e.g. La Divina Pastora, Santa Rosa, Divali, Hosay, Holi (Phagwa), Tobago Weddings etc.
  - c. Dances based on Folklore Characters e.g. Papa Bois, Lagahoo, Douens, La Diabliesse and Soucouyant etc
  - d. Dances based on Traditional Carnival Characters e.g. Dame Lorraine, Sailor, Baby Doll, Moko Jumbie, Bats, Devils etc.

- v. Creative Freestyle- Dances exploring themes and ideas arising from the social and cultural context of Trinidad and Tobago. Foreign forms used must not exceed local forms. There must not be less than 50% local music and forms utilized in any presentation.
  
- vi. Ballroom (Social Dances)
  - a. Latin
    - Cha Cha Cha
    - Samba
    - Rumba
    - Jive
    - Pasa Doble
  
  - b. Club Latin
    - Salsa
    - Merengue
    - Kizomba
    - Argentine Tango
    - Bachata etc
  
  - c. Ballroom

**Chapter 3- Adjudication**

(33) The Traditional Influenced categories emphasize tradition and authenticity. They will be adjudicated on the following:

**TRADITIONAL INFLUENCED DANCES**

<b>Categories</b>	<b>Description</b>	<b>Points</b>
<b>Choreography</b>	Use of Space (5pts) Dynamics (10pts) Creativity (5pts)	20
<b>Content</b>	Dance Vocabulary/ Authenticity of Form(10pts) Communication (5pts) Authenticity of tradition (5pts) Technique (10pts)	30
<b>Presentation</b>	Synchronization (10pts) Authenticity of Accompaniment (5pts) Execution (10pts)	25
<b>Costume</b>	Authenticity (10pts) Functionality (5pts) Suitability/ Appropriateness (5pts)	20
<b>Impact</b>	Overall effect of the dance (5pts)	5
<b>TOTAL</b>		<b>100</b>

(34) Points for the listed categories will be adjudicated as follows:

**i. Contemporary Spiritual, Soca and Chutney Soca, Latin, Chutney and Local Interpretive**

**CONTEMPORARY SPIRITUAL, SOCA AND CHUTNEY SOCA, SOCIAL DANCES, AND LOCAL INTERPRETIVE**

<b>Categories</b>	<b>Description</b>	<b>Points</b>
<b>Choreography</b>	Use of space (10pts) Dynamics (10pts) Technique (10pts)	30
<b>Content</b>	Intent/Clarity (10pts) Creativity and Innovation (10pts) Authenticity of Form (10pts)	30
<b>Presentation</b>	Synchronization (10pts) Execution (10pts) Impact (5pts)	25
<b>Costume</b>	Suitability for dance (5pts) Uniformity (5pts) Fit & Design (5pts)	15
<b>TOTAL</b>		<b>100</b>

## ii. National/Patriotic Dance and Creative Freestyle

## NATIONAL/PATRIOTIC DANCE AND CREATIVE FREESTYLE

Categories	Description	Points
<b>Choreography</b>	Use of space (5pts) Dynamics (5pts) Style & Technique (10pts)	20
<b>Content</b>	Expression (5pts) Communication (5pts) Theme (10pts) Creativity and Innovation (15pts)	35
<b>Presentation</b>	Synchronization (10pts) Execution (10pts)	20
<b>Costume</b>	Suitability/ Appropriateness (10pts) Fit and Design (5pts)	15
<b>Impact</b>	Overall Effect of the Dance. (10pts)	10
<b>TOTAL</b>		<b>100</b>

PART 4- LITERATURE

**Chapter 1- Overview**

- (35) This category will consist of the Short story, Poetry/Spoken word and Village Chat competitions.
- (36) The Short Story and Poetry categories are Solo categories only.
- (37) All competing pieces must cite or acknowledge the author. Plagiarism and other forms of copyright infringement will result in disqualification and withdrawal of all prizes already awarded.
- (38) Competition durations and relevant penalties will be enforced as outlined in Section1.
- (39) The performance and written aspects of the Short Story and Poetry categories will be adjudicated separately.
- (40) Only original literature will be considered for the written adjudication. Adaptations do not qualify for this prize.
- (41) Original literature is defined as: A piece of work that has not been published in any written form and has not previously placed in the top five (5) of the Prime Minister’s Best Village Trophy Competition.
- (42) To be considered for the written adjudication categories, ALL literature must be performed at the preliminary level.
- (43) All submissions for written adjudication must be submitted no later than the last working day before the group’s preliminary performance.



- (44) Written adjudication will be accessed by committee and the winners announced simultaneously with the winners of the performance categories.

**Chapter 2- Short Story**

- (45) Stories may be adapted from our folk and oral traditions.
- (46) Stories must contain characters and situations recognizable as drawn from Trinidad and Tobago settings or must in some way suggest Trinidad and Tobago's experiences.
- (47) Written stories must be in the range of eight hundred and fifty (850) words, to one thousand, two hundred (1,200) words.
- (48) Short Story performance durations and penalties will be accessed as outlined at Section 1.

**SECTION IV****Rules, Regulations And Procedures**

(49) Short Story Performance will be adjudicated as follows:

**SHORT STORY (PERFORMANCE)**

<b>Categories</b>	<b>Description</b>	<b>Points</b>
<b>Articulation</b>	Fluidity and rhythm of speech. (10pts) Clarity of speech. (10pts)	20
<b>Content</b>	Use of Folk traditions, culture and or beliefs of Trinidad and Tobago (10pts) Creative use of Folk traditions, culture and or beliefs of Trinidad and Tobago (5pts) Clarity of theme (5pts) Clarity of story, narrative and plot (5pts) Appropriate language (5pts)	30
<b>Presentation</b>	Delivery (use of stage etc.) (5pts) Interpretation of the piece? (5pts) Rhythm and flow of the piece (5pts) Characterization (5pts)	20
<b>Use of voice</b>	Projection. (5pts) Fluid delivery (5pts)	10
<b>Use of body</b>	Expressions and gestures (5pts) Use of body language (5pts)	10
<b>Costuming and Props</b>	Suitability & relevance to the piece? (5pts)	5
<b>Impact</b>	The overall impact of the performance (5pts)	5
<b>TOTAL</b>		<b>100</b>

### Chapter 3- Poetry/Spoken Word

(50) Poems may be lyrical, narrative, descriptive, dramatic or may combine some of these elements.

(51) Poems must be considered from the following categories:

- i. Rapso Traditions;
- ii. Spoken Word
- iii. Semblance of Pichakaree/Calypso; and
- iv. Literary Traditions

(52) The performances will be adjudicated on the following:

#### POETRY

Categories	Description	Points
<b>Articulation</b>	Fluidity and rhythm of speech. (10pts) Full and accurate pronunciation of words. (10pts)	20
<b>Content</b>	Clarity of theme (5pts) Language appropriate to the theme (5pts) Use of literary devices & Figurative language (10pts) Portrayal of character(s)? (5pts)	25
<b>Presentation</b>	Delivery (use of stage etc) (5pts) Interpretation (5pts) Suitability of delivery to theme and content (5pts) Suitability of poem and presenter (5pts)	20
<b>Use of voice</b>	Relevant inflection and intonation (5pts) Projection (5pts) Fluid delivery (5pts)	15
<b>Use of body</b>	Expressions and gestures (5pts) Use of body language (5pts)	10
<b>Impact</b>	Emotional response (5pts) Overall impact of the performance (5pts)	10
<b>TOTAL</b>		<b>100</b>

PART 5 - VILLAGE CHAT

**Chapter 1- Overview**

- (53) The village chat aims to have communities engage in healthy discussions on current affairs affecting Trinidad and Tobago.
- (54) Each group can only field one (1) team.
- (55) The team must consist of four primaries, and one (1) reserve, at least one from each of the following demographics:
  - a. Age 19 and under
  - b. Age 20-32
  - c. Age 33-50
  - d. Age 51 and over
- (56) The names and a form of photo identification for all team members must be submitted to the District’s Best Village Office no less than five (5) working days before the date of competition.
- (57) Teams can only consist of the five (5) persons registered.
- (58) A team that cannot field four (4) competitors will be considered to have forfeited the match.
- (59) At the Preliminary level, each team will be matched up internally, in two (2) against two (2) competition.
- (60) The team with the highest final score will qualify for a semi-final, as outlined at Section 1.
- (61) At the semi-final level, 12 teams will be matched up against each other in knockout head to head competition.

- (62) The field will be narrowed to the top six (6) then to the top three (3) who will advance to the finals.
- (63) At the finals, the top three groups will compete against each other. The group with the most points after their two matches will be declared the winner.

### **Chapter 2- Competition**

- (64) Each team will be issued a topic before the competition. Groups will be expected to prepare arguments both for and against.
- (65) At the preliminary level- the topic will be issued 15 minutes before the competition.
- (66) At the semifinals and final levels- the topic will be issued three (3) days before the scheduled date of competition.
- (67) The preliminary topics will be given by the Best Village District office and will relate to issues relevant to the district.
- (68) The finals topics will be of National interest and will be issued by the Best Village Head Office.

### **Chapter 3- Adjudication**

- (69) On stage, before the competition, a coin will be flipped by the moderator. The winner will choose if they will speak for or against. The loser will have the choice to open or defer.

(70) At the Preliminary level:

- i. One member of each team will have three (3) minutes to make opening statements on behalf of their team.
- ii. After opening statements, each team will have six (6) two (2) minute time slots to respond to previous or develop new arguments.

(71) At the Semifinal and Final levels:

- i. One member of each team will have five (5) minutes to make preliminary statements on behalf of their team.
- ii. After opening statements, each team will have six (6) two (2) minute time slots to respond to previous or develop new arguments.

(72) At all levels:

- i. Responses will alternate between the teams.
- ii. After each team presents, the opposing team will have thirty (30) seconds to choose the next responder and approach the podium.
- iii. If a response is not started within thirty (30) seconds that turn will be considered forfeit.

(73) Teams will be disqualified if:

- i. A speaker presents for two consecutive team turns (except for preliminaries).
- ii. All participating members do not speak at least once.
- iii. Any member uses obscenities or language deemed as slanderous.

**SECTION IV****Rules, Regulations And Procedures**

(74) A winner will be declared based on the team which has presented the clearest and strongest arguments.

(75) This competition holds no position on the validity of one group's argument over another.

(76) Points will be awarded as follows:

**i. Village Chat- Opening Statement**

**VILLAGE CHAT- OPENING STATEMENT**

<b>Categories</b>	<b>Description</b>	<b>Points</b>
<b>Articulation</b>	Fluidity and rhythm of speech. (10pts) Pronunciation (10pts)	20
<b>Content</b>	Knowledge of Subject (10pts) Accuracy of Information (10pts) Organization of presentation (10pts) Persuasiveness of arguments (10pts)	40
<b>Presentation</b>	Power of expression (10pts) Stage presence/Body language (5pts) Projection. (5pts) Flow of arguments (15 pts)	35
<b>Impact</b>	The overall impact of the performance (5pts)	5
<b>TOTAL</b>		<b>100</b>

## ii. Village Chat- Exchange Rounds

## VILLAGE CHAT- EXCHANGE ROUNDS

Categories	Description	Points
<b>Articulation</b>	Fluidity and rhythm of speech. (10pts) Pronunciation. (10pts)	20
<b>Content</b>	Knowledge of Subject (10pts) Accuracy of Information (10pts) Development of Argument (10pts) Clarity/relevance of response (10pts) Advancement of conversation (10pts)	50
<b>Presentation</b>	Stage presence (5pts) Projection. (5pts) Flow of argument (10pts)	20
<b>Impact</b>	The overall impact of the argument (10pts)	10
<b>TOTAL</b>		<b>100</b>



## *SECTION V- FOOD FAIR*

### PART 1- GENERAL

- (1) This category will be organized on a District level and will be adjudicated simultaneously with the Folk Presentations categories.
- (2) There will be two (2) areas of participation, one competitive and one non-competitive as follows:
  - i. The Farmers' Market - Garden Produce (Non-competitive);
  - ii. Food Fair (Competitive);
- (3) Areas for the sale of food and beverages will be made available to registered groups based on availability. Allocation of booths and kitchens will be decided by 'the Organizing Committee' comprising the Best Village Coordinator, the Programme Manager, Best Village, the District's Senior Best Village Officer, and a representative of the Community Development Division.
- (4) All persons selling food must have a Food Handler's Badge.

PART 2- FARMERS MARKET

- (5) The Garden Produce aspect of this Fair will take the form of a traditional Farmers' Market.

To this end, NAMDEVCO will be contacted to partner fully with the Ministry of Community Development, Culture and the Arts and assist in organising this aspect of the Fair.

- (6) There will also be a Green Zone – dedicated to horticultural items eg flowering and non-flowering plants etc.

PART 3- FOOD COMPETITIONS

**Chapter 1- Overview**

- (7) This category will be adjudicated by three judges.
- (8) The Chef(s) must be present and prepared to discuss the dish's preparation with the judges.
- (9) Judging will begin at 11:30 a.m.
- (10) Participants should report to the judging station at least half hour before their allotted judging time.
- (11) The following competitive categories will be available under the Food Fair:
- i. Menu of the Day- Best representation of a Traditional Trinidad and Tobago meal.

## SECTION V

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ii. Best Delicacy- Best representation of a Traditional delicacy which is no longer a regular part of culinary culture such as:

- a) Best Chilibibi
- b) Best Farine
- c) Best Gujia
- d) Best Gogia

ii. The following dishes can be included on rotation on a yearly basis.

- a) Best Paw Paw Ball
- b) Best Bellyful

(12) Dishes being served in the Menu of the Day category must be available to the Public for sale.

(13) Participants will be asked to provide one full plate for overall adjudication. Small Portions for tasting should be served plated and served separately.

(14) Presentation of food must be appealing to the eyes- (drinks to be served are optional) and the 6 (six) food groups MUST be presented in the dish.

(15) All foods (including drinks) and equipment are to be stored at least 18 to 30 inches above the floor.

(16) Transportation and storage of food should adhere to current Health and Safety standards as applicable.

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- (17) All uncooked meats, sea food, vegetables and ice for human consumption are to be stored separately and at the required temperature of 5°C/41°F or below.
- (18) Foods are to be covered at all times so as to ensure that insects and other contaminants do not come into direct contact with food.
- (19) Utensils used in the preparation and serving of foods are to be clearly identified and separated so as to avoid cross contamination of food eg. Utensils used to cook pork that also used to cook chicken.
- (20) Servers are to be properly attired eg. gloves, hairnet, arms are covered, face masks optional.
- (21) The menu and prices must be clearly posted on the booth.

**Chapter 2- Adjudication**

(22) Food Fair categories will be adjudicated as follows:

**FOOD FAIR**

<b>Categories</b>	<b>Description</b>	<b>Points</b>
<b>Presentation</b>	Plating (10pts) Use of colours (food) (5pts) Clear description of meal items (5pts)	20
<b>Originality</b>	Creativity of presentation (5pts) Creativity of meal prep (5pts) Use of 6 food groups (10pts)	20
<b>Local Produce</b>	Use of indigenous products (no artificial seasoning)	30
<b>Culinary Impact</b>	Taste	20
<b>TOTAL</b>		<b>100</b>

## *SECTION VI - JUNIOR BEST VILLAGE*

### PART 1- GENERAL

- (1) The Junior Best Village is non-competitive for young persons between the ages of eight (8) to eighteen (18) years which is conducted during the period of July and August when schools are on vacation.
- (2) This aspect of the competition aims to develop harmony among Trinidad and Tobago's youth, engendering through art and culture, a deeper appreciation and knowledge of our cosmopolitan culture and diverse peoples.
- (3) Emphasis is also placed on the teaching of life skills and discipline during the period of the camps.
- (4) The Camps will be organized at the District level with one camp per District.
- (5) Details on the registration period and durations will be advertised at least one (1) month before the scheduled start of the programme.



