



Programme 2013-2015

Terrain for Interactive Pedagogy through Arts

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INTRODUCTION

“Children must be taught how to think, not what to think.”

— *Margaret Mead*

After more than five years in the field running on a project basis, TIPA has decided to elaborate a broader strategic approach and an over-all planning and overview of its activities for the short and mid-term with the goal of improving the effectiveness and efficiency of our action. As a result, we have decided to propose a three year Programme that will last from January 2013 through December 2015. The Programme includes all the different projects and activities that TIPA will be engaged in during the next three years.

Although our strategy may have changed from a smaller, project based action to one of a bigger scale, reflected in our Programme, our core values, goals and mission continue the same and are well reflected in our mission statement, which is to **“empower vulnerable children to become active citizens in the Mauritian society by favouring their development through the promotion of interactive pedagogy and education to art and culture”**. From our mission statement, one can identify our beneficiaries (*vulnerable children*), what we intend to do for them (*favour their development*), how that will be done (through the *promotion of interactive pedagogy and education to art and culture*) and our final goal (to *empower them to become active citizens* in the Mauritian society). Our mission statement therefore is the cornerstone of the TIPA Programme 2013-2015 and will be used to measure and evaluate the outcomes eventually achieved by the Programme.

This document is the result of months of work involving research, evaluation of TIPA’s current projects and activities, brainstorming and discussion sessions with the different stakeholders of the organisation, surveys and consultations carried out with TIPA’s partners, current sponsors and beneficiaries in order to have a planning process where all stakeholders have the opportunity to participate in the construction of our common future.

The Programme 2013-2015 aims at consolidating TIPA’s action in the field, at the same time opening new doors for a bigger reach and impact that should be started as soon as 2014, and, most important, continue to positively impact the lives of our beneficiaries.

This Programme Plan represents the road map that shall be followed during the next three years in order to fulfil our mission and achieve our goals and strategic objectives.

EXECUTIVE SUMMARY

BACKGROUND

The social difficulties faced by vulnerable children in Mauritius combined with certain gaps in the education system contribute to the perpetuation of a poverty cycle and the strengthening of socio-economic disparities in the country. Access to education is available to virtually all pupils; however a **quality education is not yet a reality for all.**

TIPA's Programme is in line with government priorities for education, presents an innovative approach, addresses pressing social issues, and contributes to the development efforts in the country.

PROGRAMME GOALS

1. Contribute to the rise of active, responsible, creative and critical citizens that are able to participate in the development of their society
2. Empower vulnerable children to take part in their learning and development process through interactive pedagogy practices and education to art and culture
3. Involve the school community, the government, and the private sector in a common effort to improve the quality of the education system
4. Promote awareness of different social, educational and developmental issues affecting vulnerable children

PROJECTS & ACTIVITIES

The following projects will accomplish the goals of TIPA Programme 2013-2015:

- Project A - Life Skills Development through Arts [ZEP]: Weekly creativity classes, annual art festivals, children's self-assessment, pedagogical and educational support to teachers
- Project B – Parents' Club [ZEP]: Monthly artistic and parenting discussion sessions with parents
- Project C - Facilit'Art: Annual training sessions offered to other educators and NGOs
- Project D - Building Sustainable Communities: Weekly art workshops in the community

TOTAL BUDGET 2013-2015

2013-2015		2013	2014	2015
Average annual cost per child	TOTAL			
Rs. 8,090.1	Rs. 25,973,933.9	Rs. 8,277,622.1	Rs. 8,737,184.3	Rs. 8,959,127.5

1. ABOUT TIPA

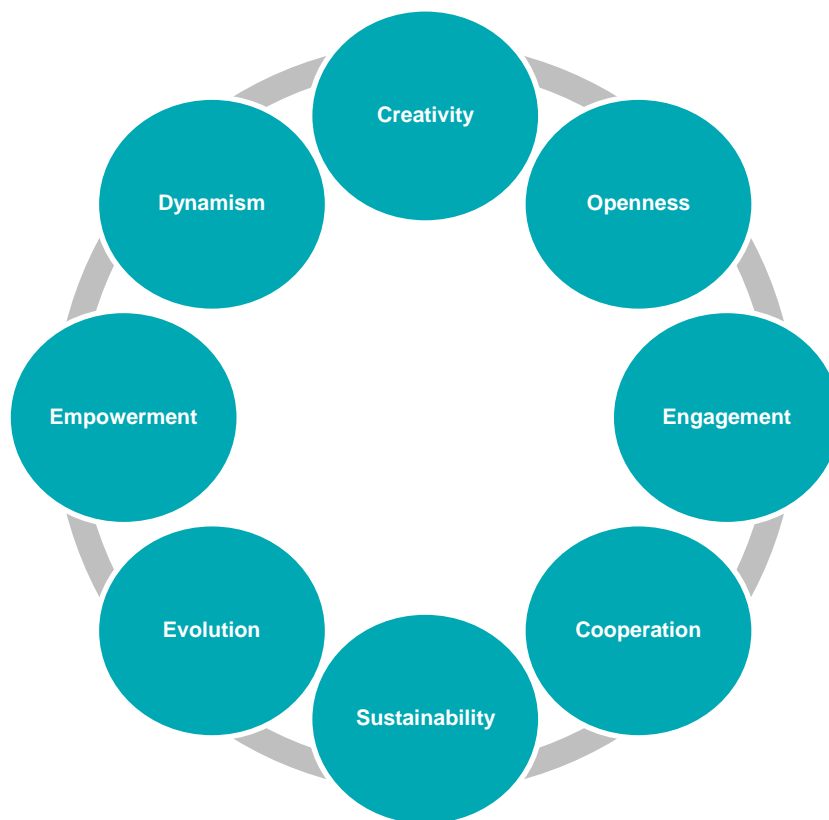
Our Vision...

A dynamic society where citizens are engaged, the contribution of each one is valorised and their differences are recognized.

Our Mission...

Empower vulnerable children to become active citizens in the Mauritian society by favouring their development through the promotion of interactive pedagogy and education to art and culture.

Our Values...



Our History...

TIPA began as a pilot project in 2007 for children experiencing learning or social difficulties at Black River Government School. The project was set up in collaboration with the Ministry of Education, ZEP (*Zones d'Education Prioritaire*) Unit, and it was based on previous research supporting the view that teaching arts using interactive pedagogy fosters the development of moral values ¹. It was also in line with the mission of the Ministry of Education and Human Resources to promote essential life skills, critical and innovation thinking, and citizen's values. Creativity art workshops of fifty minutes were dedicated to 52 children experiencing learning difficulties during school hours to realize different artistic activities in fields such as circus, theatre, story writing and creative arts.

In 2008, TIPA was registered as an Association and the art workshops were carried out with 57 children. In 2009 the Association started working with another school, Barkly Government School. During that year, in addition to art workshops carried out with children experiencing learning difficulties, TIPA supported the teachers in producing revision material with all the students during the last school term. This increased our number of beneficiaries to 350 children. In 2010, the project was extended to two more schools: André Bazerque Government School and Guy Rozemont Government School with 655 children being impacted. During that year, creativity classes were carried out with all the students during the second term while the first and last terms were used for artistic activities focused on children with learning or social difficulties.

The realization of creativity classes to all pupils during one of the school terms in 2009 and 2010 was a pilot phase for TIPA's project. From 2011, TIPA started to intervene during creativity class hours in collaboration with the teachers, working with all the pupils of the class during the three trimesters. As a result, every single child in the schools participated in our activities. In that year, TIPA was asked by the ZEP Unit to intervene at Aimé Césaire Government School instead of Black River and worked with a total of 632 children.

¹ Carosin, E. (2006 & 2007). La Construction des valeurs à travers l'art plastique. *Mémoire de Master I & II. Université Lumière Lyon 2.*

2. CONTEXT & BACKGROUND

TIPA was initially set up as part of an effort to answer to certain demands of the education system in Mauritius, specifically in the field of artistic and cultural education and in the development of innovative and holistic teaching practices in order to foster citizenship values in underprivileged children and engage them to be part of the construction of a cultural identity of the country. In order to recognize the need and relevance of TIPA's action, one needs to understand the main features of the Mauritian education system and the social context of the vulnerable children that are the central focus of the TIPA Programme.

The Mauritian education system was initially defined by a small private base and evolved to a large public scale in a relatively short period of time ². *According to the MOEHR, this fast pace contributed to the appearance of a two track system characterized by rapid and failed learners* ³. The system is based on the British model of education and is often cited as a system that favours the elite and competition ⁴. While a minority has access to first-world class education, the majority are left with a system that is not consistently fit to the needs of the pupils and is focused almost exclusively on academic achievement, having as its final goal to make pupils successfully pass their Certificate of Primary Education (CPE) exams ⁵.

Indeed, in the primary educational context of Mauritius, the CPE has for several years dictated the course of learning of students aged 5 to 12 years. Therefore, academic achievement is a central point in the life of the pupils but also in those of their parents and teachers. Despite the abolition of the system of "ranking" in the primary level in 2002, the fierce competition that has grown up around it as a result still raises an excessive amount of stress for parents who want to see their children succeed and have access to secondary education in the best institutions of the region ⁶. On the other hand, *teachers also find themselves under pressure as they are expected to secure a high pass percentage in their class* ⁷.

Some features of the traditional education system that don't demand active participation from students would explain why learning by heart can still be observed in some of the schools in Mauritius. Oral examinations are only introduced in the fifth year of high school; hence focus is

² Ministry of Education & Human Resources. (2009). *Education & Human Resources Strategy Plan 2008-2020*. Mauritius: MOEHR.

³ Idem, pp. 28-30.

⁴ Floriqny, G. (2010). Acquisition du kreol mauricien et du français et construction du discours à travers l'analyse de productions orales d'enfants plurilingues mauriciens la référence aux entités. *Thèse de Doctorat des Sciences du Langage, Université de Paris X Nanterre*.

⁵ MOEHR (2009), pp. 15-16.

⁶ Idem, p. 60.

⁷ Bunwaree, S. (1997). Education and Exclusion. *Etude pluridisciplinaire sur l'exclusion à Maurice* (pp. 139-177).

given on listening and writing rather than on student participation ⁸. As a result, students often find themselves unable to react in situations of debate and interaction ⁹. In addition, only traditional academic subjects such as Math, English and French, among other subjects, are evaluated in the exams. Other subjects such as Physical Education or Arts are therefore given less importance and attention.

Another important issue to be addressed is the diversity of languages used in the education system – a particularity of Mauritius that has diversity in cultures accompanied by richness in languages as well. Although **teachers use mostly Creole or French to communicate and teach students**, all the **exams need to be written and passed in English** ¹⁰. Moreover, **French, English and Creole are often used simultaneously** during the instruction by the teacher ¹¹. This simultaneous use of three different languages **does not facilitate the understanding of the subject by pupils.**

A last feature worth mentioning is that **pupils are promoted to the next standard at the end of each year even if they have not successfully passed their end of year exams**. As a result, and considering the CPE examination results ¹², we can think that **more than 10% of the pupils attending Standard VI can barely write their names or read a simple text.**

All these features of the education system contribute to a relatively high percentage of school failure and a high attrition rate ¹³. *Many pupils do not succeed to pass their CPE exams* ¹⁴ *and are left behind with few options to continue their education path such as pre-vocational schools.* It is frequent that children having experienced several school failures *develop an “avoidance strategy”* of the scholar system. This may contribute to the *high rate of absenteeism* since the *children lack the motivation* to go to school and seem rarely aware of the importance that education can have in shaping their future.

Vulnerable children are especially influenced by these features of the system because they are faced with social issues that hinder their overall development and thus school achievement. Studies carried out in the field of education have shown that the social difficulties faced by these children are characterized by specific **family conditions and structure that influence their**

⁸ Florigny (2010).

⁹ Carosin, E. (2012). Towards new assessment methods: Testing Self-assessment tool for life skills in Creativity Classes with 326 Priority Area Schools' (ZEP Schools) students in Mauritius. *Not published.*

¹⁰ Although French is also considered as the official language of the country. See Florigny (2010).

¹¹ Florigny (2010).

¹² MOEHR (2009), p. 13.

¹³ Idem, pp. 37-41.

¹⁴ In 2007, 22,8% of the pupils who went through the CPE exams didn't succeed . More than half of them didn't succeed during their second sitting either. MOEHR (2009), p. 39.

cognitive and moral development ¹⁵. As Jean Piaget explained, *because the human being was born and raised in a social setting, it is obvious that social life transforms intelligence by triple medium of language (signs), content of trade (intellectual values) and rules imposed on thought (logical group norms or pre-logical)* ¹⁶.

In the study conducted by Carosin, a sample of twenty-one children from a ZEP school were analysed in order to assess their socio-economic background. The results showed that **83% of the children lived in an unsecured and non-stable family structure affected by problems such as alcoholism, drug consumption, violence and/or disruptive sexual behaviours** ¹⁷. This family structure is similar to the ones studied by Martinet concerning children presenting social difficulties ¹⁸. Martinet agrees with Lautrey ¹⁹ in affirming that two family structures prevail in underprivileged families, either very rigid or very loose. In rigid family structures, the children integrate the laws and rules rather by duty and fear of the adult's authority and punishment than by choice. There is a great dependency on exterior authority; the decisions and initiatives undertaken depend on the hierarchical structure. All this leads to "*objective responsibility*" ²⁰ where the child takes initiatives and responsibilities only when they correspond to the wishes of the adult representing the authority. This family structure is based on a low or closed communication ²¹. The same behaviour from the children is observed at school in their relation to the teacher. Students will only take the initiative if it is requested by the teacher or if it's part of the regular class organisation. In loose family structure, on the other hand, the *lack of communication, solicitation and understanding leaves less space to the development of critical thinking, discussion and to "intellectual decentration"* which is an *important step in the cognitive development of the child* ²². *They can also develop problems with attention and memory which make their learning process more difficult* ²³.

¹⁵ Martinet, L. (2003). Dans une association de soutien scolaire en ZEP. *Les citoyennetés scolaires* (pp. 189-211). Paris: PUF.

¹⁶ "Piaget's theory" In Mussen, P. (1983) (ed.), *Handbook of Child Psychology*, Vol. 1., 4th ed., New York: Wiley.

¹⁷ Carosin (2006 & 2007).

¹⁸ Martinet (2003).

¹⁹ Lautrey, J. (1980) In Martinet (2003).

²⁰ Idem.

²¹ Martinet (2003), p. 197.

²² Idem.

²³ Clavel, B. (2001). *Analyse des paliers d'équilibrations fonctionnels dans la construction des régulations intersubjectives*. Thèse de Doctorat: Université Lumière Lyon 2.

In 2005, the Ministry of Education and Human Resources (MOEHR) launched the ZEP initiative (*Zones d'Éducation Prioritaire* or Priority Education Area) with the goal of addressing the issue of low achieving schools. A school is classified as "ZEP" when the rate of CPE exam success was below 40% over five years. This initiative encourages school staff, parents, civil society organisations, private sector, non-governmental organisations (NGO) and community-based organisations to develop a synergy that contributes to the improvement of the quality of teaching and learning in the primary education sector. The initiative is *"based on the premise that positive reinforcement is required to create favourable learning conditions for children living mostly in the less developed regions"*²⁴.

Another important feature of the ZEP initiative is the effort to develop a holistic approach to education that tries to counter traditional education practices with a model that gives **equal importance to skills related to communication, logic, responsibility, cooperation, critical thinking and the environment**²⁵. The ZEP project also focuses on developing innovative educational strategies, pedagogical practices and promoting active participation of the pupils in their learning process.

²⁴ Ministry of Education & Human Resources. (2002) *"Zones D'éducation Prioritaires" (ZEP) - A New Strategy Built on Partnerships*. Mauritius: MOEHR.

²⁵ Idem.

3. PROGRAMME JUSTIFICATION

The features of the education system explained above combined with the social difficulties faced by vulnerable children contribute to the perpetuation of a poverty cycle and the strengthening of socio-economic disparities in Mauritius ²⁶. Although access to education is available to virtually all pupils, the MOEHR recognizes having difficulties to ensure quality educational outcomes to all ²⁷. Children coming from underprivileged families are especially affected by this issue. Having their overall development compromised by years of failure, it seems that these kids have difficulties to develop their full potential and become citizens who demonstrate critical thinking, are creative and participate in the development of the society.

The TIPA Programme aims at addressing these issues by engaging in the effort to promote a holistic and innovative educational approach that favours the overall development of the child. We believe that artistic education can significantly contribute to the development of the child by providing means to express himself and build his identity.

Indeed studies have indicated that artistic and cultural education contributes to the cognitive, moral and social development of the child ²⁸. As explained by the MOEHR, art is perceived as a means to "*release the overall potential of the child*" through the development of critical appreciation, communication skills and creative ways to express themselves, their "*senses, perceptions, feelings, values and knowledge*" ²⁹. The United Nations Educational, Scientific and Cultural Organization (UNESCO) has further identified artistic and cultural education as a means to promote quality education by enhancing "*active learning; a locally-relevant curriculum that captures the interest and enthusiasm of learners; respect for, and engagement with local communities and cultures and trained and motivated teachers*" ³⁰.

Moreover, artistic experience can act as a springboard for active, creative and innovative citizenship participation. As a result, the TIPA Programme has been tailor made to promote artistic and interactive pedagogy practices aiming at empowering vulnerable children, at risk of school failure, by stimulating values such as self-confidence and self-esteem, enhancing critical thinking and adaptability, and enabling them to become active citizens of the Mauritius society. Our

²⁶ Bunwaree (1997).

²⁷ MOEHR (2009).

²⁸ Seban, A. (2008). *Symposium européen et international de recherche. Evaluer les effets de l'éducation artistique et culturelle*. Paris: La documentation française, Centre Pompidou.

Favre, J. G. L., & Carosin, E. (2008). Child builds up values through Fine arts: an exploratory study on Mauritian children. *Schème - Revista Eletrônica de Psicologia e Epistemologia Genéticas*, 1 n° 2 (ISSN: 1984-1655).

²⁹ Ministry of Education & Human Resources. (2007). Primary Curriculum Framework. Mauritius: MOEHR, p. 125.

³⁰ UNESCO. (2006). Road Map for Art Education. *The World Conference on Arts Education: Building Creative Capacities for the 21st Century*. Lisbon: UNESCO.

Programme therefore is also in line with the mission of the MOEHR which is *“to ensure learning opportunities accessible to all, provide learners with values and skills to further their personal growth, enhance their critical and exploratory thinking, encourage them to innovate and to adapt to changes in an increasingly globalised environment”*³¹.

In addition, our Programme seeks to engage all the stakeholders in a common effort to improve the quality of education. As a result, our action is done in collaboration not only with school teaching staff, but also with parents, other NGOs working with children and the school community in general.

In line with government priorities, presenting an innovative approach and addressing pressing social issues with which the whole Mauritian society is concerned, we believe the TIPA Programme is relevant, needed and contributes to the development efforts in the country.

³¹ Ministry of Education and Human Resources.

4. GOALS, OUTPUTS & STRATEGIC OBJECTIVES

GOALS

1. Contribute to the rise of active, responsible, creative and critical citizens that are able to participate in the development of their society
2. Empower vulnerable children to take part in their learning and development process through interactive pedagogy practices and education to art and culture
3. Involve the school community, the government, and the private sector in a common effort to improve the quality of the education system
4. Promote awareness of different social, educational and developmental issues affecting vulnerable children

OUTPUTS

- Children with an improved sense of critical thinking, better communications skills and self-confidence, improved life skills in general
- Innovative and interactive teaching techniques put in practice and promotion of a holistic approach of child education and development in schools
- Promotion of Mauritian culture and artists
- Establishment of an efficient model for a constructive relationship between local communities, the government, private sector and civil society
- Contribution to the field of research on the development and assessment of life skills, values and competencies

Indirect outputs of our action include the breaking of the poverty cycle and the decrease in the gap between the socio-economic extremes in the Mauritian society; the recognition of the importance and significance of the Arts with special emphasis to its role in the social, cognitive and moral development of children; and contribution to the construction of a Mauritian cultural identity.

STRATEGIC OBJECTIVES FOR THE ORGANISATION

- Enhance the stabilization and professionalization of the organisation and our staff
- Evolution, expansion and diversification of our Programme and projects
- Networking and further cooperation with government institutions and other NGOs

5. BENEFICIARIES & TARGET GROUPS

The final beneficiaries of our action are socio-economically vulnerable children that are faced with social issues that negatively affect their social, cognitive and moral development. During the period of 2013-2015, we plan to impact the lives of more than a thousand children ³².

Although our work is also carried out directly with the children, in order to have a long lasting and sustainable impact on our final beneficiaries, we work with different target groups. Our main target groups are the teachers, parents and local community actors that belong to the specific community where our Programme will be implemented. While our target groups also benefit from our action on different levels, the work that is done with them is to increase their understanding and improve their skills so that they can positively influence the lives of our final beneficiaries in different ways.

Other target groups include school non-teaching staff, other NGOs working in our areas of intervention, governmental (MOEHR) and private institutions working with our beneficiaries, and the artistic community in Mauritius.

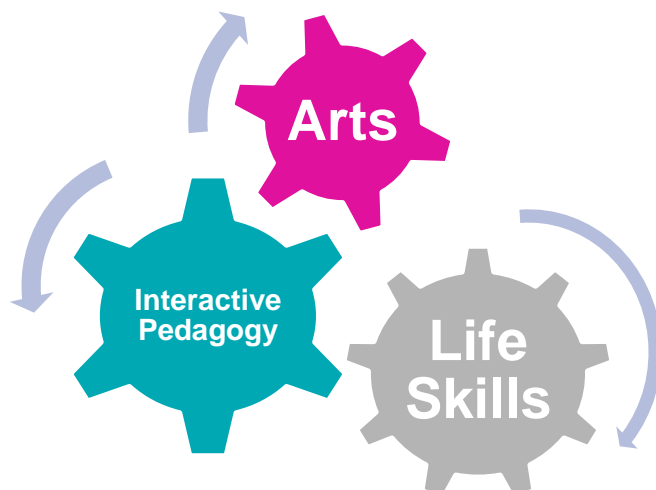
We consider all these as indirect beneficiaries of our action as they will also benefit from our Programme by acquiring knowledge and improving their skills or by the results of our Programme such as increased awareness about arts, education, citizenship values, etc.

³² Specific numbers are given in the description of the Programme's Projects.

6. PROGRAMME DESCRIPTION

APPROACH

Throughout the years, TIPA's action has been based on three core elements: *Arts*, *Interactive Pedagogy* and *Life Skills*. These components form the TIPA identity and are incorporated in our Programme, projects and activities.



ARTS

Art has several purposes, notably, that of being a source of pleasure, which is an essential element of motivation. This sensation allows the smooth running of any learning process (technical, intellectual, relational, behavioural) ³³. The different activities that we propose are meant to trigger children's creativity and artistic expression. They represent the opportunity for them to create beauty and transform emotions, allowing them to find pleasure away from the everyday hardships they might be facing.

Art is also a means for communication. In the interaction between the perceiver and the producer, the artist, a form of communication occurs as the artist transmits his message and the perceiver decodes it ³⁴. In children, such symbolisation usually occurs between two and seven years of age, with their intellectual development. We can thus imagine art as a universal language, unifying generations and cultures ³⁵.

³³ Carosin (2006 & 2007).

³⁴ Favre & Carosin (2008), p. 6.

³⁵ Piaget's developmental theory (1936, 1977) In Favre & Carosin (2008), p. 7.

Moreover, **art represents a major contributor to the forging of citizenship**. By encouraging the emotional development of an individual, it is believed that art education can help one to express and deal with one's emotions and assist in decision-making. This, in turn, can improve the way one communicates with others and facilitate a common understanding, which utterly can favour a culture of peace ³⁶. Indeed, art is an essential element in the development of any individual. It has the capacity of gathering people, thus reinforcing social ties ³⁷. It represents for us a means to unite the school community and make them an integral part of our action. This is reflected during our annual Festival Art'la li la organised in each of the schools where our Programme is implemented.

INTERACTIVE PEDAGOGY

Our intervention is based on the use of interactive pedagogy methods, which highlight the relationship and influences of the student, the teacher and the environment on the process of learning. Those three elements are in constant interaction with one another, each one acting under the influence of the other.

Interactive pedagogy is a child-centred approach to teaching. As the student engages in his learning process, he invests personal resources that will help him learn, understand and build new knowledge. The teacher is in charge of guiding him through this learning process by putting at his disposal their own knowledge and experience.

Environmental influences come into play by acting on the learning and teaching processes, either by affecting them in a positive or negative way. We can talk about both internal factors (personality, personal values) and external factors (family and social background, physical environment, institutions). **It's the educator's role to increase the benefit of positive environmental factors while decreasing the impact of the negative ones** ³⁸.

36 Damasio, A.R. (1999). *The feeling of what happens*. New York: Harcourt-Brace & Company.

37 Kerlan, A. (2004). *L'art pour éduquer? La tentation esthétique*. Quebec: Les Presses de L'Université Laval.

38 Denommé, J., & Roy, J. (1998). *Pour une pédagogie interactive*. Montréal: Gaëtan Morin Éditeur.

LIFE SKILLS

Life skills are defined as psychosocial competencies consisting of cognitive, personal and inter-personal skills that complement literacy and numeracy skills traditionally taught at school. The United Nations Children's Fund (UNICEF) explains life skills education as "*an interactive process of teaching and learning which enables learners to acquire knowledge and to develop attitudes and skills which support the adoption of healthy behaviours*"³⁹. According to the World Health Organization (WHO), *life skills education seeks to develop decision-making, problem solving, creative, critical thinking, communication and interpersonal skills, self-awareness and empathy, and coping with emotion and with stress*⁴⁰. The UNICEF affirms that *life skills education "helps young people develop critical thinking and problem solving skills, builds their sense of personal worth and agency, and teaches them to interact with others constructively and effectively"*⁴¹.

TIPA's approach to life skills education is mainly oriented towards the development of citizenship values. Our conception of citizenship refers more to the engagement of each individual in the progress of all, rather than to some sense of patriotism. This conception meets the *UNESCO's definition of citizenship*, which according to the organisation, *should be perceived as the capacity of living together in a democratic and pluralist society, opened to the world, but even more, as the capacity of constructing a society built on justice and equity*. As they further elaborate, citizenship implies qualities, attitudes, behaviours and knowledge⁴². In our context of intervention, we identify those competencies as abilities, skills, and knowledge which we aim at soliciting in each child⁴³. This is in line with the governmental approach. *As mentioned in the Primary Curriculum Framework 2007, values education "will provide opportunities for [pupils] to interact with peers and adults, to become reliable citizens and to know what they want to achieve in life"*

⁴⁴. **Our action focuses on ten life skills, namely: respect of work and material; respect of others; respect of rules; comprehension; participation; creativity; organisation of one's work; self-confidence; critical thinking; and cooperation.**

³⁹ UNICEF - Life skills - Introduction. (n.d.). *UNICEF - UNICEF Home*. Retrieved September 01, 2012, from <http://www.unicef.org/lifeskills/>.

⁴⁰ WHO. (1999). *Partners in Life Skills Education : Conclusions from a United Nations Inter-Agency Meeting*. Geneva: Department of Mental Health World Health Organization.

⁴¹ UNICEF - Life skills - The big picture. (n.d.). *UNICEF - UNICEF Home*. Retrieved September 01, 2012, from http://www.unicef.org/lifeskills/index_statistics.html

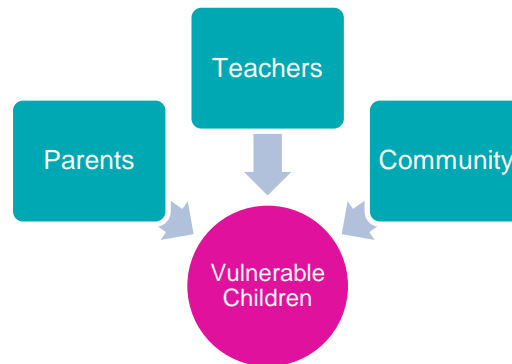
⁴² UNESCO. (2005). Education for Citizenship. Learning to live together with respect for the other, that is the essential challenge of education for citizenship. *Bureau of Public Information*.

⁴³ Carosin (2012).

⁴⁴ Primary Curriculum Framework. (2007), 98.

METHODOLOGY

In order to have an effective Programme that will produce the expected output and achieve the set goals, we believe it's necessary to act in three fronts by working with three different target groups, namely, *teachers, parents* and *community*.



All three groups are in direct contact with the children and have the potential to positively impact their lives. Parents are a key agent in the development of their children and therefore need to be taken into consideration in any process that aims at having a long-lasting impact on the kids. After the parents, **teachers are usually the ones spending most of the time with the pupils and through the educational process are deeply involved in the development of the child.** The **community** consists of volunteers, other NGOs, local artists and other local actors that **can influence** the **development** and life of the child as well. By working with these three groups, we aim at increasing the effectiveness of our action and making the outcomes of our Programme long-lasting.

With that in mind, TIPA Programme 2013-2015 will implement four different projects:

Project A, “Life Skills Development through Arts [ZEP]”, will work directly with vulnerable children and in close cooperation with the teachers. We aim at promoting interactive pedagogy practices, education to art and culture and a holistic approach to education and improving the overall teaching and learning environment at the ZEP schools where the Project will be implemented.

Project B, “Parents’ Club [ZEP]”, will work with the parents in an effort to sensitize them about the importance to be involved in the education process of their children and at the same time it will also try to promote alternative educational practices that can be used at home.

Project C, "Facilit'Art", aims at sharing TIPA's know-how with other educators and NGOs acting in the same area of TIPA's intervention and training TIPA's own staff. The main objective is to enable other institutions to impact the lives of vulnerable children that normally would not be able to be reached by TIPA's activities. The training also serves as a tool to empower local communities to gain the skills and knowledge necessary to conduct art workshops on their own.

Project D, "Building Sustainable Communities", will work with vulnerable children in cooperation with local community actors (community centres, local volunteers, other NGOs, etc). TIPA will support these collaborators in setting up art workshops after school hours and outside the school premises.

Besides these four main projects, TIPA will realize different activities that aim at complementing the projects. Among them, it can be cited different conference-debates related to the areas of TIPA intervention and advocacy activities that aim at bringing awareness about social, educational and developmental issues faced by vulnerable children within different sections of the Mauritian society.

7. PROJECTS

PROJECT A: LIFE SKILLS DEVELOPMENT THROUGH ARTS [ZEP]

A. DESCRIPTION

The first project proposed by the TIPA Programme 2013-2015 has been implemented in ZEP schools since 2007 and it was the seed for the birth of TIPA as an NGO. This project therefore has a special importance for us and represents the bulk of our work and resources disbursement. The specific problems to be addressed by the project have been discussed with the ZEP management team and include:

- Low attendance rate at school
- Lack of self-esteem of the children having experienced several failures
- Difficulty to adapt pedagogical tools to the specific context of ZEP Schools
- Lack of self-confidence of the teachers in artistic techniques and experimenting new ways of teaching
- Lack of communication on the Mauritian national artistic and cultural heritage
- Irregular development of competency and value-based approach in schools in Mauritius
- Collaboration difficulties between the state actors and civil society
- Difficulty to bring together parents and community for school events

In order to have a better understanding of the context of this project, it's important to have more details on the ZEP Program. As mentioned in the National Strategic Plan for Education and Training 2008-2020:

*"The Zones d'Education Prioritaires (ZEP) has been created to address educational failure. Its strategy is based on the premise that *positive reinforcement is required to create favourable learning conditions* for children mostly in the less developed regions. In the broader perspective, this approach aims at combating social inequalities by providing equal opportunities to all primary school children of the country. Although progress has been slow in terms of pupil achievement as measured by the CPE pass rate, ZEP schools have, on the other hand, managed to produce some good practices such as holistic educational approaches, school community partnership, active parent involvement in the educational process, fund-raising models for school improvement projects, etc" ⁴⁵.*

⁴⁵ MOEHR (2009), p. 61.

A school is classified as a ZEP school when it has had a CPE pass rate of less than 40% over the last 5 years. Based on the above criteria, **30 primary schools were classified as ZEP schools in Mauritius in 2007** ⁴⁶. **All schools classified as ZEP are currently situated in the less developed regions of the country, and are attended by a population of children from families characterized by a low income.**

The Project *Life Skills Development through Arts* has been developed in cooperation with the ZEP Unit management team and collaboration goals have been crafted together – all of them are included in the objectives and activities of the project. The project will be implemented in close collaboration with the school staff. Regular communication and work with the teachers and school staff will promote a creative atmosphere within the school, and boost the self-esteem of the target group, therefore enhancing the attendance rate and quality of teaching. Indirectly, the project aims at providing the conditions for an enhanced learning atmosphere and improved school results. Following the UNESCO's dimensions of Arts Education (UNESCO 2006), TIPA has developed this project based on three pillars: artistic activities inspired by works from Mauritian artists, direct contact with artists through workshops during annual school Art Festivals and engagement in arts practices during creativity classes.

⁴⁶ The 30 ZEP schools include 1 in Rodrigues and 2 in Agalega and 27 in the main island of Mauritius. MOEHR (2007).

B. OBJECTIVES, OUTPUTS & KEY INDICATORS

OBJECTIVES	OUTPUTS	KEY PERFORMANCE INDICATORS
<p>1. Favour the development of life skills in vulnerable children and competencies related to citizenship values</p>	<ul style="list-style-type: none"> • Children with enhanced citizenship values • Improved management of learning material and techniques • Enhanced pro-social behaviours; • Increased self-confidence and communication skills 	<ul style="list-style-type: none"> • Progress in life skills occurrence self-assessed in the Children's Progress Report • Progress in life skills occurrence showed in report filled in by facilitators
<p>2. Strengthen the use of interactive pedagogy practices by teachers</p>	<ul style="list-style-type: none"> • Increased use of creative and innovating teaching methods and tools • Teaching tools and methods on academic subjects diversified • Introduction to competency and value-based approach 	<ul style="list-style-type: none"> • Increased use of innovative teaching techniques by the teachers observed by facilitators • Increased number of activities prepared in close collaboration between facilitators and teachers • Valorisation of competency and value based approach by school staff observed by TIPA staff
<p>3. Support the teaching of arts in line with the Primary Curriculum Framework</p>	<ul style="list-style-type: none"> • Enhanced training in artistic techniques • Regular conduction of creativity classes; • Development of interest in Arts and Culture • Portfolio of artistic activities 	<ul style="list-style-type: none"> • Teachers capable of preparing artistic activities by themselves • Number of creativity classes as close as possible to the number planned • Increased interest by teachers in education to arts and culture observed by facilitators • Portfolio done in accordance with the Primary Curriculum Framework and the Creativity Books
<p>4. Reduction of absenteeism</p>	<ul style="list-style-type: none"> • Increased attendance rate 	<ul style="list-style-type: none"> • Decreased absenteeism rate
<p>5. Mobilize the school community</p>	<ul style="list-style-type: none"> • Participation of the school community during school events • Valorisation of the school environment • Valorisation of the children artworks in front of the school community • Enhanced interaction between artists and the school community 	<ul style="list-style-type: none"> • Art Festival realized as planned • Significant participation of the community during festivals (at least 50 people per school) • Significant attendance of community during festivals (at least 150 people) • Significant participation of artists during festivals (at least 10)

C. POPULATION & REGION

The population targeted by this project is all pupils, teachers and school community of the ZEP schools where the Project will be implemented. Details are shown in the table below:

	2013		2014		2015	
	Pupils	Teachers	Pupils	Teachers	Pupils	Teachers
Andre Bazerque Govt School (<i>Plaisance</i>)	150	8	150	8	150	8
Barkly Govt School (<i>Beau Bassin</i>)	170	9	170	9	170	9
Emmanuel Anquetil Govt School (<i>Roche Bois</i>)	425	16	425	16	425	16
Guy Rozemont Govt School (<i>Tranquebar</i>)	180	9	180	9	180	9
School 5*	0	0	180**	9**	180**	9**
TOTAL	925	42	1105	51	1105	51

* School 5 will be chosen by the ZEP Unit management in consultation with TIPA during 2013.

** Numbers to be confirmed in 2013

TIPA will prepare a database with basic information about the pupils at the beginning of 2013 that shall be updated once a trimester. From this database, an identification of children experiencing learning and/or social difficulties will be carried out in collaboration with the teachers and *parent médiateur* and will be compiled into a directory that will prevent duplicate actions and facilitate follow-up. The information collected will be submitted to the school head master, *parent médiateur*, social worker and psychologist who shall proceed with the necessary actions and follow-up.

D. TIMELINE

In order to favour the sustainability of our Programme and to be able to implement the Project in other schools – therefore impacting a bigger population – **the Project is designed to be implemented over a period of five years in each school.**

The 1st year will focus on the collaboration with school head masters, while the 2nd year will focus on the collaboration with teachers and parents. The 3rd and 4th year will be dedicated to the consolidation of our Project at the schools through the empowerment of teachers regarding their teaching methods and artistic competencies. During the 5th year, we will be carrying out the follow-up of the activities that should then be facilitated mainly by the teachers. A detailed explanation of each phase can be found in the next section.

The following table presents the schools where TIPA will be intervening in the next three years.

2013	2014	2015
André Bazerque GS (3 rd year)	André Bazerque GS (4 th year)	André Bazerque GS (5 th year)
Barkly GS (3 rd year)	Barkly GS (4 th year)	Barkly GS (5 th year)
Emmanuel Anquetil GS (2 nd year)	Emmanuel Anquetil GS (3 rd year)	Emmanuel Anquetil GS (4 th year)
Guy Rozemont GS (3 rd year)	Guy Rozemont GS (4 th year)	Guy Rozemont GS (5 th year)
	School 5 (1 st year)	School 5 (2 nd year)

E. ACTIVITIES & METHODOLOGY

We intend to reach the above mentioned objectives by intervening during school hours in creativity classes in close collaboration with the teachers, realizing different activities in the school with the children and the school staff. We intend to give special focus to the teachers by providing them with technical support and advice to develop and experiment creative and innovative teaching methods.

The following activities will be proposed:

1. Weekly creativity classes

At least one creativity class will be realized in close collaboration with the teacher for the pre-primary and primary level (Standard 1 to Standard 6) in each one of the schools. Specifically, for the pre-primary (30 min each session) and Standards 1 to 3 (50 min each session), there will be two weekly sessions; Standards 4 to 6 (including repeaters) will have one weekly session of 75 min each.

The occurrence has been agreed together with the management of the schools considering the time table of each level proposed by the MOEHR and the Early Childhood Care Authority. The regular occurrence of creativity classes aims at promoting a holistic approach of child development and will solicit from the children **citizenship values such as cooperation, participation, self-confidence, respect of others, rules, work and material, comprehension, creativity, work organisation and critical thinking.**

Further, creativity classes will provide the conditions for teachers to experience interactive pedagogy tools and methods and new techniques of class management. Moreover, **these classes will help teachers to gain confidence in their creative abilities in order to be able to conduct the classes regularly and autonomously** later on. Our art facilitators will work on developing artistic activities that will form the portfolio of activities that can be later used by the teacher. Mauritian artworks will be the inspiration for designing the creativity classes and school events,

thus reinforcing the promotion of the Mauritian artistic and cultural heritage. Such a portfolio will integrate and enhance the creativity books' activities from the Mauritian Institute of Education and will contribute to the sustainability of the project as it will be a tool that can be later used by teachers in the conduction of the creativity classes. The facilitators will also support the teachers in the organisation and preparation of school events (National Day, Music Day, etc.).

One team building workshop for all school, ZEP and TIPA staff **will be organized to encourage team networking**, sharing of good practices amongst the schools and discussion on different subjects affecting their daily working life. Moreover, **training workshops, case-studies and brainstorming sessions will be implemented** for the schools' staff in order to support their teaching, artistic and class management skills.

2. Children's self-assessment

Pupils will self-assess their competencies developed during the creativity classes through a special report book ⁴⁷ with pictograms and illustrations that have been elaborated to help the children to understand the life skills we work with. The **teachers, facilitators and parents** are also invited to **add their comments to the report book**. The self-assessment exercise aims at sensitizing and informing the students about the competencies and values aimed in class. It will give them a sense of responsibility and engage them in discovering and learning new subjects. Furthermore, the report book will consolidate the communication between parents, teachers and facilitators and will serve as a tool to measure the impact and progress of the project.

3. Annual Arts Festivals

The annual Art Festivals (Festival Art'la li la) will be organized in collaboration with community actors (school staff, parents, volunteers, local artists, and other NGOs) within the school premises in each of the schools where the Project will be implemented. Its major objective is to sensitize and mobilize the community in a joint effort with the school to contribute to the improvement of the quality of teaching and learning and help to enhance the communication between the various stakeholders of the school network. The event will be a great opportunity for the children to present what they produced during the creativity classes, therefore value their artwork in front of the school community. It will also represent an occasion for the participants to be in contact with local artists from various art fields and appreciate Mauritian art and culture.

⁴⁷ The indicators of the report book have been elaborated by E. Carosin (2012).

The table below shows how the different activities will be divided during the five-year project design.

Year 1	Year 2	Year 3	Year 4	Year 5
Implementation of pupils' progress reports on life skills	Follow-up of pupil's progress reports on life skills			
Identification, assessment and referral to school Head Master of children experiencing school difficulties				
Preparation and conduction of creativity classes in collaboration with teacher. Facilitators shall conduct most of the class.		Preparation and conduction of creativity classes in collaboration with teacher. Teachers should start intervening during the classes more and more.		Coaching of activities prepared and facilitated by teachers
	Implementation of case study meetings in school on special cases: children, class management, etc.			Follow-up of case study meetings
		Development of artistic activities related to academic subjects in collaboration with teachers		Follow-up of activities prepared by teachers
	Implementation of reward scheme in regular classes			Follow-up of reward scheme
Organization of Annual Art Festivals				
Regular Art Exhibitions				
Support the development of artistic activities related to special events				
Team Building Sessions				
Training Workshops				

PROJECT B: PARENTS' CLUB [ZEP]

A. DESCRIPTION

The Project *Parents' Club* started as a ZEP initiative and, in 2012, TIPA was welcomed by the ZEP cluster coordinator of the Guy Rozemont Government School to implement the project in that school in collaboration with the school staff. Starting in 2013, we plan to implement the project in the other three ZEP schools where TIPA's action is being realized. The project consists of conducting monthly two-hour sessions with the parents of the pupils attending the schools where Project A is implemented. During the sessions, different topics related to education, interactive pedagogy and arts are discussed with the parents.

The main objective of this project is to involve the parents in the learning process of their children. We believe that *in order to produce the results we expect for our beneficiaries, it's essential to involve their parents* in their learning process so that the education they receive at home can also reflect a holistic and positive reinforcement approach that will give the children the opportunities to develop to their full potential. In this sense, this project aims at complementing Project A by working with another target group which can greatly influence the learning and education process of the pupils.

B. OBJECTIVES, OUTPUTS & KEY INDICATORS

OBJECTIVES	OUTPUTS	KEY PERFORMANCE INDICATORS
1. Get parents involved in the learning process of their children	<ul style="list-style-type: none"> • Parents that are involved in the learning process of their kids • Relatively high participation of parents in the school life by attending school events and helping with their organization 	<ul style="list-style-type: none"> • An average of 25 (40 for E. Anquetil GS) parents attending the sessions by the end of the year in each one of the schools • Recurrence of parent's presence in different sessions • High percentage of parents realizing the artistic activity with their kids at home (75%) • Positive feedback received from parents, school staff and teachers • High participation and attendance ratio of parents during school events • Feedback from parents (who participate in the Project) given on the children's Report Book
2. Assist in the development of parenting skills	<ul style="list-style-type: none"> • Improved parenting skills • Parents experimenting new ways of education • Children provided with an enabling environment at home and support from their parents 	<ul style="list-style-type: none"> • Positive feedback received from children and school staff • Recurrence of parent's presence in different sessions

POPULATION & REGION

The population targeted by this project is the parents of the children attending the schools where Project A is implemented. We are aware that this might be too ambitious to aim at reaching all the parents. For a start, we have come up with the goal of reaching at least 25 parents from each school which equals to about 3 to 4 parents per class. Although we will probably not expect 25 parents per session from the beginning of the year when the project will be implemented, the idea is that by the end of the year, the sessions are attended by at least 25 parents. Since Emmanuel Anquetil is a two streams school, we have estimated 40 parents for this school.

	2013			2014			2015		
	1st Term	2nd Term	3rd Term	1st Term	2nd Term	3rd Term	1st Term	2nd Term	3rd Term
Number of parents (all schools)	75	115	115	115	140	140	140	140	140

C. TIMELINE

This project ran on a pilot basis during 2012 at Guy Rozemont Government School. For 2013, we aim at implementing the Project on a regular basis in all the schools where our Project A will be running as shown in the table below:

	2013			2014			2015		
	1st Term	2nd Term	3rd Term	1st Term	2nd Term	3rd Term	1st Term	2nd Term	3rd Term
André Bazerque GS	↑	↑	↑	↑	↑	↑	↑	↑	↑
Barkly GS	↑	↑	↑	↑	↑	↑	↑	↑	↑
Emmanuel Anquetil GS		↑	↑	↑	↑	↑	↑	↑	↑
Guy Rozemont GS	↑	↑	↑	↑	↑	↑	↑	↑	↑
School 5					↑	↑	↑	↑	↑

The Project shall be implemented in three of the schools from the first trimester of 2013 and will be launched at Emmanuel Anquetil during the second trimester. As we incorporate a new school in 2014, the project will be started there during the second trimester.

D. ACTIVITIES & METHODOLOGY

Throughout the sessions of the *Parents' Club*, we will work with life skills development, artistic activities and interactive pedagogy methods and practices. All that will be adapted to the context of the parents being part of the target group. In each session, **we will request the parents to participate and implement the artistic activities learned**, once back home **with their children**. TIPa will provide the art materials for each session, as well as the material the parents will need to facilitate the activities at home with their kids.

Each session will last two hours and will be divided as follows:

1. **Introduction:** The introduction of each activity will consist of a feedback of the previous session and the presentation of the artworks done by the children at home. The parents will be asked to explain how they managed to implement the activity and how their children reacted. After this initial part, the art facilitator will explain the life skills to be developed during that session, the content of the activity and their expectations.

2. **Artistic Activity:** At each session, a simple artistic activity will be learned. We have noticed that most of the parents have had very little artistic education and therefore feel a lack of confidence about their art skills. With that in mind, we will carry out activities requiring basic skills. In addition, the activities will be simple and easily to be mastered as the parents will have to implement them afterwards at home. The activity will be concluded by feedback on the work done. The artworks will be displayed and each participant will be invited to tell the positive aspects and the improvements to be done.

3. **Group Discussion:** We will facilitate a discussion on the life skills developed during the activity and their importance in a child's education. We consider that by experiencing the solicitation of the life skills themselves, it will be easier for the parents to understand their pedagogical value. During the discussion, the facilitator will guide the parents to find by themselves the different ways these competencies can be developed at home.

4. **Wrap-up and conclusion:** The session will end by the distribution of an art kit containing the necessary material for the implementation of the activity at home. The parents will be reminded that they have the responsibility to take care of the material, facilitate the activity with their children, ask the children to provide feedback on the activity, and bring the children's artwork to the next session for discussion and display.

PROJECT C: FACILIT'ART

A. DESCRIPTION

With the goal of sharing our good practices and methods with other NGOs and professionals working with vulnerable children in the area of education and child development, since 2011, we have organized a basic training on our areas of intervention. These areas include child development, interactive pedagogy and artistic education. The training is also a great opportunity to train our own staff, so that the quality of our action can be maintained.

B. OBJECTIVES, OUTPUTS & KEY INDICATORS

OBJECTIVES	OUTPUTS	KEY PERFORMANCE INDICATORS
1. Share good practices and working methods in the area of child development, interactive pedagogy and artistic education	<ul style="list-style-type: none"> More educators engaged in life skills development, interactive pedagogy methods and practices and artistic education 	<ul style="list-style-type: none"> Targeted number of participants of the training sessions achieved (at least 10 per session)
2. Increase the impact of our action by transmitting our skills to other actors	<ul style="list-style-type: none"> More children benefiting from our methods and techniques 	<ul style="list-style-type: none"> At least 100 children impacted by the skills and knowledge learned during the training sessions
3. Empowering educators and local community workers to improve their action in the field	<ul style="list-style-type: none"> Educators and local community actors utilizing interactive pedagogy methods and practices, promoting artistic education and life skills development 	<ul style="list-style-type: none"> Usage of techniques learned during the training observed on the terrain

C. POPULATION & REGION

The Facilit'Art training is open to facilitators, educators, artists and teachers working with vulnerable children from any part of Mauritius. Each session will have approximately 15 places available in order to keep the training effective and successful and allow enough time and attention to all participants.

D. TIMELINE

	2013				2014				2015			
	Feb	Mar	Oct	Nov	Feb	Mar	Oct	Nov	Feb	Mar	Oct	Nov
Module 1			↑				↑				↑	
Module 2				↑**				↑**				↑**
Site visits	↑*				↑				↑			
Follow-up session		↑*				↑				↑		

* Site visits and follow-up session of Facilit'Art Training 2012

** Module II of Facilit'Art training might be done during the first semester. To be confirmed in 2013.

ACTIVITIES & METHODOLOGY

The Facilit'Art training is divided into two modules. While the first module gives a general view on the different areas of TIPA intervention, the second module will provide participants with a more in depth insight and understanding in those areas and explores new topics and subjects. Module II, therefore, can only be attended by participants who have successfully completed Module I.

Each module will take place over 66 hours, including 60 hours of workshop over 2 full weeks and 6 additional hours in the following year that shall be dedicated to a follow-up session. In addition, site visits will be done by TIPA staff in the following year of training, before the follow-up session, so that the application of the knowledge and skills learned can be assessed.

The Facilit'Art training is divided in the following main topics:

- **Child Development**

This topic includes cognitive, affective and social development of the child, life skills education and child's self-assessment. The sessions are elaborated with the input of research conducted by Emilie Carosin, Mauritian Developmental Psychologist.

- **Interactive Pedagogy**

As part of TIPA's identity, Interactive Pedagogy is fundamental to us, and is based on the method developed by two Canadian Educationalists – J.M. Denommé and J. Roy. It reflects our concept in considering the interaction between the pupil, the teacher and the environment.

- **Development of Artistic Activities**

Related to the previous topics, this area offers a practical approach to interactive pedagogy and life skills development. The participants will discover how to structure an activity in order to develop life skills and introduce children's rights. It also includes the pedagogical value of organizing artwork exhibitions.

- **Positioning and Local Situation**

This topic covers various items related to professional culture such as facilitators' position, class management, community development, time management, social heritage, etc. It mainly aims at developing the knowledge and know-how related to the educator's professional context.

- **Art Workshops**

As art is TIPA's means of action, an important part (30%) of the training hours are directly dedicated to the development of art techniques, including plastic arts, staging, body language, music and exhibition preparation. The purpose of art in child development will also be addressed under this topic.

- **Assessing Methods**

Under this topic, different assessment methods will be addressed in the following subjects: activity assessment, child assessment and self-assessment.

The trainers will come from the TIPA team as well as from other institutions such as universities, the MIE (Mauritius Institute of Education), ICJM (Institut Cardinal Jean Margeot), MGI (Mahatma Gandhi Institute), etc. Artists from different fields will also be invited to intervene during the training sessions. **This varied range of professionals will greatly benefit the participants in terms of intellectual resources and practical experiences.**

A Certificate of Participation will be delivered at the end of the first two weeks. After the site visits, a Qualification Certificate, according to each participant's applied competencies, will be awarded during the follow-up session. We are currently in the process of registering TIPA as a Training Institution and also this specific course together with the MQA (Mauritian Qualifications Authority).

PROJECT D: BUILDING SUSTAINABLE COMMUNITIES

A. DESCRIPTION

The Project *Building Sustainable Communities* is in many ways similar to our first and bigger Project *Life Skills Development through Arts*. The main difference however is that while Project A is implemented within the school context and premises, Project D shall be implemented after school hours and/or during the weekend in the community. Therefore, while Project A targets teachers and school staff, this project will aim to work closely with community actors such as volunteers, parents, elders as well as other NGOs.

In 2012, during working sessions facilitated by the National Empowerment Foundation in which TIPA had the opportunity to participate together with other institutions also working with vulnerable children, we realized that there is a need for our action to be extended to different populations and therefore benefit other communities. Moreover, in different occasions during 2012, we were approached by other NGOs and individuals that were interested in partnering with us to implement our project, ideas and methods in different underprivileged communities around the island. As a result, while the bulk of our activities and resources will still be concentrated on our projects at the ZEP schools, we believe it's important to diversify our action and search for alternative means to fulfil our mission in favour of our beneficiaries.

Although the planning phase of the Project will not start until July 2013, we have already started talks with other NGOs and different government stakeholders in order to start the conceptualization of this Project.

B. OBJECTIVES, OUTPUTS & KEY INDICATORS

OBJECTIVES	OUTPUTS	KEY PERFORMANCE INDICATORS
<p>1. Favour the development of life skills in vulnerable children and competencies related to citizenship values</p>	<ul style="list-style-type: none"> • Children with enhanced citizenship values • Enhanced pro-social behaviours • Increased self-confidence and communication skills 	<ul style="list-style-type: none"> • Progress in life skills occurrence self-assessed in the Children's Progress Report • Progress in life skills occurrence showed in report filled in by facilitators
<p>2. Empower local communities to participate in the education process of their children</p>	<ul style="list-style-type: none"> • Lively community centres that provide after school artistic activities to the kids 	<ul style="list-style-type: none"> • Realization of art workshops by community actors • Art workshops assessment carried out

C. POPULATION AND REGION

The exact population and region will be decided during the planning and preparation phase of this Project that shall take place in the second half of 2013. To start, we plan to have approximately 25 children during the Pilot Project. Their age shall be decided during the preparation phase. This number shall be increased to 50 for 2014. We aim at working with approximately 5 volunteers from the community to facilitate the art workshops. These volunteers shall eventually take part in the Facilit'Art Training in order to gain the necessary skills to conduct the art workshops on their own.

D. TIMELINE

	2013				2014				2015			
	Jan-Mar	Apr-Jun	Jul-Sep	Oct-Dec	Jan-Mar	Apr-Jun	Jul-Sep	Oct-Dec	Jan-Mar	Apr-Jun	Jul-Sep	Oct-Dec
Preparation phase			↑									
Pilot Project				↑								
Project phase 1					↑	↑	↑	↑				
Project phase 2									↑	↑	↑	↑

E. ACTIVITIES & METHODOLOGY

Once the pilot phase is over, the Project shall be implemented in two phases.

Phase 1

During the first year, the art workshops will be conducted mainly by TIPA art facilitators who will prepare the activities in cooperation with community volunteers. At this time, the community volunteer shall acquire the needed skills, knowledge and practice to conduct the art workshops.

Phase 2

During the second year, community volunteers will be running the art workshops. TIPA facilitators will be present and will assist the volunteers in the preparation of the sessions. Art facilitators will act mainly as coaches during the second year in order to improve the volunteer's practices.

The art workshops shall be conducted weekly and shall have a similar structure of the creativity classes of Project A. The exact frequency and duration shall be decided during the preparation phase of the Project.

8. IMPLEMENTATION TIMELINE

A. PROJECTS OVERALL IMPLEMENTATION

	2013												2014												2015											
	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D
Project A	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑		↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑		↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑
Project B		↑	↑		↑	↑	↑		↑	↑				↑	↑		↑	↑	↑		↑	↑				↑	↑		↑	↑	↑		↑	↑		
Project C		↑	↑							↑*	↑			↑	↑							↑*	↑			↑	↑							↑*	↑	
Project D						↑	↑	↑	↑	↑	↑		↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑		↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑

* Module II of Facilit'Art training might be done during the first semester. To be confirmed in 2013.

9. SUSTAINABILITY

Sustainability is a key word for TIPA as we believe that a long-lasting impact on our beneficiaries can only be achieved through a sustainable action that empowers members of the local community to continue the work that TIPA has started. In this sense, each one of our projects is designed in a way as to provide the knowledge, skills and tools to local community actors – teachers, parents, other local organisations or volunteers – to carry on the activities themselves once the project cycle has come to an end. Moreover, by working with three target groups – teachers, parents and community – different facets of the issue are being addressed from several perspectives, therefore increasing the sustainability of the Programme and its potential for success.

TIPA maintains a great deal of importance to coaching practices – internally and externally. All the skill transfer processes that occur are followed by coaching sessions and exercises in order to ensure that the necessary skills and knowledge have been correctly understood and are being put in practice. That certainly adds to the sustainability of our Programme as the quality of the action is assured throughout the time and with the different stakeholders.

Another important point that contributes to the sustainability of TIPA's Programme is the **constant monitoring, evaluation and reflection process** that forms an integral part in the implementation of our projects. That enables us to make adjustments and improvements to our action so that it is better suited to the needs, changes and context of the field. A complete overview of all our monitoring and evaluation tools is given in detail in the last section of this document.

Further, our Programme is developed in **close collaboration with our partners, target groups and beneficiaries** in order to take into consideration their views and perspectives. We believe that by involving them from the initial stages of planning, they will feel as part of the process and therefore will have a greater interest in the success of the action. As a result, they will tend to get more involved, participate in the project, increasing the Programme's potential to reach its goals.

10. RISKS

There are three main risks that, if not addressed, could prevent us from carrying out our action or affect the impact and quality of our Programme, namely, limited availability of funds, lack of authorization from the concerned authorities, and shortage of qualified human resources.

Limited availability of funds

The third risk that has been identified is the lack of enough financial funds to carry out our action. Our expenses have been covered mainly by CSR (Corporate Social Responsibility) funds and due to the downturn in the international economy in the last couple of years, companies are left with less CSR funds to be distributed to NGOs. In order to address this issue, we have developed a financial strategy for the next three-years that seeks to minimize this risk. Firstly, we are engaged in the effort to diversify our sources of funding. In this sense, we have put in place a *fundraising campaign (Sponsor a Child)* through which any individual can sponsor a child during one year. Other fundraising events will also take place along the year with different topics and focusing on different publics. We are also working on income generating ideas in order to recover some of our costs. The second front of the strategy is to assign priorities to our expenses. In this way, whenever we are faced with a short availability of funds, we are able to cut costs quickly and use the funds in the wisest manner.

Lack of authorization from the concerned authorities

The bulk of TIPA's activities are done in the ZEP schools during the creativity classes. That entails an authorization from the MOEHR to intervene at these schools. In case we are not awarded with the renewal of such an authorization, our action would be considerably hindered. To counter that risk, we have been proactive in two different fronts. Firstly, TIPA has developed a strong relationship with the ZEP Unit in the MOEHR. There is a constant search for effective cooperation between both parties through feedback and brainstorming meetings, which can be supported by the increasing number of schools where TIPA intervenes (from one school in 2007 to four schools in 2012). On the other hand, we have been trying to diversify our projects in order to increase our possibilities of intervention. In this sense, we have been collaborating with other NGOs and institutions and adapted our action so that we can intervene after school hours or during weekends in different schools or communities.

Shortage of qualified human resources

The second major risk is the shortage of qualified human resources available in Mauritius to realize our activities. To anticipate that risk, we have come up with the Facilit'Art training (Project C) that has among its objectives to share our know-how with other organisations and individuals and train our own staff. By doing that, we are training people that will be able to carry out our action through other organisations and projects or that will be able to join our team in a later stage. The training also enables us to identify and train artists, young facilitators or retirees that have the potential to become our art facilitators. Further, we have developed an Internship Programme that aims at giving the opportunity to students and other people interested in our action to be close to the reality of social work, child development, interactive pedagogy and education to art and culture. By implementing this Programme we are also training future potential human resources not only for TIPA, but for the third sector of Mauritius in general.

11. ORGANIZATIONAL STRUCTURE

In order to fulfil the goals and objectives of the Programme 2013-2015, reach the expected outputs and successfully complete all the planned activities, we will use a variety of human resources that will work in different areas of the Programme implementation.

A. MANAGING COMMITTEE

The Managing Committee is composed of six members of TIPA that are elected during a general assembly for that purpose. They are responsible for making the major decisions within the organisation, approving the Programme and budget, monitoring the progress of the Programme and giving strategic direction to the Programme Manager.

B. TIPA STAFF

TIPA staff will be composed of a Programme Manager, an Administrative Officer, a Communications & Fundraising Officer, one Specialist in special education, two Terrain Coordinators, seven Art Facilitators and interns.

C. CONSULTANTS

Consultants are hired on an ad-hoc basis depending on the needs of the terrain and TIPA staff. A researcher is planned to carry out the analysis of the children's progress reports each year. A psychoanalyst will conduct group regulations with the TIPA staff on a regular basis and the services of a psychologist shall be needed for the evaluation of our projects.

D. VOLUNTEERS

Volunteers are a vital part of TIPA's human resources and they will help the organisation throughout the year in different fields according to their availability, but especially during the Art Festivals and advocacy activities. We plan on implementing a Volunteer Programme in order to increase our pool of volunteers and give a sense of belonging to the people that are currently part of the volunteer staff.

The following organizational chart gives the overall view of TIPA human resources.



E. COSTS SUMMARY

TIPA is constantly trying to increase the efficiency of its service delivery by increasing the quality of our services at the same time containing expenses and having a financial strategy that allows us to allocate funds in a wise manner. In light of the trust our sponsors place in us, we have a dual responsibility to ensure financial performance and optimal return for the capital invested and to ensure good governance.

With an average annual expense of approximately Rs. 8,000 per child, **we believe that our action can be considered cost effective since its potential benefits in the lives of vulnerable children outnumber the rupees spent for its realization.**

The overall costs of our Programme 2013-2015 are shown below broken down per year and per three main headers: *operational*, *core* and *capital costs*. A re-budgeting process shall be undertaken every six months in order to adjust the budget to the reality and developments in the field. Changes, however, shall be made to a minimum extent and shall differ from the initial overall amounts to a maximum of 10%.

ID	ITEM	2013-2015			2013	2014	2015
		% of budget	Average annual cost per child	TOTAL			
1	OPERATIONAL COSTS	81%	Rs. 6,232.7	Rs. 20,037,697.0	Rs. 6,268,222.9	Rs. 6,796,991.3	Rs. 6,972,482.9
2	CORE COSTS	15%	Rs. 1,163.9	Rs. 3,734,383.0	Rs. 1,200,226.8	Rs. 1,249,136.7	Rs. 1,285,019.5
3	CAPITAL COSTS	4%	Rs. 308.3	Rs. 965,000.0	Rs. 415,000.0	Rs. 275,000.0	Rs. 275,000.0
4	Total (before contingencies)		Rs. 7,704.8	Rs. 24,737,080.0	Rs. 7,883,449.7	Rs. 8,321,128.0	Rs. 8,532,502.4
4.1	Contingencies (5%)		Rs. 385.2	Rs. 1,236,854.0	Rs. 394,172.5	Rs. 416,056.4	Rs. 426,625.1
5	TOTAL COSTS		Rs. 8,090.1	Rs. 25,973,933.9	Rs. 8,277,622.1	Rs. 8,737,184.3	Rs. 8,959,127.5

As part of our financial strategy, each item and project in our budget is assigned a priority so that we can allocate funds in the most efficient way in case we are faced with a shortage of funding. Expenses which need to be incurred so that the organisation can continue running its basic operations related to Project A have priority 1 and amount to approximately half of our budget. Expenses related to Project A that even if not incurred would allow the running of the Project have priority 2. Costs of Project C and advocacy activities have been assigned with priority 3, while items related to Project B have priority 4. As Project D is a new project, items related to it have been assigned priority 5.

F. MONITORING & EVALUATION

An important part of our action is continuous monitoring, evaluation and reflection on the results of our work and on the tools and methods used to achieve them. This process enables us to ensure that our Programme is being carried out as planned and to make adjustments where and when necessary. It also enables us to learn from mistakes, focus on actions that have brought positive outcomes and continue improving our Programme with the goal of having an even greater impact on our beneficiaries.

During the implementation of the TIPA Programme 2013-2015, ten main reports will be put in place that will serve as monitoring and/or evaluation tools. Monitoring reports are carried out on a more regular basis to improve project design and functioning and to provide early indicators of progress and achievements of objectives, making sure that planned activities have been carried out and project outputs have been produced. Evaluation reports, on the other hand, carefully analyse the outcome of an activity, project or programme in order to improve the design of future actions at the same time as they examine long-term results and whether the overall goals and objectives have been achieved.

The reports can be internal or external. Internal reports are used mainly by the management team but are available on demand for sponsors, partners or Association members. External reports are widely distributed to our mailing lists and made available on TIPA's website to any interested party. Some of the reports contain a financial statement of TIPA's accounts as indicated below. In addition to that, TIPA carries out two external audits every year in order to make its financial dealing transparent and proper.

The table below gives the overview and details of the ten reports that will be put in place during the implementation of our Programme 2013-2015.

ID	REPORT	FREQUENCY	TYPE	INT or EXTERNAL	PROJECT CONCERNED	RESPONSIBLE	OBJECTIVE/CONTENT
1	Daily Reporting	After each activity session	Monitoring	Internal	A, B & D	Art Facilitators	Monitoring of the activity carried out in each session, including difficulties and comparison of planned vs. done.
2	Workshop Assessment	After each activity session	Evaluation	Internal	A, B & D	Art Facilitators	Evaluation of the realization and performance of AF during the activity.
3	Progress Report	Once a month	Monitoring	Internal	all	Programme Manager	List of main activities and achievements accomplished during the month and main tasks to be done in the following month. It includes the Terrain Monthly Report and a financial statement.
4	Activity/Project Report	After each special activity or project	Monitoring & evaluation	Internal	A (Art Festivals), C and other special activities/events	Programme Manager, Educationalist or Terrain Coordinators	Monitoring and evaluation of the objectives of a specific activity or project.
5	Status Report	Once a trimester (the last one is combined into the Annual Report)	Monitoring & evaluation	External	All	Programme Manager	Revision of the Programme Plan, reporting on activities and projects, evaluation of the impact of TIPA's action. It includes a financial statement for the past quarter.
6	Annual Report	Once a year	Monitoring & evaluation	External	All	Programme Manager	Thorough revision of the activities and projects done during the whole year, with an evaluation of achievements as compared to the objectives. It includes the annual financial statement.
7	Programme Report	Once programme period has been finalized	Monitoring & evaluation	External	All	Programme Manager	Comprehensive evaluation of the Programme Plan results, comparing them with goals, objectives and expected outcomes. It includes a financial statement for the whole period.
8	Children's Progress Report by Children	Twice a year	Evaluation	Internal	A & D	Art Facilitators	Evaluation of the pupils' progress. This assessment tool is also used as a learning tool.
9	Children's Progress Report by Facilitators	Twice a year	Evaluation	Internal	A & D	Art Facilitators and Terrain Coordinators	Evaluation of pupils' progress in terms of life skills development and behaviour improvement.
10	Researcher's Report	Once a year	Evaluation	Internal	A & D	Researcher	Thorough analysis and evaluation of the children's self-assessment and the facilitator's assessment. A brief of this report is included in the Annual Report.

For additional information on our activities, projects, field reports, staff, sponsors and ways to contribute to our action, visit our website at www.tipa.mu.