



Terrain for Interactive Pedagogy through Arts

Status Report No. 13

Year 2011

2nd School Term

Abstract

This status report presents the activities carried out by the NGO in four ZEP schools, for the period June to September 2011. It provides a concise report of the tools and projects in progress. The first part of the report will cover the activities in which the association has been involved or setting up. A second section will focus on the Art'lalila festivals, the association's major event of the year. A thorough analysis will be provided in order to assess the impact of the festivals this year on the school community as well the organisational issues that have been noted.

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Introduction

Since the beginning of the project, the T.I.P.A programme has seen itself evolve year after year, adapting to the needs of the terrain of intervention and to the needs of the schools and children. This year, the action has been focusing on:

- The empowerment of children towards greater responsibility in mobilising their competencies during the learning process
- The teachers & facilitators collaboration to facilitate the creative classes and to ensure regular conduction of “The Arts” activities provided by the ministry, during the whole year.
- The collaboration between the school staff and TIPA team to bring together the school community.

Following those changes, in addition to the expansion of the team and increase in the number of beneficiaries, organisational changes have also taken place, accommodating for new roles (cf. Status Report No.12), better communication channels and the concretisation of several long dated projects, like a progress report book to help the children assess their own behaviours during art workshops.

The current report will, in the first part, present the latest achievements of the associations, summarising the major events that have taken place between June and September.

The second part will focus on the thorough assessment of the art festivals “Artlalila” organised between July and September in the four different schools where T.I.P.A has been implemented. This assessment will be both quantitative and qualitative. The quantitative analysis will help measure the impact of the festivals on school community, especially parents and school staffs. The qualitative part will provide a concise feedback on organisational issues pertaining to this year’s preparations and course of each event. Through this, once more, the association will be able to work on improving the events next year.

1.1 Updated Action Plan

Indicative Activities	Estimated beneficiaries	Actual direct beneficiaries (From Jan to September 2011)					Time Frame 2011						
		GRGS	ACGS	BGS	ABGS	Total	1st trim	SH ¹	2 nd trim	SH	3rd trim	SH	
1. Identification and follow-up of children experiencing learning difficulties:													
1.1 Involve children in life skills development by conducting the assessment (filling the TIPA bulletin) in collaboration with them.	750 children	153	207	144	128	632			X			✓	
1.2 Profiling, assessment and follow-up of participants using TIPA Database Programme ²	School community								X				
1.3 Coaching and follow-up of facilitators by an educationalist, an assistant trainer, a psychologist and a psychoanalyst.	4 facilitators	3	3	3	3	3	✓	✓	✓	✓	✓	X	
1.4 Develop Database for continuous assessment	TIPA TEAM	1	-	-	X								
2. Regular conduction of creativity classes in collaboration with teachers													
2.1 Weekly Creativity Classes (Number of teachers)	30 teachers	7	9	7	6	29	✓	✓	✓	✓	✓		
2.2 Weekly Creativity Classes (Number of children)	750 children	142	194	169	150	655	✓	✓	✓	✓	✓		
2.3 Use of TIPA portfolios and "The Arts" creativity books.	4 facilitators and 30 teachers	4 + 29	✓	✓	✓	✓	✓	✓	✓	✓	✓		
2.4 Close assessment of creative classes and collaboration ³	30 teachers	7	9	7	6	29	✓	✓	✓	✓	✓	X	
3. Use Mauritian art as a tool to transmit cultural values and mobilize the school community													
3.1 Team Building Workshop (Number of School Staff)	30 teachers	9	11	6	8	34			✓				
3.2 Art Festivals (Number of Festivals)	School community	1	1	1	1	4					✓	✓	
3.3 Study of the community network and needs	School community										X	X	
3.4 Support School Staff in organizing extraordinary events (fun day, open day, music day, etc.)	School community	1	3	1	1	6	↑	↑					
3.5 Plan open conference/ debates with professionals as training sessions	TIPA team & School Community										✓	X	X

¹ School Holidays

² TIPA facilitators have started the process of filling-in the kids' progress report books since the month of September.

³ Request of collaboration with the ZEP inspectors has been made to the ZEP Manager. The approval has not been received this year, however, during our brainstorming meeting facilitated by the ZEP Manager, guidelines have been set for a closer collaboration next year.

Legend

✓ Planned and done	↑ Done (not planned)	- In progress / Awaiting authorisation	X Planned but not yet done ⁴
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⁴ Note that those activities have not yet been done either due to lack of sufficient funds, or human resources.

- **Follow-up of the tools in progress**

	Tools	Objectives	Responsible for the development	Launching date	Status 1st School Term 2011	Status 2nd School Term 2011	Deadline
Output 1	1.1 Pedagogical Guidelines	Provide a detailed description of the pedagogical methods used and justify their use in respect with the TIPA Objectives.	Psychologist, Educator and Admin. Officer	January 2010	Workshop Guidelines	Guidelines provided (see status report 12-Annexes)	June 2011
	1.4 TIPA database for Students	Provide the facilitators with a database to record the progress of the children.	Project Manager in collaboration with NGO President	April 2010	In progress with consultant : Final Structure definition	In progress.	July 2011
	1.4 TIPA Progress Report	Follow-up the children's progress and communicate the latter to parents and teachers (through the use of pictograms)	Psychologist and Educator	February 2010	Design completed and sent for printing	Progress reports distributed and filled in with kids	June 2011
Output 2	2.3 Creative classes portfolios	Provide a detailed description of the artistic activities based on Mauritian artists and carried in the creative classes.	Educator and Facilitators	February 2010	1 st term Portfolio done, 2 nd term Portfolio in progress	2 nd and 3 rd term portfolio completed	January 2010
Output 3	3.3 Procedural Manual	Describe the procedures and intervention frame for the T.I.P.A Team (Field and Board)	Project Manager	April 2010	1 st publication of draft of procedures	2 nd publication (amended) sent to ZEP	December 2011

1.3 Time Frame

Date	Past Activities	Location
May 2	Starting 2 nd school term activities	All four schools
May 6 to 30 th September	18 Remote Team Meetings	TIPA premises in Curepipe
May 6	Case study session with psychologist	TIPA premises in Curepipe
May-July	8 terrain visits	All four schools
June 1	Meeting with HM	Barkly Government School
June 2	Meeting with HM	Aime Cesaire Govt. School
June 3	Case study session with psychologist	TIPA premises in Curepipe
June 7	SIU	Aime Cesaire Govt. School
June 10	Conference debate on collaboration. Guests: Brigitte Masson and Reza Dowlut	TIPA premises in Curepipe
June 15	Briefing of parents about festivals	Guy Rozemont Govt. School.
June 16	Meeting with parents concerning festival	Andre Bazerque Govt. School
June 21	Meeting with parents concerning festivals	Barkly Government School
June 24	Music day	Barkly Government School
June 27	SIU	Andre Bazerque Govt. School
July 1	Case study session with psychologist	TIPA premises in Curepipe
July 4	Meeting with HM	Barkly Government School
July 4	Meeting with HM	Andre Bazerque Govt. School
July 8	Meeting with PTA	Andre Bazerque Govt. School
July 11	Meeting with HM	Aime Cesaire Govt. School
July 14	Open day	Guy Rozemont Govt. School
July 15	Fun day	Aime Cesaire Govt. School
July 15	Team Regulation with psychoanalyst	TIPA premises in Curepipe
July 17	Artlaila festival	Andre Bazerque Govt. School
July 18	NEF "Espace Rencontre CSR"	Mer Rouge Exhibition Centre
July 22	Team/Board role play	TIPA premises in Curepipe

July 25	Team Training “pupils progress report”	TIPA premises in Curepipe
July 31	Artlalila festival	Barkly Government school
August 3	Meeting with HM and parents concerning art festival	Guy Rozemont Govt. School.
August 4	Recruitment of admin	TIPA premises
August 15	Training on report filling	TIPA premises
August 15-September 30	6 terrain visits	All four schools
August 19	Self evaluation of the team	TIPA premises
August 21	Artlalila Festival	Guy Rozemont Govt. school
August 22	Briefing of teachers about festival	Aime Cesaire Govt. School
August 23	Meeting with parents concerning festival	Aime Cesaire Govt. School
August 25	Introduction to parents about progress report	Andre Bazerque Govt. School
September 4	Artlalila festival	Aime Cesaire Govt. School
September 9	SIU	Andre Bazerque Govt. School
September 12-29	Meetings with teachers: End of year assessment of creative classes	All four schools

Artlalila 2011: Assessment of the festivals

As part of the association's objectives, focus is also concentrated on gathering the school community into promoting Mauritian art and culture. Since 2009, T.I.P.A has been organising Art festivals as a means to do so. Each festival mobilises the TIPA team, school staffs, parents, and surrounding community around a common event, where children's' artworks and plays are presented, and art is celebrated together with local Artists.

The festivals took place on the following dates:

- **July 17:** Andre Bazerque Government School
- **July 31:** Barkly Government School
- **August 21:** Guy Rozemont Government School
- **September 4:** Aime Cesaire Government School

Three years after the launching of the first festivals at Black River and Barkly Government Schools, Artlalila festivals are today one of the major events organised by the association, that is sure to gather members and friends. It can be proudly claimed that the art festival is an awaited event each year in every school where the project is implemented.

This year, the target was to gather at least five parents per class, who would volunteer and help during the event. We shall see from Table 1, to what extent this aim has been achieved.

'Volonter pou Moris' contribution

As part of the United Nation Volunteer group's 2011 campaign to promote volunteerism and encourage Mauritians to support the work of NGOs, to reinforce inclusive development and fight against poverty.

T.I.P.A benefited from the help of the 'Volonter pou Moris' program. As a means to encourage people to volunteer for their country, the group has been organising events. They have notably contributed to our action by providing funds for transport allowance to all volunteers who registered themselves to help during the festivals.

Quantitative assessment

Table 1 presents a comparative analysis of the different parties who participated in the organisation of the festivals, and helped on the day of the event. It has been divided into two categories and subdivided again into further specific categories to help us better assess the impact of the events on the different groups of people involved in T.I.P.A's actions.

TIPA volunteers refer to those volunteers who proposed to help during the events or whose help was solicited by the association. On the other hand, **School Community** gathers the different actors forming part of the school environment.

Table 1: Volunteers and School community presence

	Quantitative assessment ⁵ : Volunteers and School Community			
	Andre Bazerque (July 17)	Barkly (July 31)	Guy Rozemont (August 21)	Aime Cesaire (September 4)
TIPA volunteers				
TIPA "friends"	22	10	16	21
TIPA Members	6	5	6	4
Other institutions	7	0	10	0
Sponsors	16	1	0	0
Performing Artists/Bands	3	2	2	2
Workshop Artists	6	6	7	7
Volonter Pou Morris	1	0	0	1
Volunteers from other schools	0	0	4	11
HM/DHM	1	1	2	2
Teaching staff	7	2	3	6
Non-teaching staff	2	3	4	3
PTA members	5	5	5	4
Parents	11	9	19	14
Students' other family members	6	2	4	3
ZEP Unit	2	0	0	1
Locality ⁶	2	2	6	11
TOTAL	92	43	83	85
Parents + General public present	~80	~50	~80	~70
School community				

In general, we note a relatively high number of volunteers in 3 out of four schools, with a record number of 92 volunteers at Andre Bazerque Govt. School; the participation of other institutions like the JCI and Rotaract of Black River; the presence this year again of volunteers from HSBC and Medine, two of our main sponsors; and the participation parents from Barkly and Guy Rozemont for the other festivals. In terms of discovery workshops and performing artists, this year there were less workshops and artists performance as compared to 2010. For instance data shows

⁵ The numerical data is based on those volunteers who officially registered themselves on the day of the festival.

⁶ Locality implies people living in the school vicinity but who have no kids attending the school.

only 6 discovery workshops as compared to 7 and 9 at Andre Bazerque and Barkly respectively; or 7 instead of 11 at Guy Rozemont. This was mainly due to the unavailability of more artists on the scheduled dates, or last minute cancellations from some. The same pattern was observed with stage artists.

Involving the school staffs and parents

Among the different steps involved in the preparations of the festivals, a large part lies in involving the school staffs and parents in the organisation of the events. Indeed, the objective of organising such events is mainly to bring together the school community.

Since early June, meetings have been organised with parents and teachers to introduce them to the festivals and brief them about the way they can involve themselves in their organisation. In each school, one meeting was organised where teachers were shown a movie of last year's festival; a model that seemed to have helped the staffs (parents and other volunteers as well) visualise it in a more concrete way, especially those who had never attended or participated in them before. A sheet was then circulated among the staff members who were invited to register themselves to help at any point of the day during the event.

As described in table 1, we reckon a relatively high attendance of the school staffs at Andre Bazerque and Aime Cesaire Govt. School, followed by Guy Rozemont. Relative to last year's qualitative report (ref. Status report 10), we observe a better participation from the staff (10 against 5 in 2010) at Andre Bazerque. A similar pattern is observed at Barkly (6 against 5 in 2010).

On the other hand, though it was a difficult task to gather parents at festival meetings, numerical data confirms the presence of a large number of them for the festival, as well as those who volunteered. However, the aim of mobilising at least five parents from each class has not been achieved. As a result, it is reckoned that for future festivals meetings be organised with parents since the start of the year to better brief them on the event.

Participation of sponsors and other institutions

The art festivals are another direct way for T.I.P.A to involve sponsors and other potential partners in its actions. Each year, sponsors and their staffs are invited to volunteer for the events, a way to connect them to the action. This year again, we note the participation of one of our main sponsors, with 16 staff members and their family volunteering for the first festival. We believe that, by gaining the loyalty of staffs from long term sponsors, it would be beneficial for both the sponsors and the association in terms of publicity and support respectively.

Among other partners who helped this year were members of the Jeune Chambre Internationale and of the Rotaract club of Black River. Their participation was the occasion to enlarge the association's network of partners, whose members and their level of expertise could be of great help to the association. The initiative would also encourage their implications as Mauritian citizens in the promotion of Mauritian art and culture.

Volunteers' Participation

Unlike previous years, the Art'lalila festivals 2011 have gathered a rather large number of volunteers in each school. This interest from third parties is an additional motivation for the association. This year, volunteer training sessions were organised in an attempt to prepare volunteers for the events. Volunteerism plays an essential part in the NGO world and so does training, an important preparation tool. The objective of the workshop was mainly to introduce interested parties to the association's actions but also to strengthen volunteers' competencies, whilst boosting their confidence and sense of contribution.

Three training sessions had been scheduled, of which only two took place due to lack of response and/or availability of potential parties. The two sessions were held on TIPA premises, on the 18th and 25th of June, and lasted about three hours each, welcoming 11 and 5 participants respectively. The participants worked in groups, reflecting on the meaning of 'Equality', and out of this, had to produce an artistic work in answer to the question: "Egalite ki vedir?" Interestingly, the trainings managed to stir interesting exchanges among participants. It is to be noted that, out of the 16 participants, 12 actually volunteered for the festivals.

As a means to helping volunteers manage the responsibilities assigned to them, a list of rights and duties (see annexe 1) were provided to them. The list included behaviours they were encouraged and/or discouraged to demonstrate. The points below summarise observations made pertaining to the contribution of volunteers (see table 2 also):

- Good involvement of volunteers
- Too many volunteers, which made it difficult to keep them busy and invested in their tasks.
- Some volunteers left their post unattended to go meet their friends in other volunteer groups.
- Complaints obtained about lack of courtesy from a volunteer.
- Briefing of volunteers: some did not attend even though they had been informed beforehand.
- Certain volunteers participate in workshops rather than help the artists attend to the kids.

Proposals relative to Volunteer contribution:

- Set a time frame for the registration of volunteers on the day of the event.
- Limit the number of volunteers per groups and tasks.
- Post two volunteers per art workshops to manage them.
- Brief kids beforehand about moving from workshops to workshops instead of staying in one only.
- Dispatch the volunteers according to where they would be more useful.
- Request the services of security companies to help ensure the good course of the event.
- Create volunteer club to recruit, train and motivate volunteers.
- Request help of scouts, who generally show efficacy

Developing a sense of belonging of volunteers

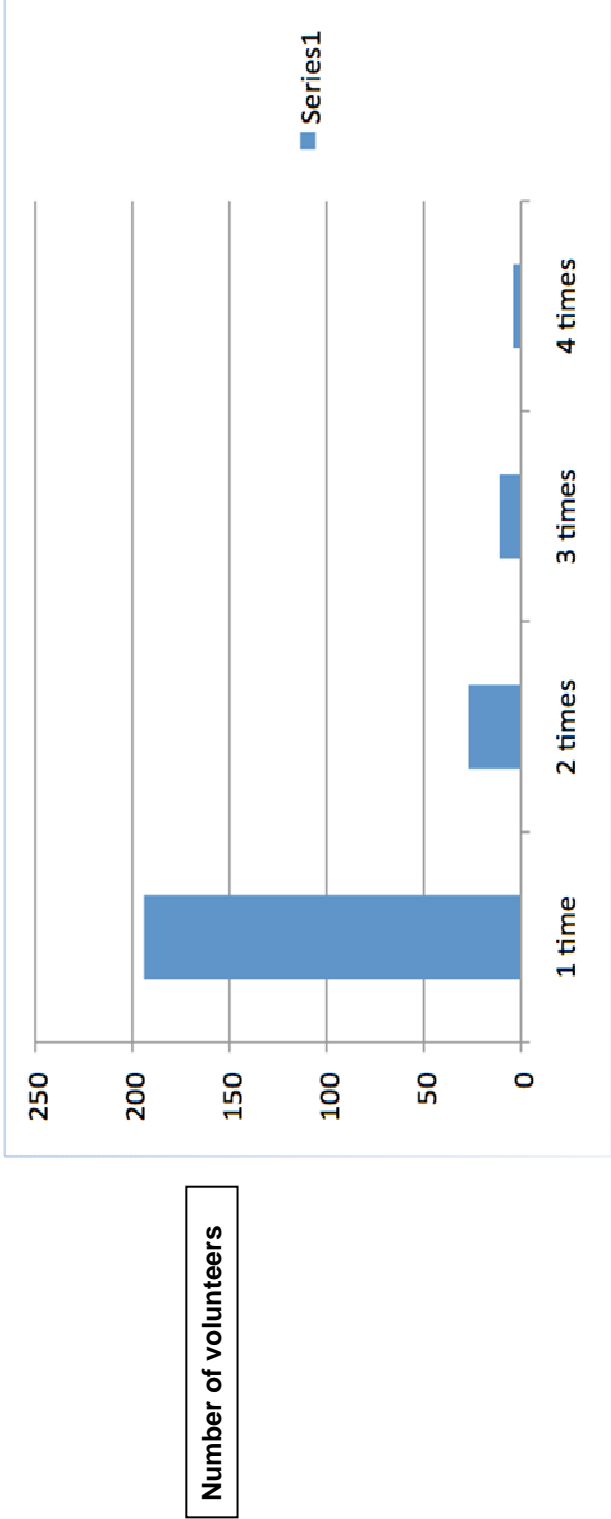


Figure 2: Frequency of participation of volunteers

Figure 2 shows the frequency of participation of volunteers, with 82% of volunteers participating in a single festival; 11% in 2; 5% in 3 and 2% in all four festivals.

Notable point, is the participation of parents in festivals other than at their kids' school. For instance, the festival at Guy Rozemont welcomed 4 volunteers from Barkly and the festival at Aime Cesaire welcomed 11 volunteers from both Barkly and Guy Rozemont.

As mentioned previously, the benefit of gaining volunteers' loyalty is to gain their experience and support as well; a task that has become nowadays difficult. One way of doing so would be to recognise and value the volunteers, their competences and work. Doing so as soon as the latter ends his task would help create a direct link between their commitment and recognition. Calling for their testimonials about how they experienced the events, through articles that they can contribute relative to the associations or its events, or thank you cards to them, gaining volunteers on a long-term basis would also help.

Qualitative Assessment

As a whole, all four festivals turned out to be a success; notably a large number of volunteers among which parents and other people showing interest in TIPA's actions. Starting the preparations as early as May, has allowed the T.I.P.A team to better monitor the preparations, and left enough time to deal with any unexpected events or changes in the schedule.

In general, no major issues were experienced in the organisation of the festivals. However, we do note the following:

- Difficulty in mobilising parents and kids during holidays, especially at Barkly Government School.
- The podium at Guy Rozemont was this year again disassembled three days after festival, which posed security issues for the school children.
- Repeated issues with TIPA sound equipment, especially with microphones.
- Issue with first aid services and CWA (for water supply) on last event.
- Lower number of discovery workshops, with a lesser variety of activities proposed.
- Limited performance of bands and singers, mainly due to last minute cancellations by the latter.
- A more interactive approach with the kids and public.

Table 2 below provides a comparative summary of organisational implications that have been dealt with while setting up the events, as discussed with the T.I.P.A team at the time of festival feedbacks. The table namely presents the outcomes and issues experienced as well as proposals in terms of:

- | | |
|--|---|
| <ul style="list-style-type: none"> • logistics, • equipments (sound system, podium), • services retained, • refreshments catered for, • communication and media coverage, | <ul style="list-style-type: none"> • photo coverage of the events, • exhibition of the kids work; • concert and kids' show, • discovery workshops and materials used. |
|--|---|

Following this assessment, table 3 (see on pg 18) will present proposals for improvement for future festivals.

Table 2-Qualitative Assessment: Comparing Organisational implications				
	Andre Bazerque (July 17)	Barkly (July 31)	Guy Rozemont (August 21)	Aime Cesaire (September 4)
Logistics	Authorisation for use of school premises and other facilities obtained in time.			
Parking	Ok	Ok: Marcel Cabon Govt. School parking lot used.	Area used as parking lot not spacious enough. Volunteers should ensure proper channelling of cars.	School parking grounds and part of school grounds used. Volunteers should ensure proper channelling of cars.
Equipments	Proper height of 50m; installations made in time.	Ok: Podium lent by the Municipal council of BB/Rhill	<ul style="list-style-type: none"> Podium was not levelled and no stairs were available for people to get on/down from stage; open space under the structure through where children could enter (not safe). Podium disassembled on 3 days after festival, which posed security issues for kids. 	Podium was too small to welcome kids and sound equipments.
Sound System	<ul style="list-style-type: none"> Microphones need to be set on appropriate frequency the day before. Buy spare batteries (AA) for the microphones. Music was not varied enough. Sound Balance and Sound volume was ok. 	Ok	<ul style="list-style-type: none"> Delay in the installation of microphones on kids. Dysfunction of a microphone which lead to intervention of technician on stage. 	<ul style="list-style-type: none"> One of the microphones used turned out to be defective The sound technician did not take into account the instructions given by the kids' show coordinator.
Services	Presence of two first aiders on site. No injuries noted.	Presence of two first aiders on site. Only minor injuries noted.	Presence of two first aiders on site. Only minor injuries noted.	Only one first aider and not yet certified sent on premises. The latter arrived late.

<p>Water supply</p>	<p>Issues with water supply noted- not enough available.</p>	<p>Supply of water OK</p>	<p>Supply of water OK</p>	<p>Request for water tank from CWA; Water tank never arrived on premises, despite confirmation from CWA for water provision.</p>
<p>Security</p>	<ul style="list-style-type: none"> • Fire extinguisher was available on site. • No police patrol was seen although the police ensured they would make regular patrols. • The caretaker (Mme David) was very effective in preventing children from moving all around. • Absence of volunteers at the door to establish order and check for intruders. 	<ul style="list-style-type: none"> • Fire extinguisher was available on site. • No police patrol • Marquees should be solidly held to the ground, with bricks 	<ul style="list-style-type: none"> • Fire extinguisher was available on site. • Police patrol noted. 	<ul style="list-style-type: none"> • Fire extinguisher was available on site. • Marquees were held to the ground with bricks and stakes. • Some young volunteers entered with alcohol and disturbed a few members of the public. • Quick intervention of police patrol. • Absence of volunteers at the door to establish order and check for intruders.
<p>Bread and water supply by TIPA</p>	<ul style="list-style-type: none"> • Refreshments distributed to participants and the children sitting in front of stage. • Not all participants and volunteers received bread/water. 	<ul style="list-style-type: none"> • Refreshments distributed to participants and the children sitting in front of stage. • Not all participants and volunteers received bread/water. 	<ul style="list-style-type: none"> • Refreshments distributed to participants and the children sitting in front of stage. • Not all participants and volunteers received bread/water. 	<ul style="list-style-type: none"> • Refreshments distributed to participants and the children sitting in front of stage. • Not all participants and volunteers received bread/water. One volunteer left angry because of this.
<p>Food sales (by PTA)</p>	<ul style="list-style-type: none"> • Two different spots chosen. Canteen should have been in a single area. 	<p>Ok</p>	<p>Ok</p>	<p>Ok</p>
<p>Refreshments</p>				

<p>Communication</p>	<ul style="list-style-type: none"> No posters were displayed in the school. No check was done to see if posters were displayed around the school. A few invitations were of bad quality. 	<ul style="list-style-type: none"> Difficult to mobilise parents and kids during holidays. Posters exposed in class to keep kids reminded of event Lack of coordination in distribution of invites to other guests. 	<ul style="list-style-type: none"> Posters exposed in class and around school premises to keep kids reminded of event 	<ul style="list-style-type: none"> Posters exposed in class and around school premises to keep kids reminded of event
<p>Media</p>	<p>No Media coverage</p>			
<p>Photo Coverage</p>	<p>Presence of volunteer photographers to cover the events. All festivals were also filmed, including interviews from other volunteers members of the public.</p> <p>Special request made to photographers: that the kids pictures should not be on any social network or displayed publicly without the parent's authorizations.</p>			
<p>TIPA Exhibition</p>	<ul style="list-style-type: none"> Information about the number of children and teachers per school was missing. 	<ul style="list-style-type: none"> Exhibition has to be set in an area where there is not that much wind, and need to be plasticised to protect against rain. 	<ul style="list-style-type: none"> Display of festival movie from last year was a success. Much wind around the area of exhibition. Artworks not protected enough against wind and rain. Golden book omitted. 	<ul style="list-style-type: none"> Artworks made from clay were ruined by kids. Metal grid very useful to display artworks, but the works had to be solidly fixed, which took time to be done.

Table 3: Proposals for the organisation of future festivals

Security	<ul style="list-style-type: none"> • Inform parents that on the day of the event, neither the school staff present on the premises nor the TIPA team shall be responsible s.hould anything happen to their kids. • Request to security companies for their support on the day of the event. • Ask police patrol to sign attendance each time they patrol at the school the day of the event. • Provide 8 bricks for each marquee to fix them to the ground. • Should be one security patrol behind the podium to prevent children from running around the school during the concert.
First Aid services	<ul style="list-style-type: none"> • Contact Fellowship group for first aid services; cheaper price and better services.
Refreshments	<ul style="list-style-type: none"> • Provide at least a bottle of water for each volunteer
Communication	<ul style="list-style-type: none"> • Avoid scheduling festivals during holidays. • Ensure that posters are posted around the school and locality. • Set up a list of guests , filled and updated as often as possible- Send invitations at least two weeks before festivals.
TIPA Exhibition	<ul style="list-style-type: none"> • Solidly fix cartyon sheets behind metal grids to protect artworks from wind. • Provide a book where volunteers can fill in their impressions on the festivals as well as their suggestions. • Artworks displayed on the metal grids should be better consolidated to avoid them falling
Kids' show and concert	<ul style="list-style-type: none"> • Welcoming speech and animations should be done in interaction with the public. However, should also be shortened as it is too long to keep the children's attention. • Presentations of groups of kid performers should be done by facilitators, who know their names. • Only four volunteers needed for the make-up session with kids and another four volunteers to look after the children. Prepare stories to tell in between the kids' representations to keep the public entertained.
Art discovery workshops	<ul style="list-style-type: none"> • Complete plan with disposition of each art workshop on the eve of the festival. • Contact artists on eve of event to remind and confirm their presence. • Brief kids beforehand about moving from workshops to workshops instead of staying in one only.

Conclusion and Perspectives for the future

The current report has mainly focused on the course of the four last Art'lalila festivals, which meets one of the objectives of TIPA, gather the school community. Those events have helped consolidate old partnerships and start new collaborations, with parents and other institutions, in an attempt to enlarge the association's social network, in support of its mission and actions.

As we move forward in structuring our actions, this report reveals itself a good assessment of the quality of activities and services we set up and provide to the schools and in fulfilling our mission. We believe that the support and expertise from other institutions can help us professionalise our actions, and upgrade our standards, as an association that aims to provide quality artistic education to unfavoured kids.

ANNEXE 1

Rights and Duties of volunteers

DO'S	DON'Ts
<p>Do be on time Show up on time and follow through with your commitments. People will be depending on YOU!</p> <p>Do register yourself upon arrival Meet with the volunteer coordinator upon arrival and ask for the volunteer T-Shirt and badge to allow others to identify YOU as a volunteer. Do fill in the volunteer registration form and request for your specific task during the day.</p> <p>Do communicate Share your views and opinions as well as your strengths and difficulties in order for volunteer coordinators to delegate the appropriate task to you. Inform the volunteer coordinator when you are leaving so as to allow effective coordination with other volunteers.</p> <p>Do respect the program of the day Pay attention to the program and time frames in order to guarantee effective coordination with the other volunteers.</p> <p>Do participate Assist and interact with the artists, employees and/or board members of TIPA to ensure you are performing at your uttermost in the task you have been assigned.</p> <p>Do be responsible Do be engaged and consistent in the task you are given. Ask for advice or refer to the volunteer coordinator before engaging in any action outside the tasks assigned or scope of responsibilities.</p> <p>Do expect satisfaction You volunteer because you want to give back and to make a difference. But what you'll get back in return is priceless – personal satisfaction and a feeling of accomplishment. You've worked hard, so pat yourself on the back and enjoy these great feelings!</p>	<p>Don't over-commit It is easy to get caught in the volunteer spirit and agree to help in every way possible. But over-committing often leads to under-performing. Only take on tasks that you can complete in a timely and quality fashion. It is OK to say "no" to a job, if it means saying "yes" to doing one thing really well.</p> <p>Don't be a renegade You're volunteering your time and talents, which is wonderful, but don't consider it a free pass to do what you want, show up late or unprepared or set unreasonable expectations about your experience. You are valued but you are just one piece of an overall organization. Your actions can negatively impact others if you choose to do what you want as opposed to following the instructions and guidelines of the organization.</p> <p>Don't be over-sensitive You're volunteering for one specific task and we expect you to be professional in your approach towards kids, parents and public in general. Do not engage in long pitiful or moralizing talks with the beneficiaries, nor show any signs of affection (such as cuddling, kissing, tickling, etc.) which could be misinterpreted. You are a volunteer, not a mother, a baby-sitter or a preacher.</p> <p>Don't be too generous Your time and energy is precious and you are valued for your practical/technical contribution. There is no need for you to compensate for the economic difficulties faced by the children, parents, and other beneficiaries. Giving money to the beneficiaries could lead to the misinterpretation of the objectives of volunteering and social work, which is to empower the vulnerable groups.</p>



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