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*Most Innovative
Learning
Organisation 2020*

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MASK Create

Annual Report for 2020-21

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Report of the Trustees

The Trustees/Directors of the charitable company MASK Create (MASK) for the purposes of the Companies Act 2006 present this report with the financial statements for the year ended 31 January 2021. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and activities

Introduction

Keith Simonton in his book *Origins of Genius* writes: 'A civilization enjoyed a golden age when it overflowed with first-rate creative minds, experienced a silver age when the creative activity descended to a less notable level, and suffered a dark age when creators became few and far between.'¹

Major economists such as Paul Romer, John A. List, Alfred Marshall and Joseph Schumpeter placed creativity at the centre of economic development. We at MASK place creativity at the centre of education and socio-economic systems. Teaching creativity can make education the most powerful force for change and transformation.

Since the beginning of human history, everything that has driven development in science, technology and culture has been the work of creative people. They imagine new possibilities, break new ground and shape the future. We salute creative people, and we are here to support them.

The objects/purpose

MASK's objects, as set out in our Memorandum of Association, are to advance the education of young people and the public in creativity and innovation, through the arts and other means, including by provision of teaching assistance.

Beneficiaries

Our beneficiaries (target audiences and service users) are:

- young people (YP) aged 4 to 25, individually and collectively;
- educators and education authorities;
- the public and communities.

Vision (why we do it)

Our vision is a world where all people harness their creativity for personal success and empowerment and the advancement of society.

Mission (how we do it)

Our mission is to develop creativity education (CE) practice, strengthen YP's capacity for creativity and innovation, and effect long-term changes to education and society so creativity can thrive in perpetuity.

¹ Dean Keith Simonton, *Origins of Genius. Darwinian Perspectives on Creativity*, Oxford University Press, 1999, p 1.

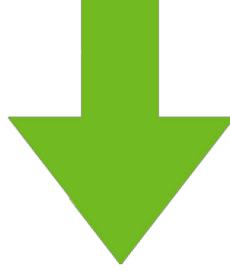
Aims, goals and objectives (what we do)

Our aims are:

- to develop creativity education (CE) practice and learning resources, and support educators to foster creativity in the classroom;
- to deliver creativity training and opportunities to YP to make an impact on their lives and the lives of their communities;
- to engage with and influence the public and policy and business communities through advocacy and policy dialogue, locally, nationally and globally.



No matter where you are from your dreams are valid, Louis Nderi, Nairobi, photograph



Our definitions

Creativity

Creativity is the ability to generate ideas, insights, opportunities and solutions that improve and advance society. It is the capacity to connect concepts that is powered by visual cognition.

Albert Einstein called creativity, 'a true intelligence'. Creativity guru Dr Edward de Bono considered it 'the highest form of intelligence'. Creativity is not just a by-product of high intelligence. Creativity needs intelligence but high intelligence does not mean high creativity. Creativity and intelligence are distinct cognitive processes of their own and the products of functional networks in the brain which are at least partly independent of one another.²

Creativity can manifest itself in all areas of human life: science, technology, business, politics, daily lives, and culture. It is not the sole prerogative of art. Art does not automatically equal creativity.

These words are synonyms of creativity: improvement, resourcefulness, problem-solving, lateral thinking, inventiveness, imagination, ingenuity, independent thinking, excellence, intelligence, adaptivity, initiative, power, emancipation, change, value-creation, vision, individuality, risk-taking, personal effectiveness, genius, inspiration, talent, changing paradigm or status quo, learning to learn, self-efficacy, construction, design, 'eureka!' and 'aha!' moment.

Innovation

Innovation is the process of implementing new ideas in practice.

It is both new technology and non-technological knowledge. It also means being responsible for the future and embracing novelty selectively.

Creativity education

Creativity education (CE) is the educational practice that unlocks, nourishes and strengthens the capacity to create and innovate freely and at will. When available to all, CE is an ultimate 'quality education' that can power human development and advancement.



² John S Allen, *Creativity, the Brain, and Evolution. Creativity: Adaptation or a byproduct of increased intelligence? Psychology Today*, 2010.

Where we work

MASK’s work began in a remote village in Kenya in 2007. Since then, it has scaled up across borders. We now reach YP, educators and communities in:

- Africa, 13 countries – Kenya (58 regions), Tanzania, Uganda, Rwanda, Malawi, Nigeria, Morocco, Ghana, Cameroon, Zimbabwe, South Africa, Seychelles, Mauritius
- UK – London, Margate, Edinburgh, Romford
- USA – Washington DC, San Diego
- France – Paris
- South Korea – Seoul



Pink markers – the locations where MASK has reached YP, teachers and the public: UK, USA, Kenya, Tanzania, Uganda, Rwanda, Malawi, Nigeria, Ghana, Cameroon, South Africa, Seychelles, Mauritius, Morocco, and Zimbabwe.

Green markers – the locations where MASK has reached the public and education, policy and business communities: UK, USA, France, South Korea.

Ensuring our work delivers our objectives

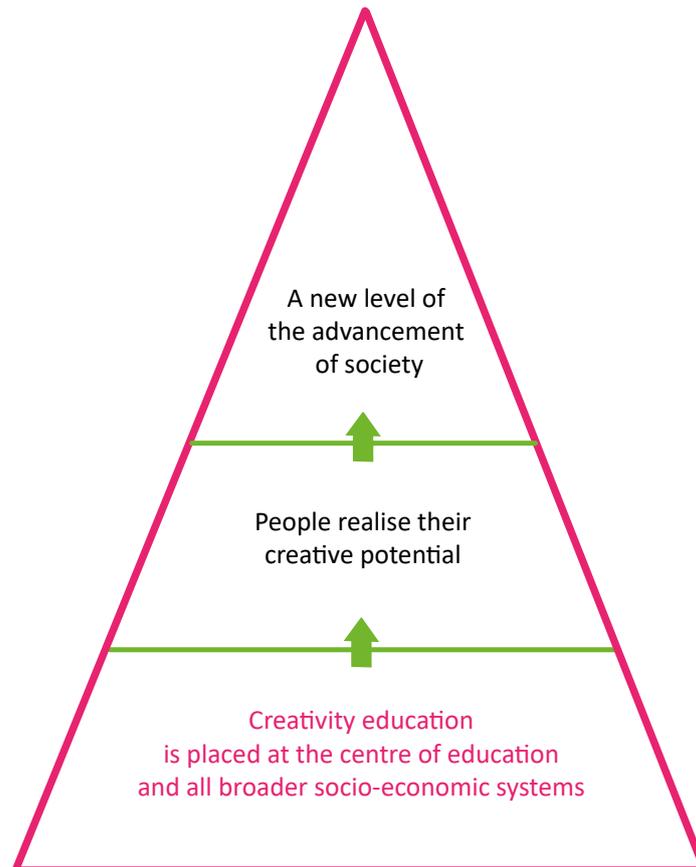
MASK Trustees review the objectives each year and after major activities to ensure that they remain focused on the stated purpose and benefit our beneficiaries. Trustees refer to the Charity Commission's public benefit guidance. They monitor and evaluate these quantitative and qualitative outcomes:

- number of users, their location, age, gender, background, etc.;
- input from partners (e.g. audiences reached via media campaigns or exhibitions);
- quality of services and output (e.g. access, skills, users' feedback and case studies);
- partnerships and community engagement and feedback.



MASK Theory of Change

Creativity drives human evolution. By placing creativity at the centre of education and broader socio-economic systems, humanity can realise its creative potential and reach a new era of advancement. Creativity is powered by visual cognition, and therefore art practices in school are essential to developing young people's capacity to innovate for a brighter future.



MASK Theory of Change in the context of evolution

I. Visual system

Three billion years ago, simple organisms developed sensitivity to light. A visual system began to form and acted as the catalyst for the development of the nervous system.³ Neurons specialised in visual information⁴, which led to organisms' specialisation, their efficiency and survival. Interacting with the brain in a continual feedback loop, the visual system became responsible for memory, emotions and planning.

Starting 385 million years ago, the ability to see helped fish to evolve into animals living on land.⁵ Animals that could recognise colours and 'faces' and visualise mental maps and prey's movements were more successful in feeding, hunting, fighting and mating.

³ Robert Arp, *Scenario Visualisation. An Evolutionary Account of Creative Problem*, Massachusetts Institute of Technology, 2008.

⁴ 'Brain and Culture' lecture, U. Alexandrov, Russian Academy of Science. Kultura TV, 'Academia' series, 2015.

⁵ Malcom Maclver, Lars Schmitz, Ugurcan Mugan, Curtis Mobley, *Massive increase in visual range preceded the origin of terrestrial vertebrates*, The University of Chicago, 2017.

II. Creativity

Two million years ago, early hominin species *Homo habilis* faced an evolutionary crisis. To survive the challenging environment, they had to improve their tools and visualised the first historic innovation – Oldowan stones – for cutting meat and bones. This marked the beginning of human evolution. Their brain grew to 700 cm³ in volume, twice the size of the brain of their ape predecessors.

One-and-a-half million years ago, seeing the benefits of innovation, *Homo erectus* made creativity a central feature of their conscious behaviour. They invented more effective tools – axes and cleavers. Their brain size increased to 900 cm³ in volume. *Homo neanderthalensis* produced more advanced spears and javelins. Communities recognised the link between creativity and survival, protected their creative members, and the ‘creative genes’ passed on to the next generations.

Forty thousand years ago, *Homo sapiens* visualised a whole variety of new and specialised tools to extract a variety of resources. They produced sewing needles and harpoon points from fish bones, created artworks, and designed networks for exchanging goods over long distances. Their brain size grew to 1200-1500 cm³ in volume, about the same size as the brain of modern humans.

Over the last 100 years, there has been a profound increase in human intelligence. The average IQ has climbed 24 points. In 2005 researchers discovered two gene variants that control brain development, which mean that the people who carry them may have cognitive advantages. The increase in intelligence is not due to biological evolution – the time span is too short for that – but to the increasing rates of innovation which radically alters our attitudes and the ways we live and work.⁶ Creativity has a powerful effect on our brain development. Human evolution is a continual interaction of innovation and intellect.⁷

Today, modern humans face an evolutionary crisis in the same way that early humans faced one two million years ago. New technologies rapidly transform human civilization. Rates of progress in this century will be about 1000 times those in the 20th century.⁸ Artificial Intelligence already reasons, plans and solves problems. This renders obsolete the roles, skills and social order we are familiar with today, and causes a surge in demand for even greater creativity. Advanced technologies require people who understand how they work and can innovate, develop and adapt them.

To survive the evolutionary crisis, early humans improved their tools. To adapt and gain advantages this time, we must accelerate our creativity. We need education that unlocks and fortifies our capacity to create and innovate freely and at will.

When the modern crisis is resolved, a new humanity will emerge where curiosity and passion replace fear and greed, and success is measured by how many things are discovered, not owned. Where everyone can realise their creative potential and innovate meaning, design the future, and shape the Universe. Creativity will be recognised as not just the means but the purpose of evolution.



⁶ Richard Restak, *The Naked Brain*, 2006.

⁷ According to the Gene-Culture Coevolution Theory, evolution is a continual interaction of environment and organisms in a feedback loop: organisms affect environment (various niches of culture), the changed environment selects organisms (by causing genetic mutations in neurons and neuron processes in the brain that get inherited), the new organisms affect the environment, and so on. This theory extends on Darwin's theory of biological evolution which states that environment causes genetic mutations and acts like a sieve allowing for certain mutations to pass through to the next generations.

⁸ Ray Kurzweil, *The Singularity Is Near: When Humans Transcend Biology*, 2006.

MASK Creativity Education model

"Survival in the 21st century will be very, very difficult, and without creativity it is not possible."

Dr Manu Chandaria MBE, Africa's leading industrialist and MASK supporter

When we founded MASK, we wanted to help address current problems of education and anticipate its future challenges and opportunities to improve its quality and outcomes for young people (YP).

Studying existing creativity education (CE) practice and trying to improve it based on MASK project's own research, we wanted to develop new knowledge and inform educators in Kenya and beyond.

Our practice-based and practice-led research and project planning represents a cyclical process of: 1) conducting investigations and designing concepts; 2) taking action based on the results and designing services; and 3) evaluating the improvements to ensure they deliver objectives.

We have developed a **Creativity Education Model**, an innovative and holistic approach to CE that incorporates both practice and policy: the critical issues of education (such as pedagogy, skills and structure) and community advocacy. We believe that this model has the potential to advance education and therefore a brighter future.

We have produced the outcome that goes beyond the particular cases of those whom MASK helps directly, which is outlined below:

1. *New knowledge*. The model reveals the key CE practice principles (e.g. that CE needs to be central to education, or that it demands experimental art practices, or that it requires communities that actively champion creativity). These translate into quality vision, pedagogy and structure and can be of operational significance to educators and policymakers in Kenya and internationally.
2. *Creative output*. This appears in the form of a) *learning materials produced by MASK*, including learning activities, programmes, manuals, exhibitions, seminars and media articles; and b) *creative work produced by our beneficiaries*: their art and ideas. These can be of practical use to educators and policymakers. For example, the insights into the dynamics of young creativity can help foster youths' sense of power, purpose and connection; or more than 15,000 artworks and ideas can be used by schools as a learning resource, help develop young contemporary art culture, and suggest frameworks for future policies.

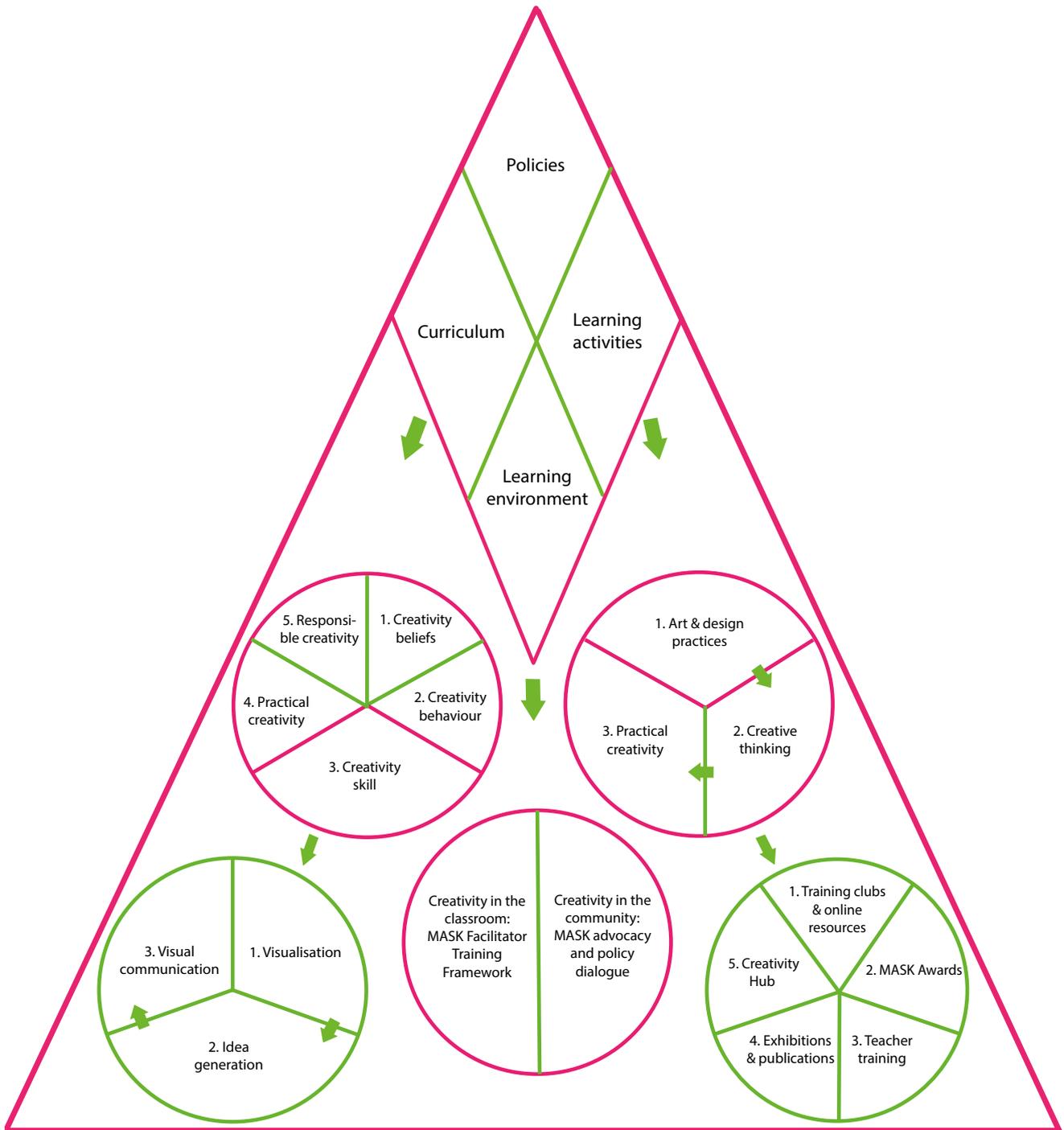
In 2020, in recognition of our innovation, MASK was awarded the **'Most Innovative Learning Organisation 2020'** by *SME News'* Greater London Awards, UK.



MASK Create - the United Kingdom

Most Innovative Learning Organisation 2020: MASK

The diagram below describes MASK's Creativity Education Model.



Below, we explain each element of the model in more detail.



Policies

Our policies to advance creativity education (CE) are summarised in these seven groups:

1. At the centre of education

Creativity must be placed at the centre of education and all broader socio-economic systems. CE is not an add-on. It ensures deep learning across all subjects and competencies.

2. Directly learned skill

Creativity is a skill that can and should be learned directly. It must be supported in children from an early age.

3. Visual cognition - creativity mechanism

Creativity is an idea-generation skill powered by visual cognition, and therefore art practices are pivotal to creativity learning.

4. Responsible creativity

Creativity is about being responsible for the future. Any innovation must be done selectively on the basis of the best solutions and outcomes for all to avoid unleashing social and ecological ills and hinder our capacity to harness creativity for a better future.

5. Learning activities and learning environment

The learning activities should strengthen creativity *and* enable students to apply it in practice. The creativity learning environment requires both creativity in the classroom *and* creativity in the community.

6. Stakeholders and conditions

Key stakeholders in CE are: students, educators, policy and business communities, and the public. Key conditions are: effective pedagogy, skilled facilitators, the right policies, and communities that champion creativity and limit bureaucracy.

7. Collective creativity

CE must be available to all and enable collective creativity. Generating ideas and turning them into reality is the work of team creativity. People with creative skills must not be in the minority. Only when everyone is creative will the entire world prosper.

Curriculum

Our students practise and achieve proficiency in this content and the associated skills shown in the diagram below:

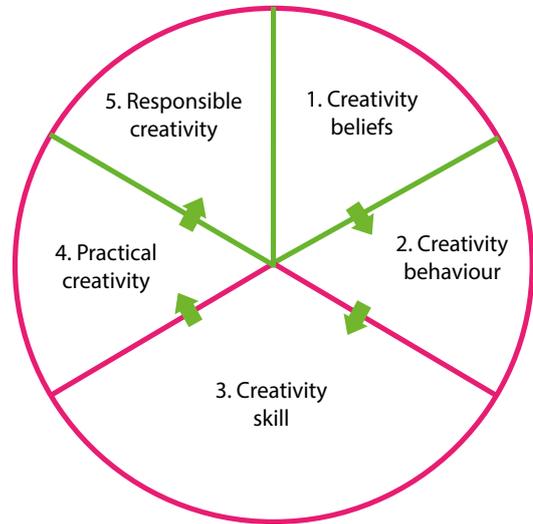
1. Creativity beliefs

Students learn to see their ability to imagine in the context of the bigger picture of change and a better future. They develop positive beliefs about their creative capacity and commit to strengthening it.

2. Creativity skill

Students learn:

- visual cognition/visualisation skill (forming and transforming mental images);
- idea-generation skill (connecting mental images into new patterns and combinations);
- communication skill (expressing and representing thinking visually).



3. Creativity behaviour

Students learn how creative people act. They develop the creative personality traits, which we place into two groups:

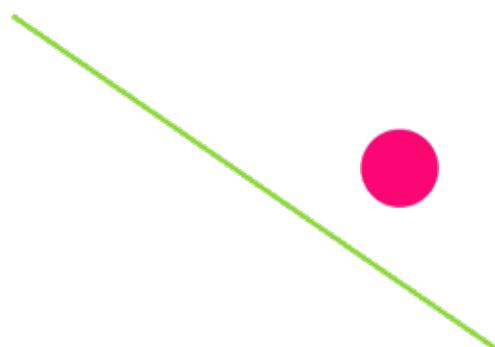
- Creative individuals experience joy from the creative process. Traits in this group include: curiosity, passion, courage, independence, confidence, and aspiration to excellence.
- Creative people are attracted to resolving difficult problems where their own effort is the determining factor in finding a solution. They wish to prove that the impossible can be done. Traits in this group include: hard work, persistence, resilience, responsibility, strong mental energy, and humour.

4. Practical creativity

Students learn how to apply creativity in practice, following our Five-Step Practical Creativity framework.

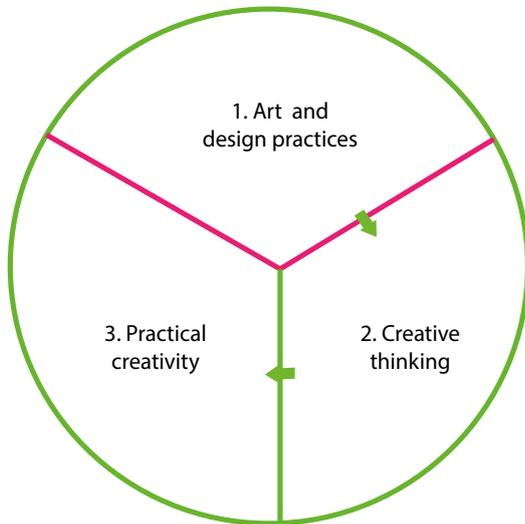
5. Responsible creativity

Students learn how *not* to unleash innovation selfishly and haphazardly. They control potentially destructive consequences of their ideas by testing them against the long-term personal, social, cultural and ecological implications.



Learning activities

Our learning activities are delivered through interactive games, role-playing and managed experiences. The activities are:



1. Art and design practices

Art and design practices are pivotal to creativity learning.

By art and design practices we mean experimental, exploratory and investigational:

- paintings, drawings, collages, sculptures, installations, films, videos, digital technologies, creative writing;
- designing and making objects (such as toys, clothes, furniture, jewellery, architecture, etc.) using a range of techniques and materials, including recycled and found materials;
- music, singing, and performance.

We avoid art practices that simply imitate as they can suppress creativity.

The role of art in creativity education

Before anything is invented it needs to be seen or conceived in the mind first. We call this *visualisation, visual cognition* or *visual thinking*. Highly creative people think primarily in *mental images*. The visual system⁹ and brain interact in a feedback loop forming mental images and connecting them into new patterns and combinations. Creativity is powered by visual cognition. Ideas are images. As pointed out by Aristotle, 'The soul never thinks without an image.'

More than 85% of human thinking is mediated through vision; in young children this percentage is higher. Nobel Prize scientists report that 98% of their discoveries began as images.¹⁰ Mathematician Jacques Hadamard described his thought processes as largely wordless, accompanied by mental images of the solutions to problems. He surveyed 100 of the leading physicists of his day, and their responses to how they work mirrored his own.¹¹

Albert Einstein wrote: 'The words or the language, as they are written or spoken, do not seem to play any role in my mechanism of thought. The physical entities which seem to serve as elements in thought are certain signs and more or less clear images which can be "voluntarily" reproduced and combined'.¹² The solution to his General Theory of Relativity was revealed to him in a dream as 'one clear vision'.

According to the Centre for Mind and Brain at the University of California, visual cognition significantly affects how we think.

⁹ The visual system comprises the eye, retina, optic nerve, optic tract (in the brain), and the visual cortex of the brain that processes visual information.

¹⁰ Michael Michalko, *Cracking Creativity*, Ten Speed Press, 2001.

¹¹ Jacques Hadamard, *The Psychology of Invention in the Mathematical Field*, Dover Publications, 1945.

¹² 'A Testimonial From Professor Einstein', Jacques Hadamard, *The Psychology of Invention in the Mathematical Field*, Dover Publications, 1945.

'Innovation begins with an eye,' revealed the Founder of the leading design firm IDEO, Tom Kelley.

Mental images are the 'flesh and blood' of creative thinking. However, to be useful to the creative process, they must have these properties and characteristics:

- be hinted at or abstract (rather like objects painted by Impressionists in just a few brush strokes);
- have structure;
- have meaning, i.e. images must be fused with concepts and ideas.

Mastering thinking in images demands effort and practice. The more we are exposed to visual art, the more advanced is our ability to imagine and innovate.

We identify the creativity process as a *three-phase cycle*; all phases work in close unity:

- visualisation: observing and selecting visual information, and forming and transforming mental images;
- generating ideas: connecting mental images into new patterns and combinations;
- communicating ideas: expressing and representing thinking visually.

Within this taxonomy of the creativity process, these are the ways in which art shapes creativity:

1. *Visualisation.* We are constantly faced with a staggering amount of visual information. To cope with it, our visual system needs to understand and get accustomed to the visual complexity.

By practising art, we learn how to observe the external environment and discover multi-layered dynamics between shapes, lines, colours, textures, sizes, distance and movement; train visual memory; select the relevant visual information from the irrelevant against goals or criteria; form and transform mental images (imagine); abstract and discern structures/patterns; and interpret what we see.

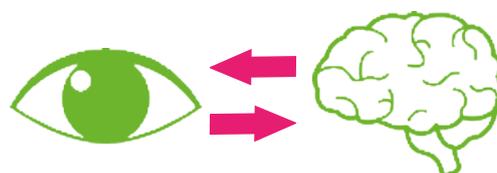
2. *Idea-generation.* To be creative, we need to connect mental images into new identities and then refine them.

Art allows safe and accessible space to do so. Through the arts we can experiment, discover and invent; manipulate materials and techniques; test hypotheses and analyse the results; improvise, sample, model and prototype; deal with failure and gain confidence and self-esteem.

3. *Communication.* Once new ideas have been developed, we need to express and represent them visually.

By sketching, designing, making video, performing, etc., we learn emotionality (to create is to feel), meaning-making (fusing images with concepts), and visual communication (composition, contrast, alignment, hierarchy and grouping).

Art also promotes social development and culture. It supports multiculturalism and diversity and mitigates the difficulties of intercultural understanding and tribal or ethnic conflicts.



2. Creative thinking exercises

Creative individuals do not just come up with new ideas out of the blue. They connect mental images by deliberately 'provoking' their thinking using various creative thinking techniques and strategies. It is this process that Steve Jobs meant when he said, "Think different". The more creative individuals are, the easier it is for them to force their thinking into modes that differ from the norm.

All our creative thinking exercises are rooted in art and design practices, and include:

- de-structuring imagination;
- forming analogies and associations;
- making connections and combinations;
- reversing assumptions;
- resemblance thinking;
- serendipity thinking;
- collective thinking;
- and Edward de Bono techniques ('Six hats technique').

3. Practical creativity framework

Our students learn to apply creativity in practice. They use our Five-Step Practical Creativity framework, a step-by-step approach to the innovation process that demystifies and clarifies it. Students practise solving problems that affect their daily lives and improve their problem-solving skill, leadership, entrepreneurship, work-readiness/employability, and team-creativity.

MASK Five-Step Practical Creativity framework:

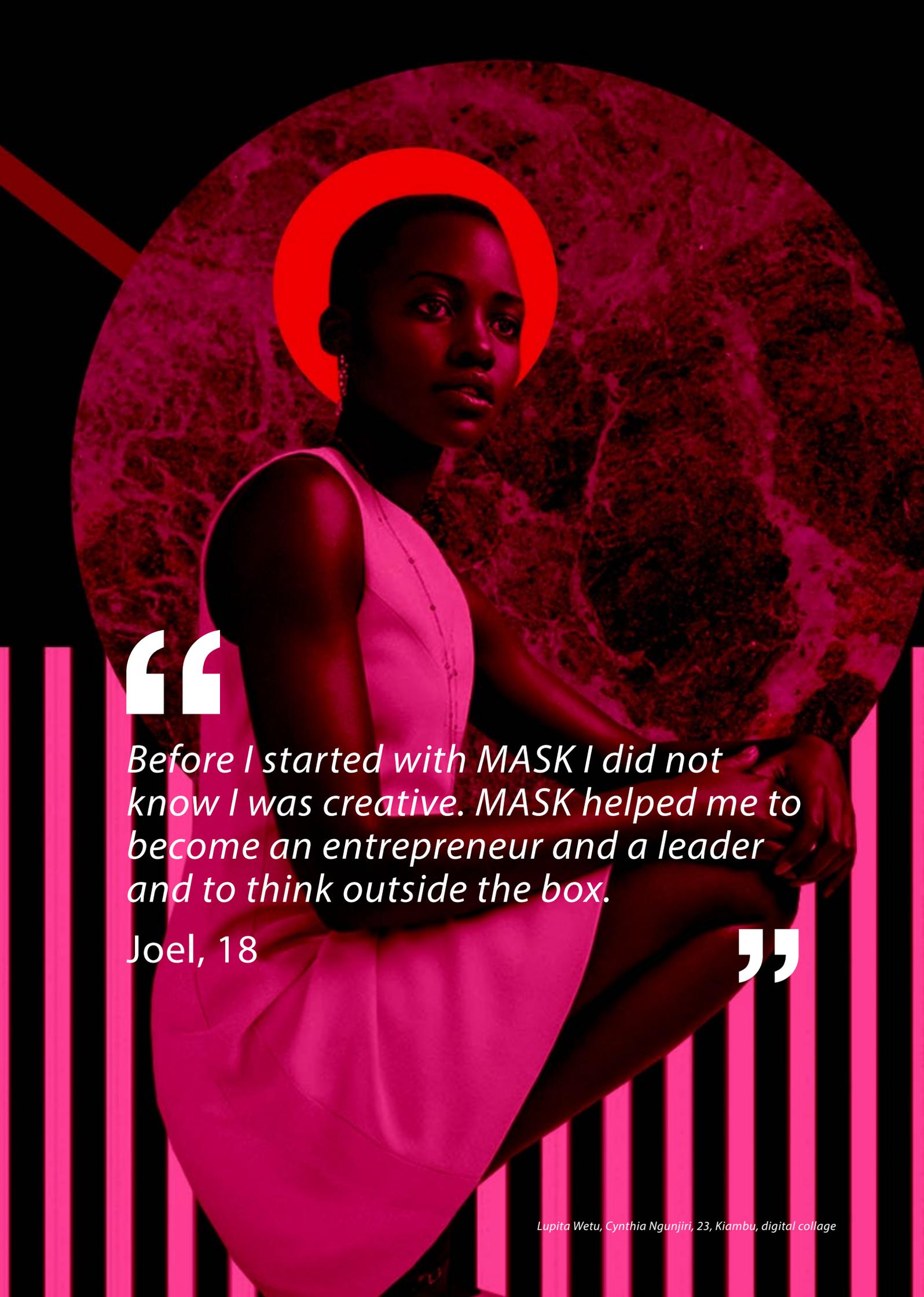
1. *Identify a problem and state it in a way that encourages creative solutions.* Students learn the principles, language and styles of problem-statements.
2. *Set goals and directions for innovation, and brainstorm solutions.* Students form teams, set approaches and paths for specific innovations, learn the rules and strategies of the idea-generation process, and brainstorm solutions in teams.
3. *Evaluate.* Students evaluate their solutions against specific goals and criteria and learn decision-making strategies.
4. *Communicate.* Students discover the principles of overcoming resistance to change and visual communication.
5. *Implement.* Students practise implementing their solutions and exercise their entrepreneurial and leadership skills.

Structure

Our learning activities are interactive, structured, practice-led, and themed to be relevant to our students' lives. Students are grouped by age, class or learning activity. The training is often taken beyond the traditional classroom into the outdoors, galleries and communities.

A typical workshop template is:

- displaying learning materials (for instance, posters summarising our curriculum or Five-Step Practical Creativity framework) and revising previous workshop;
- exercising a learning activity and exhibiting learning outcomes;
- revising skills learned and planning next workshop's activity.



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Before I started with MASK I did not know I was creative. MASK helped me to become an entrepreneur and a leader and to think outside the box.

Joel, 18

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Learning environment

The environment that is conducive to creativity learning requires:

- *Creativity in the classroom.* Skilled facilitators are critical to creativity education (CE). That is why we developed our facilitator training framework.
- *Creativity in the community.* There must be the right government policies and community support for CE. That is why MASK developed and implement a programme of seminars, exhibitions and publications to engage and influence communities and the public.

MASK facilitator training framework

We have trained 60 facilitators that come from all walks of professional and community life; some of our Creativity Clubs have been successfully run by students themselves. Our facilitators deliver our curriculum and learning activities and record and report.

The diagram below describes our facilitator training framework.



Below, we outline how facilitators deliver learning activities.

Delivering learning activities

1. Structure

Our facilitators help students to fulfil these commitments:

- Koinonia rules: 1) maintain friendship and collaboration; 2) be curious; 3) express ideas openly and honestly; suspend judgement; do not belittle ideas; welcome 'crazy' ideas.¹³
- Experiment and investigate; challenge your ideas.
- Commit to creativity; be actively involved in workshops; learn from others; accumulate knowledge.

2. Enjoyment and support

- Enjoyment. Facilitators ensure that learning is enjoyable. Friendliness, playfulness, good humour and the ability to see the powerful skills to be learned behind the fun are essential. Facilitators build trust so students feel supported and accepted without any hint of judgment and harsh criticism, and give praise and acknowledge efforts. Students move freely during the workshops and work individually or in temporary 'task forces'.
- Support. Facilitators provide opportunities for success at an early stage of training to increase students' enthusiasm and satisfaction and build their confidence and self-esteem. Learning activities must be clear, challenging, focused, dynamic, and highly visual. Facilitators give students time to develop their creative responses and do not intervene in their creative processes too early. They help students to cope with the creativity versus conformity conflict by asking students to explain what they wish to accomplish and providing constructive feedback.
- Reward and share. Facilitators celebrate and reward students' creativity and innovation. They help students share their creative output with each other and communities by helping them to organise displays and exhibitions.

3. Experimentation

- Facilitators enable students to experiment, discover and take evaluated risks. They speak about role models and demonstrate their own inner dialogue during the creative process. They motivate and challenge students by asking stimulating questions such as, 'what can be?' and 'what if?', and encourage a positive attitude to 'half-baked' ideas. They help students understand that new ideas are delicate as they begin to form and can be killed by a sneer, a yawn or a frown, and may need to be evolved quite far before their practical use is apparent.

Record and report

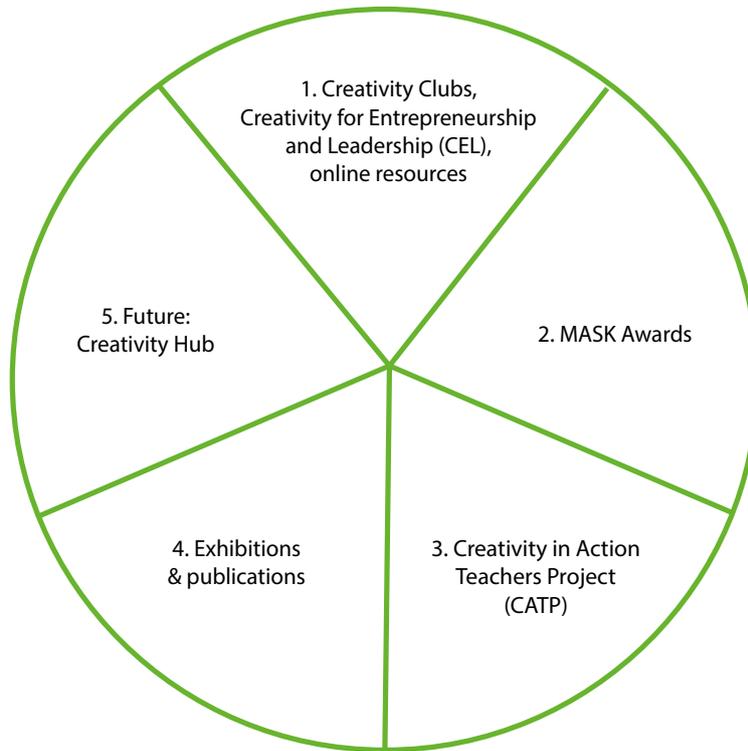
Facilitators keep photographic and video logs, and help students record their learning experiences in their own photo/video diaries. At mid-term and the end of term facilitators evaluate students' progress: where they are and what they need to do to take their creativity to the next level. They negotiate with students the criteria for success and help them with their self-assessment.



¹³ The Koinonia principles, which means 'spirit of fellowship', were principles of debate by which the Greek philosophers bound themselves when they conversed and debated.

Significant activities

MASK has three well-established programmes: creativity clubs (that include Creativity Clubs in primary schools, Creativity for Entrepreneurship and Leadership (CEL) in secondary schools and online resources); MASK Awards; and exhibitions. We are developing our teacher-training project (CATP) in collaboration with the Kenyan government; and hope to start a creativity hub in Nairobi in the future.



The overall experience of our users is described below:

- our young people (YP) receive training and development opportunities;
- teachers and educators receive training and teaching resources support;
- communities have the opportunity to engage with creativity through our events and exhibitions.

This diagram shows the timeline when the programmes were introduced:



Each programme is outlined below.

1. Creativity Clubs, Creativity for Entrepreneurship and Leadership (CEL), and online resources

Creativity Clubs

Target age: 4–13 years

Where: Workshops in schools

Duration: up to 1 hour

Creativity Clubs combine our *art and design* and *creative thinking* learning activities. Imagining, improvising and experimenting with materials and techniques, students strengthen their ability to observe and think creatively. More curious, resilient and confident, they begin to apply their creativity in school and everyday life.

After being on the programme for two-to-three years, they join our CEL programme.



MASK Creativity Club workshop at Lariak Secondary School, Kenya

Case study: Joel

"Before I started with MASK I did not know I was creative. MASK helped me to become an entrepreneur and a leader and to think outside the box."
Joel, 20

Joel joined our Creativity Club at his school in a remote Kenyan village when he was sixteen and stayed with us for three years. At the very first workshop Joel surprised both himself and us. Having painted a great picture, he exclaimed in disbelief, "I did not know I could do this!" Inspired by his unlocked talent, Joel soon became actively involved in the running of the Club. In fact, due to him, the Club became almost entirely student-run.

In 2010 Joel attended the MASK Creativity Camp, which encourages students to continue learning creativity after they have left school. Campers received a master-class from renowned Kenyan artist, Kivuthi Mbuno, and attended an exhibition at the Nairobi Gallery. Attendees got to meet the Kenyan Minister for Culture, William Ole Ntimama, and his Culture Director, Gladys Gatheru, and discuss the need to practise art in school. Some time later, we received an email from Joel telling us that he had painted a mural in Nairobi, and had been commissioned by a local restaurateur to paint murals in his establishments. With the money he made, Joel rented a room outside Nairobi where he gave local children free art lessons.

Joel eventually had to go back to his village to look after his mother. "When I returned to the village, I noticed an unused borehole and land that belonged to a school. I offered the school's headteacher to start a vegetable farm on the land where pupils could learn farming, the vegetables could be sold to the school for lunches, and the money raised used to take the children to the Nairobi Museum." The headteacher agreed and began paying Joel a small salary. Joel wrote: "People would be more creative if they took risks."

Joel also began teaching art to the children at the school. But he began by teaching the parents first: "I gathered the parents to tell them about the goodness of art. It is important to explain to parents how art, and the creativity that art develops, improve their children's chances."

Over the years, Joel started several small businesses, including a gym and a motorbike delivery. He faced many obstacles along the way, but he is resilient and persistent. His persistence paid off. His village elders invited him to their meeting and asked him for 'good ideas' on how to improve the community. This is a rare privilege, as young people are excluded from such meetings, often making them feel unvalued, and voiceless. Joel felt empowered and engaged: "I am respected now! I feel I make a difference."

In 2012, Joel represented MASK at UNESCO's International Institute of Educational Planning (IIEP) 'Planning With Youth' policy forum in Paris. From a podium, he spoke to a conference of 200 people from around the world. The forum's organizing committee wrote: "Joel put an important issue on the agenda in terms of the role of creativity and art in education. It was great to see how Joel interacted with policy-makers and academics to get his point across."

"Creativity keeps my mind, spirit and emotions always engaged," says Joel.

For more inspiration, read [Joel's story](#) on our website.



Creativity for Entrepreneurship and Leadership (CEL) Clubs

Target age: 14–25 years

Where: Workshops in schools

Duration: 1-1.5 hours

On our CEL programme, students learn to *apply creativity in practice* (innovation). The aim is to equip them with practical tools which can help them solve real-life challenges and find empowerment and success.

To achieve this, students follow our *Five-Step Practical Creativity* framework, a step-by-step approach to the innovation process that demystifies and clarifies it. They improve their problem-solving skills, entrepreneurial mindset, leadership qualities, employability and team creativity.

Upon completion of the training, we connect them (those aged 16 and over) to companies and organisations that look for motivated and creative individuals like our young people.



MASK CEL workshops at Eburru School in Naivasha, Kenya

Case study: Hellen

Our students have gone on to become high-performing employees at top global companies such as Unilever. Be inspired by Hellen's story.

"MASK developed my habit for innovation and empowered me beyond my dreams."
Hellen, 23

Hellen attended MASK training at her school in a remote village in Kenya for three years. After finishing school, Hellen became a MASK volunteer, running a Creativity Club at a local school for deaf children.

Continuing her education, Hellen studied analytical chemistry at college, where she invented a new drug that her college intends to patent. After graduating, Hellen secured a job at a pharmaceutical company in Nairobi and, within months, was promoted to a supervisory role "to lead an all-male team that has been at the company for ages", aged only 22. She credits her success to creativity: "Coming to the job, I suggested more effective ways of doing things and got noticed."

Shortly after, Hellen moved to a large company where she was responsible for the design of new analytical procedures. In her spare time she bought some land where she tries out some of her agricultural innovations. Because, she says, "MASK developed in me a habit of innovation."

A few years ago, Hellen secured a job with Unilever in Nairobi after a highly competitive recruitment process with over 200 candidates. She explained that, "80% of the questions asked by the interviewers were about problem-solving. They wanted to know how candidates approach it." When offering the role to Hellen, Unilever's Human Resources Manager noted that she stood out for her 'creative attitude'.

Hellen is now confident about her future.



Online resources

We provide online resources to allow worldwide accessibility. Our online resources comprise:

Articles. We have published more than 200 articles in the national and specialist media, such as:

- Newspapers: *The Star* and *The Standard* (Kenya);
- Magazines: *Childhood Education: Innovations* (USA); *AD* (National Society for Education in Art and Design, NSEAD, UK); *Private Sector* (Kenya Private Sector Alliance, KEPISA, Kenya);
- Blogs: Results for Development Institute (USA); Royal Society for Arts, Manufactures and Commerce (UK);
- Web podcasts: The US Library of Congress (USA);
- Reports: for the UNESCO IIEP and UNESCO KNC conferences.

The articles are usually grouped into five themes:

- 'What is creativity?' Articles about the nature of creativity and what it means to be creative.
- 'Art for creativity'. Articles about the role of the arts for creativity learning.
- 'Creativity and society'. Articles about the positive outcomes for society.
- 'Creativity and business'. Articles about the role of creativity in the workplace.
- 'Young people - the creative nation'. Articles that promote our creative YP as role models.

Online galleries. Our online Art and Innovation galleries comprise supporting documents, technical advice, and various tips and templates. Our young artists and innovators can use the resources for professional development and to connect to businesses and policymakers.

Resource for employers. Our 'Helping Organisations' webpage offers employers support and opportunities, as listed below.

1. Companies can hire or introduce an internship scheme by tapping into our extensive database of highly innovative candidates who would be an asset to any company.
2. They can stimulate creativity in their current employees by introducing our programmes, '*Lead Creativity. Manage Innovation*' and '*Team Creativity*' into their employee training plans.
3. They can help change future generations' innovation skills by making MASK a part of their CSR policy, and by donating cash or benefits in kind. MASK acknowledges companies who help, thus bringing their names to the attention of our global audiences.

Learning and teaching manuals. Once these are produced as part of our CATP programme, they will be available for download.

E-learning. We are developing e-versions of our Creativity and CEL Clubs so young people from different countries can access them.

MASK Awards. Participants can easily upload their entries via their MASK online accounts. The entries can be used as an online learning resource by young people and schools.

2. MASK Awards

Art shapes creativity, creativity shapes innovation, innovation shapes the world

"MASK makes us more innovative and leads us to the inventions that can make the world a better place."
John Mutahi, 20, Kenya

In 2013, we pioneered an annual creativity competition for schools and young people across Africa, MASK Awards (formerly known as MASK Prize), to make creativity education (CE) more widespread.

Participants enter their best **artworks** on any theme and in any medium, or **innovations** on the themes 'School of the Future', 'Young Entrepreneur' and 'Environmental Activist' in three categories 'Schools', 'Under-15 years old' and 'Under-25 years old'. Winners receive cash prizes (totaling 300,000 KSH (£2,500)), or paid internships at companies at a prize-giving ceremony in Nairobi. Selected works are then exhibited in leading cultural or academic institutions around the world.

MASK Awards reaches participants directly via the Media Partners: the Royal Media Services (exclusive Media Partner for TV (**Citizen TV**) and Radio (**HOT 96**)) and the Radio Africa Group (the national newspaper **The Star**). The programme is accredited by the Kenyan Ministry of Education. The panel of judges includes the Director of the Creative Arts of the Kenya Institute of Curriculum Development (KICD), and the Participation and Inclusion Director at the Office of the Spouse of the Deputy President of Kenya.

In its first year, MASK Awards attracted over 700 artworks from YP, 95 schools and 15 universities in Kenya. The inaugural exhibition was held at the Nairobi National Museum. The prizes, funded by the Rivers Foundation, were shared between Rubiri Primary School in Naivasha, Children of God Relief Institute, James Kungu, Jaini Hitesh Shan and Margarita Onyango. The exhibition travelled to the Saatchi Gallery in London and the US Library of Congress in Washington DC. The programme has now received more than 10,500 entries from **Kenya, Tanzania, Uganda, Rwanda, Malawi, Nigeria, Morocco, Ghana, Cameroon, Zimbabwe, South Africa, Seychelles, and Mauritius.**

MASK Awards has become more than a competition:

- In a supportive environment, our YP from different backgrounds and countries meet and share their ideas, showcase their talents and learn from each other. They form collaborations and networks and unleash collective creativity, defining culture and future approaches to social challenges.
- MASK Awards raises the visibility of art and creativity. Its exhibitions have reached global audiences engaging over 650,000 people, as estimated by our partners such as Saatchi Gallery, Turner Contemporary, University for the Creative Arts, Nairobi National Museum, the US Library of Congress, *The Star* and Citizen TV.
- Young artists and innovators can use MASK Awards to spur their professional development and connect to businesses and policymakers.
- Schools can use the MASK Awards entries as a learning resource.
- Companies can tap into our creative YP database to bridge the gap between young talent and the companies' future.

"It is very encouraging to see the level of interest expressed through a large number of entries by the young from very diverse locations across the region. We believe in your MASK Awards cause, in growing creativity amongst our younger generation, which will encourage innovation and the creation of a better future for them."

Carol Wachira-Wanyama, Citizen TV, Kenya





“

Thank you, MASK, for your amazing work and great effort you put in to ensure growth and nurturing of creativity in Kenya. You are indeed the driver of change in our society.

Simon Kariuki, 24

”

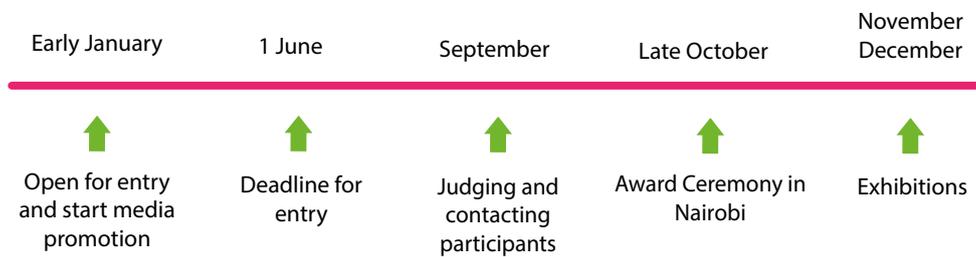
MASK Awards has handed out more than 350 cash prizes worth three million KSH (approximately £20,000), which has helped young people purchase material or equipment, or contributed to the costs of starting an enterprise. Awards have also helped schools buy art materials for their Creativity Clubs.

"MASK Awards helped me become more confident in bringing out my entrepreneurial ideas which can help me earn money for the future." Dani, 18, a winner of an internship at Unilever's Heroes for Change.

A call for partnership

We hope to increase the total cash prize to 1 million KSH (£7,000), and are looking for partners that can help us to do so.

MASK Awards timeline



“

The MASK Awards experience was not only incredible, but an absolute game-changer for my creative occupation.

Agnes Mwandawiro, 21

”

John Gift, 20, presents his portable cooker invention at the MASK Awards 2019 ceremony in Nairobi; (left) Kenyan leading broadcaster Jeff Koinange hosts the ceremony

3. Creativity in Action Teachers Project (CATP) in collaboration with the Kenyan government

MASK's Creativity in Action Teachers Project (CATP) aims to improve the methods of teaching creativity in Kenyan schools in collaboration with the Kenyan Ministry of Education (KMoE), the Kenyan Institute of Curriculum Development (KICD), and the Teachers Service Commission (TSC) of Kenya.

MASK has been at the forefront of creativity training in Kenya working closely with the Kenyan government throughout. In 2019, the KMoE asked MASK to support the development of teaching materials and a teacher-training framework to enable teachers to implement the Kenyan new Competency Based Curriculum (CBC).

CATP is directly linked to the Kenyan national priority for education. In 2017, the CBC recognised 'creativity' as a 'core competence'.¹⁴ This is to meet the KMoE's vision, which is 'An engaged, empowered and ethical citizen contributing to make a socially, economically and politically stable society'; and their mission, which is 'Nurturing every learner's potential'. In effect, the CBC has placed creativity at the centre of education, a policy which is at the heart of MASK's vision.

CATP's aims will be achieved by:

Stage 1 (two years). Producing a creativity handbook and teacher-training manual. This includes:

1. Consulting the end-users: students, teachers, tutors and the KMoE/KICD/TSC, to ensure the materials meet the Kenyan curriculum needs. This process will be monitored according to a work plan agreed with the KMoE, KICD and TSC.
2. Accrediting the materials by the KMoE, which means that they are put on the official recommended list to be purchased by schools in Kenya.

Stage 2. Training teachers using the produced materials. This includes training 150 tutors drawn from 30 teacher-training colleges in Kenya and 50 staff members of TSC. The TSC will coordinate tutors for training, monitor the training, and partner with MASK Awards to celebrate 'Best Creativity Teacher'. The KICD will provide the venue for training.

The long-term impact of CATP will be increased by the following means:

- Accreditation by the Kenyan government will allow distribution to all Kenyan schools for years to come.
- Training tutors as well as TSC staff will ensure a large number of teachers benefit, i.e. potentially 12,000 teacher-graduates annually.
- A potential to influence the teacher-training curriculum and school inspection manuals in Kenya.
- The possibility of the materials being adopted in the East African Community (EAC) as part of their policy to harmonize the school curriculum across all EAC countries. This means that other EAC countries can adopt the Kenyan CBC approach, and thus utilise our training materials.



¹⁴ The core competences of the CBC are: creativity ('critical thinking and problem solving', 'imagination and creativity', 'learning to learn', 'self-efficacy'), 'communication and collaboration', 'citizenship', and 'digital literacy'.

4. Exhibitions

We have an ever-expanding programme of exhibitions, seminars, talks and press publications. Partnering with more than 80 academic, cultural, and media institutions, we have organised more than 50 exhibitions/seminars/talks.

For the full list of collaborations, please see APPENDIX.

Exhibitions and publications help us to:

- engage with and influence communities and the public;
- share our best practices and resources with the education community and scale up our work;
- include our young African participants in global art and innovation discourse and reduce their isolation, highlight their educational achievements, motivate them and raise their self-esteem and confidence;
- widen our YP's perspectives, advance their development, and improve their employability;
- raise the awareness of UK audiences to educational needs that also directly relate to the UK.

“

Without Creativity and Art, the world would come to a standstill and we humans would be unwell.

Regina Mwihaki, 17
Anne Njeri, 16

”

Mental state 'inside the box', Jesse Otumba, Kenya, photograph

5. Future: Creativity Hub

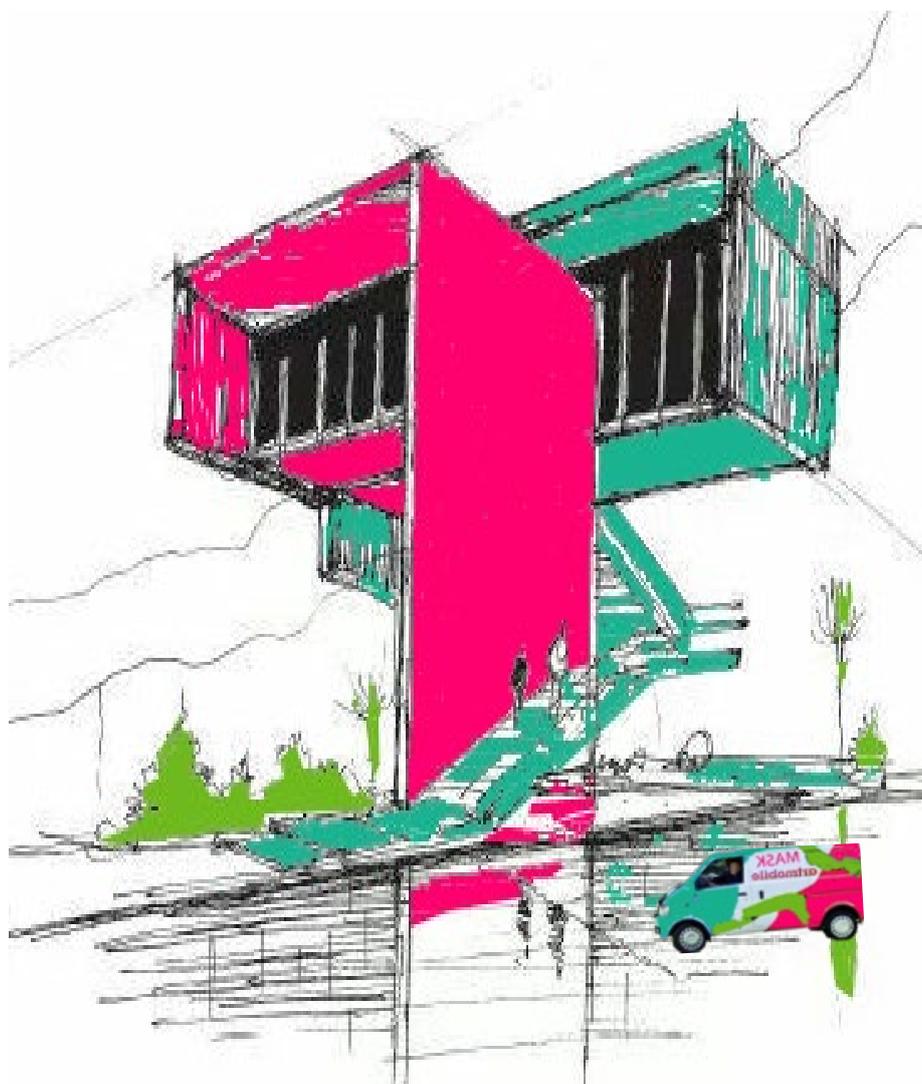
In accordance with Kenya Vision 2030, its 'Social Pillar' and 'Education and Training', there is a need for 'Centres of Excellence' and 'Science Parks for skills development' in Kenya.

MASK wishes to establish a Creativity Hub in Nairobi, a centre for creative skills development that would:

- provide well-resourced creativity training;
- hold exhibitions, education and business seminars, and offer residencies for artists and innovators;
- forge links with education, culture, industry and international organisations;
- operate school outreach 'artmobiles' that would deliver training in schools.

We envisage that the Hub would be housed in an inspirational building, be self-sustainable, and act as a prototype for more such centres in Kenya and beyond.

This is MASK's visualisation of the building of the Hub through the drawing of MASK Awards 2021 participant from Kenya, Mike Blake:





“

MASK developed my habit for innovation and empowered me beyond my dreams.

Hellen, 23

”

Public benefit

MASK's story

MASK was set up by Alla Tkachuk in 2007. While on a painting trip to Kenya, she began working with schools and communities in remote areas of the Rift Valley and discovered that the aspects of education that engender creativity were virtually non-existent. Having consulted local NGOs and teachers, she founded the charity MASK Create (formerly, Mobile Art School in Kenya (MASK)). Its Creativity Clubs in schools were met with great enthusiasm. Education authorities and schools began providing the charity with venues and teachers, and the Clubs were soon taking place in more than 25 schools.

In 2013, MASK pioneered its MASK Awards to make creativity education (CE) more widespread. Supported by the Kenyan government and the national press, the Awards were open to all schools and young people in Kenya. The entries have been exhibited at the Nairobi National Museum, as well as in London and Washington DC. Now in its ninth year, the Awards have reached thousands of participants across 13 African nations and global audiences of over 650,000 people.

Simultaneously, a decade of working closely with the Kenyan Ministry of Education has produced results. In 2017, in its paradigm-shifting reform, the Ministry recognised creativity as a 'core competence' and asked MASK to support its efforts in enabling teachers to implement the reform.

MASK has been acknowledged internationally too. Its work has been presented at leading institutions, including UNESCO and the US Library of Congress. It has organised seminars at the University of London and the Woodrow Wilson Center. Its work has been recognised by Harvard's School of Education, Results for Development, InSEA, HundRED, and Michelle and Barack Obama. In 2020, it was awarded the 'Most Innovative Learning Organisation 2020' by SME News, UK.

Over the last 15 years, MASK has developed an innovative CE model and teacher-training framework; delivered training and opportunities to thousands of young people (YP) in Africa and beyond; supported schoolteachers and educators; and engaged with local, national and international communities through dozens of seminars, exhibitions, presentations and publications. From humble beginnings carting art supplies up dusty tracks in Kenya, MASK is now a collective of creative young minds aspiring to improve the world.

The problem MASK addresses

MASK addresses the problem of inadequate education, where teaching creativity is marginal or absent. The problem:

- disadvantages YP by stifling their creativity;
- prevents education from keeping up with global changes and creates a skills gap and skill mismatches;
- hinders communities' ability to solve challenges and achieve a better and more sustainable future for all.

MASK's solution is to embed creativity within mainstream education and broader socio-economic systems in order to benefit:

- YP – by providing enhanced skills and empowerment;
- the economy – via an upskilled workforce;
- communities – by creating productive citizens, growth, cohesion and transformation.

Scale of the problem

Creativity and education

Education is a powerful force for a brighter future, if it enables creativity. 'How effectively education fosters creativity is now at the centre of the relationship between education and future economic prosperity'.¹⁵

However, current education systems have not kept pace with global changes and are not fit for purpose in modern society. Based on models that were put in place over a century ago, they still emphasise teaching YP to become good 'workers' and perform repetitive tasks, rather than good 'thinkers' who are able to generate original solutions.

Many educators and policymakers still believe that literacy and numeracy lead to economic prosperity, while creativity does not. They do not realise that visual literacy is as important as writing and reading. Despite the focus on literacy and numeracy, some children are still leaving school without essential skills. We believe this is precisely because their creativity remains largely unaddressed.

Education policymakers believe that STEM subjects are the 'silver bullet' for mastering the technological revolution. They fail to recognise that success in STEM-related fields, first and foremost, relies on creativity, and that the illiterates in the 21st century are those who cannot innovate. Schools prioritise teaching knowledge (the result of past creativity), but sideline creativity that can lead to future knowledge. As Ken Robinson stated, 'schools educate children out of creativity, destroying 75% of their innate creative ability; and universities get rid of the other 25%'.¹⁶

Studies show that schoolchildren, regardless of their socio-economic background, who actively participate in CE through art in school and after school, are four times more likely to demonstrate higher academic performance, and three times more likely to show leadership and excellent school attendance¹⁷; they are among the most employable in their adult professional life.¹⁸

CE remains elusive in many African countries and other regions around the globe despite the fact that they 'have at most ten years before technology permanently closes the door on the strategies that develop the skills demanded by the 21st century'.¹⁹

In Kenya, although the 'Create Arts' subject has been part of the primary school curriculum, schools have not been teaching it. One of the reasons is that 'the value of the arts was not recognised'.²⁰ There are misconceptions that 'creativity is only for artists', 'art is a luxury' or 'leisure activity', or that 'creativity cannot be taught'. Some of our YP report to us that "there is no art in schools" or that their parents or teachers "prohibited" them from doing art. Many YP really wish to develop and share their creativity but are unsure how to do it.

¹⁵ 'New Vision for Education' report, World Economic Forum, 2016.

¹⁶ Ken Robinson, 'Do Schools Kill Creativity?' video, TED, 2006.

¹⁷ Shirley Bryce Heath, Elizabeth Soep, Adema Roach, 'Living the Arts through Language + Learning: A Report on Community-Based Youth Organizations' report, Americans for the Arts, 1998.

¹⁸ James S. Catterall, Susan A. Dumais, Gillian Hampden-Thompson, 'The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies Research Report', National Endowment of the Arts, 2012; Richard Deasy, 'Critical Links: Learning in the Arts and Student Academic and Social Development', Arts Education Partnership, 2002.

¹⁹ 'Human Capital' report, World Economic Forum, 2016.

²⁰ 'Summative Evaluation of the Primary and Secondary Education Curriculum' report, KICD, 2010.

Creativity and economy

Although companies seek creative employees, they seldom support education for creativity in the classroom, where it matters most.

For example, Unilever East Africa installed digital screens on their management and production floors and broadcast messages to encourage staff's creativity. When all efforts failed, the management was puzzled as to why. The explanation is that creativity must be fostered from an early age; children whose creativity has been eroded will struggle to be creative as adults.

A longitudinal study by G. Land and B. Jarman that monitored 1,600 children over a number of years showed that creativity can deteriorate if it is neglected. At the age of five, 98% of the children displayed strong creativity. At the age of 10 this had reduced to 30%, at the age of 15 it was only 12%, and at the age of 30 only 2% displayed strong creativity.²¹

One CEO of a large multinational IT company based in Kenya told MASK that when he was 40 and joined an MBA programme at Stanford University with other similarly-aged students, they were told that statistically it was highly likely that their capacity to innovate was weak at their age, and for the first six months of their programme they practised art to reawaken creativity.

Creativity is key to employment, enterprise and leadership, as explained below.

- **Employment.** Over 90% of top CEOs understand that innovation is vital to the growth of their company and acquire creative talent to improve innovation within a company.²² According to LinkedIn, creativity is the number one skill companies need most²³, with organisations on the lookout for people who can approach problems creatively. This has been underscored by the World Economic Forum, which found that the future jobs market will require creativity as part of the employees' core skill set.²⁴ It is also supported by the findings of the McKinsey Global Institute, which concluded that demand for creativity will rise sharply as automation plays a bigger role in the future workforce.²⁵ A report from the Confederation of British Industry states that its members 'first and foremost' seek creative employees.²⁶ Edward de Bono stated that 'only five hours of creativity training given to unemployed youth increases their employability rate fivefold'.²⁷
- **Eradication of poverty and enterprise.** Entrepreneurship is the most powerful force for eradicating poverty and creating opportunity. It is key to successful enterprise.²⁸ Currently, nine out of ten start-ups fail. A lack of creative problem-solving skills is one of the key reasons for start-up failures.²⁹
- **Leadership.** According to the IBM 2010 Global CEO Study that surveyed more than 1,500 CEOs from 60 countries and 33 industries worldwide, creativity is key to developing leadership qualities. Chief executives believe that future challenges in the global economy can be overcome by instilling creativity throughout organisations; and that creativity – more than rigour, management, discipline and integrity – is required to successfully navigate an increasingly complex world.

²¹ George Land and Beth Jarman, *Breakpoint and Beyond: Mastering the Future Today*, HarperBusiness, 1993.

²² J. Lichtenberg and C. Woock, 'Innovation as Viewed from Within the Corporation', The Conference Board, 2008.

²³ 'The Top Skills Companies Need Most in 2020 – and How to Learn Them', LinkedIn.

²⁴ 'The Future of Jobs', World Economic Forum, 2016.

²⁵ 'Skill Shift: Automation and the Future of the Workforce', McKinsey Global Institute, 2018.

²⁶ 'Education and Skill' survey, The Confederation of British Industry, 2016.

²⁷ Edward De Bono, *Why So Stupid?*, Blackhall, 2003.

²⁸ Frank Kern, Senior Vice President of IBM Global Business Services, 'IBM 2010 Global CEO Study', IBM, 2010.

²⁹ E. Griffin, 'Why Start-ups Fail', *Fortune Magazine*, September 2014.

Creativity and communities

Society progresses when it champions creativity, when the value of creativity is embedded in all broader socio-economic systems. Supporting citizens' ability to challenge conventions leads to prosperity, growth, cohesion and transformation of communities; suppressing it leads to stagnation, decay, resentment and disobedience.

Today, not all communities facilitate YP reaching their creative potential. They hold negative perceptions of creativity, seeing it as a threat to conformity.

According to research³⁰, if YP are denied the opportunity to be creative, they distort their creative urges or force them to 'go underground' and become anti-social, anxious or delinquent. In contrast, children whose creativity is supported and rewarded grow into productive adults.



To succeed, children need to grow creative - inventive, resourceful and imaginative.

MASK workshop at Safe House in Naivsha, Kenya

³⁰ Gail Lewis, 'The need to create: constructive and destructive behaviour in creatively gifted children', Northwestern State University, Gifted Education International, Vol. 7, 1991.

Sustainability

Business model

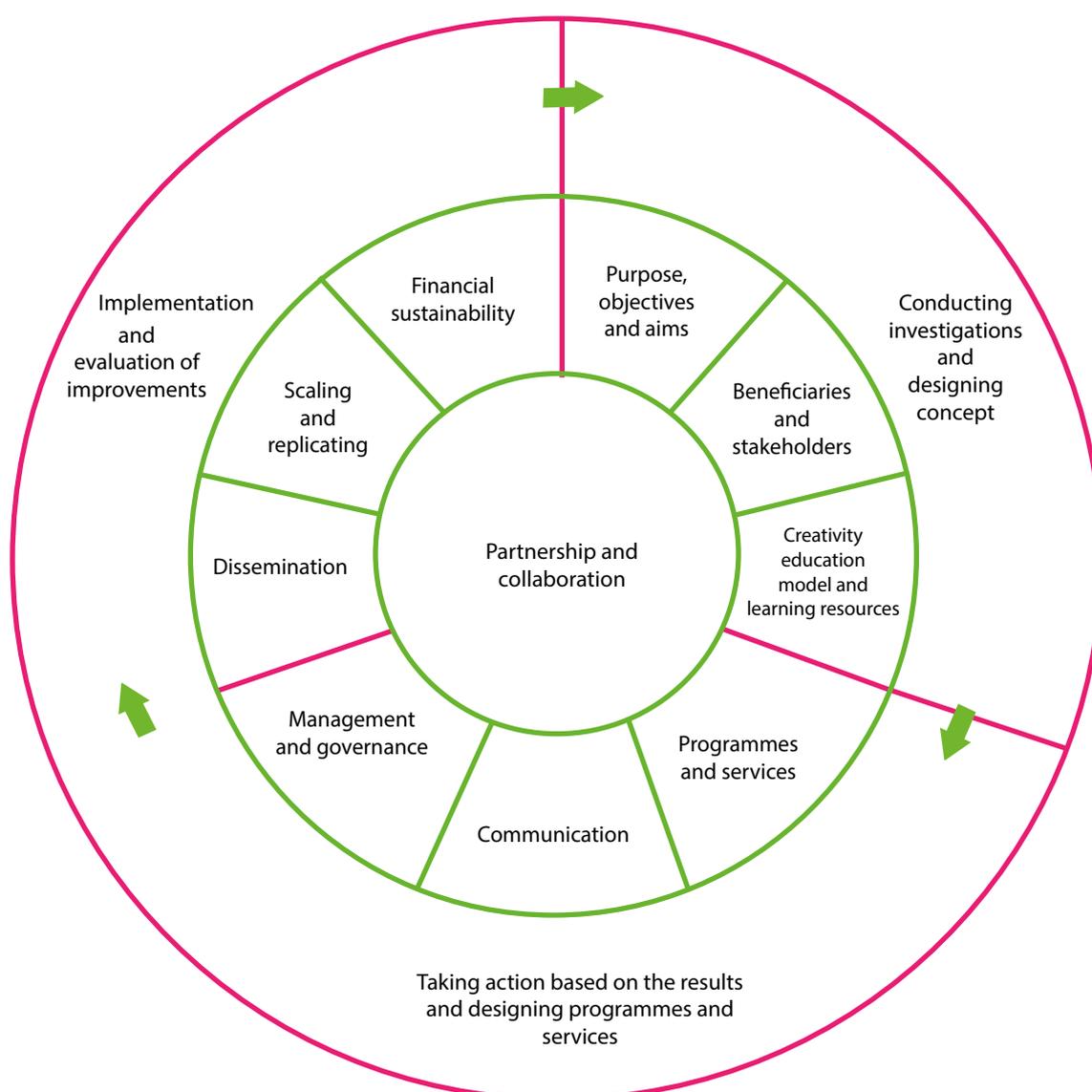
Our business model is transformation through partnership and collaboration. MASK has collaborated with over 80 organisations in Kenya, UK, USA, France and South Korea to promote our cause, deliver programmes, and ensure our sustainability, greater transparency and accountability.

Collaborations include:

- national press and media help us reach larger audiences;
- learning institutions, such as schools, universities and galleries/museums, help deliver our programmes;
- Kenyan governmental organisations ensure scaling up of our work in Kenya;
- businesses increase our YP's access to job opportunities;
- volunteers make in-kind donations of time and expertise towards our organisational capacity;
- trusts, foundations, companies and personal donors ensure our financial sustainability.

The table in the APPENDIX details MASK's main partnerships.

The MASK business model diagram below describes how we create and deliver our value.



Transformation

MASK has achieved the following quantitative and qualitative outcomes.

Quantitative outcomes – MASK has benefited over 800,000 people. It has:

- established Creativity Clubs in 25 schools in Kenya; run over 5,000 workshops; directly benefited 15,000 children and YP and, indirectly, an estimated 90,000 (as direct beneficiaries pass on their knowledge and skills to up to six others in their family or community); facilitated the creative output of 5,000 works by our schools and YP; trained 60 Club facilitators;
- pioneered MASK Awards; awarded 350 cash prizes; received more than 10,500 entries from over 150 schools and universities and YP from 13 countries in Africa; our promotional campaigns in national media reached over nine million people in Kenya;
- built a database of over 1000 creative YP that companies can recruit;
- established collaborations with over 80 organisations in Africa, UK, USA and beyond; held over 50 exhibitions, seminars and talks at leading cultural and academic institutions, which reached global audiences of over 600,500; published over 200 articles in national and specialist press in Kenya, UK and the USA;
- gained recognition from institutions such as UNESCO IIEP and UNESCO KNC, the Kenyan Government, Global Education Innovation Initiatives (GEII) at Harvard University, Center for Education Innovations at the Results for Development, HundrED, SOAS University of London, The US Library of Congress, Wilson Center, Saatchi Gallery, Turner Contemporary, and from Barack and Michelle Obama; been awarded the 'Most Innovative Learning Organisation 2020' title by *SME News* (UK), and become an Affiliate Member of InSEA (International Society for Education through the Arts); featured in academic dissertations: '*The impact of art education in the developing world: a case study of an NGO in Kenya*' by Brittany Glen, Institute of Education, University of London, 2011, and '*Illuminate. Creativity for Change*' by Arianna Vettrano, the Duncan of Jordanstone College of Art & Design, University of Dundee, 2020.

Qualitative outcomes – MASK has:

- developed a creativity education (CE) model, a teacher-training framework, and learning resources;
- worked with the Kenyan Ministry of Education and the Kenyan Institute of Curriculum Development from 2007 to 2017 to contribute to the new curriculum reform which now recognises creativity as a 'core competence';
- worked with the Teachers Service Commission-Kenya (TSC) to develop a plan to train 150 teacher-training tutors and 50 TSC staff members;
- improved YP's creativity, entrepreneurship, leadership and team-based creativity; they became innovators, artists and entrepreneurs; they secured quality jobs at companies including Unilever East Africa and the Nyandarua National Polytechnic; they have made an impact on wider society: their art develops contemporary culture, and their ideas help to solve social and ecological challenges;
- worked with the business community in Kenya to provide internships for our YP (two at Unilever's Heroes for Change and four at Mabati Rolling Mills in Nairobi);
- engaged and influenced communities in Kenya and beyond.

Long-term outcomes:

- governments bring quality CE into mainstream education;
- YP realise their creative potential, unleashing a new era of prosperity and wellbeing;
- the value of creativity is embedded in all broader cultural and socio-economic systems.

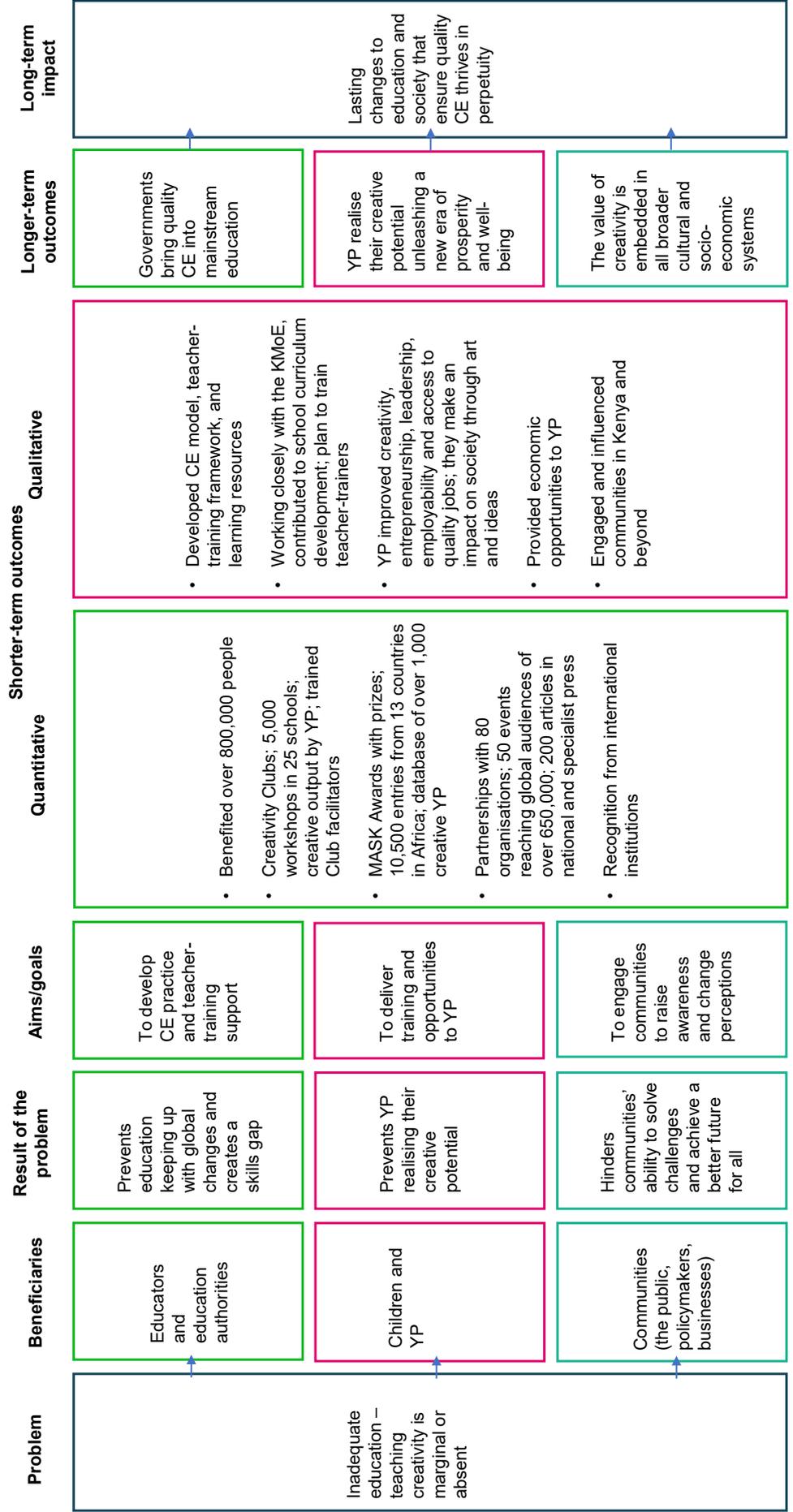
Long-term impact:

Lasting changes to education and society that ensure quality CE thrives in perpetuity.



MASK public benefit

MASK addresses the problem of inadequate education, where teaching creativity is marginal or absent. MASK's solution is to embed creativity within mainstream education and broader socio-economic systems. The outcome of MASK's work has produced results for our beneficiaries and has the potential to advance education and therefore a brighter future.



Equality and inclusiveness

These principles of equality and inclusiveness are embedded in all MASK's work:

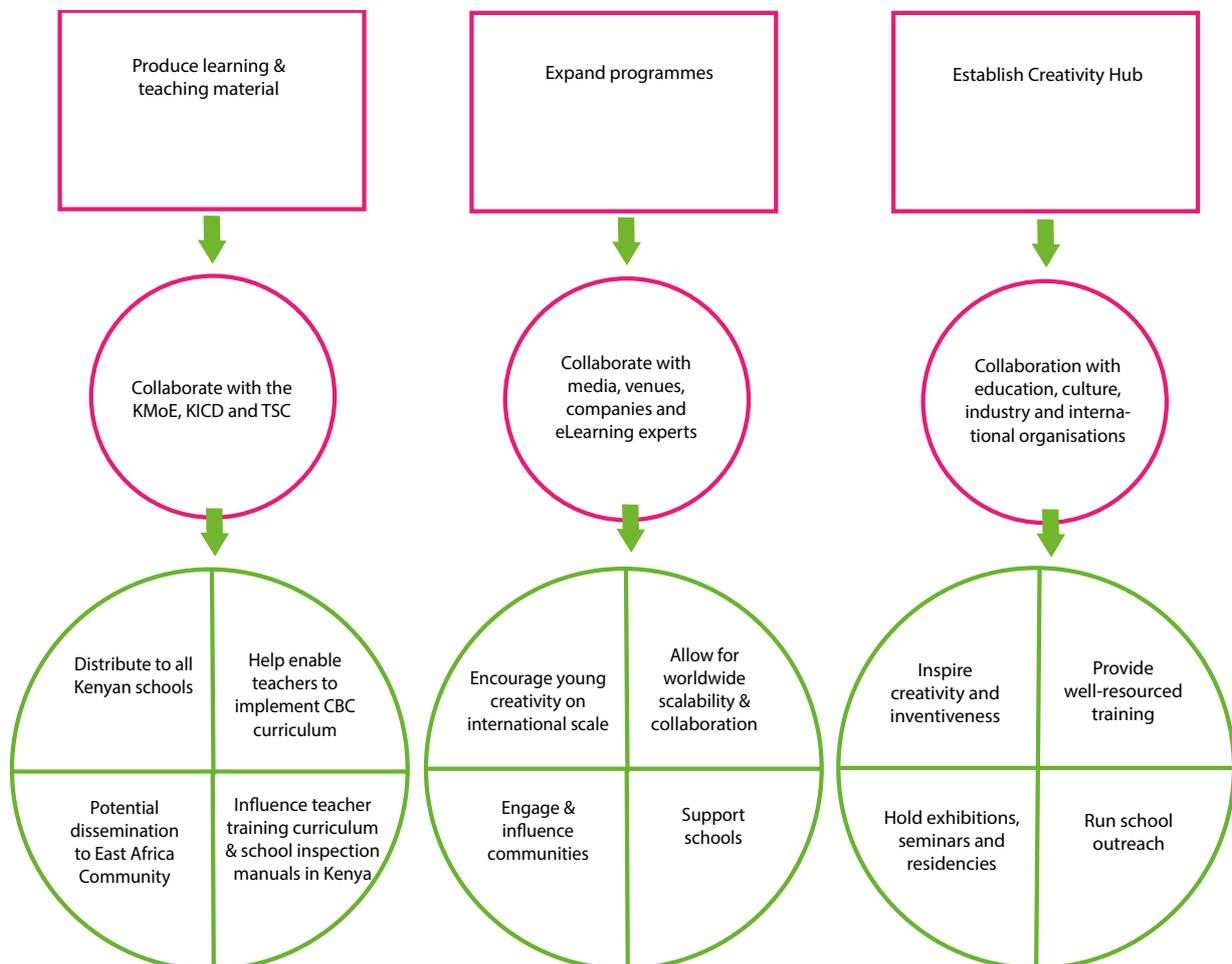
- Creativity education must be available to all. It must be impartial.
- Creativity must not be a privilege of social class, nationality, race, sex, gender, ability or income; it must not benefit one group to the detriment of another.
- Gender equality should be implemented during all training in terms of how creativity is learned and expressed by boys and girls.

Scaling and replicating

MASK's work has been scaled up. Having begun our work in one Kenyan village, it has reached beneficiaries in 13 countries in Africa, as well as the UK, USA, France and South Korea. We have proved that our solutions are cost-effective and scalable, and demonstrated the potential to impact globally.

In the next five years, we intend to continue replicating our work, funds permitting, focusing on these areas:

- produce learning and teaching material to disseminate to schools in Kenya and upskill teachers;
- expand our programmes and services, including to online space, to benefit more YP, teachers and communities;
- establish Creativity Hub, a centre for creative excellence in Kenya.



Wider impact

Global Goals for Sustainable Development

The Global Goals for Sustainable Development aim to address problems such as poverty, hunger, social inequality and climate change. These issues will require creative and innovative solutions if they are to be successfully overcome. As the next generations will be instrumental in coming up with new solutions, our work in embedding creativity within mainstream education is crucially important to meeting the Goals. In particular, 'Goal 4. Quality Education' that states that 'Education liberates the intellect and unlocks the imagination' clearly aligns with our vision and existing methods. When the problem of CE is solved, the other problems will be solved too. Find out how MASK supports each of the Goals <https://mobileartschoolinkeny.org/About/mask-global-goals.html>.

Kenya Vision 2030

The Kenya Vision 2030 aspires to transform Kenya into a newly industrialising, middle-income country providing a high quality of life to all its citizens in a clean and secure environment. As part of the 'Economic Pillar', Kenya intends to raise its GDP growth rate to ten per cent in major sectors. As part of the 'Social Pillar', Kenya plans to build a just and cohesive society that enjoys social development by targeting human and social-welfare projects and programmes in eight key social sectors: Education, Health, Water and Sanitation, Environment, Housing and Urbanization, Youth, Sports and Culture. Kenya has a real chance to succeed in this Vision as the education reform of 2017 officially recognised creativity as a 'core competence' of their basic education curriculum.



Flying from all my worries, Nicole Riziki, 19, Kenya, photograph

Achievement and performance 2020-21

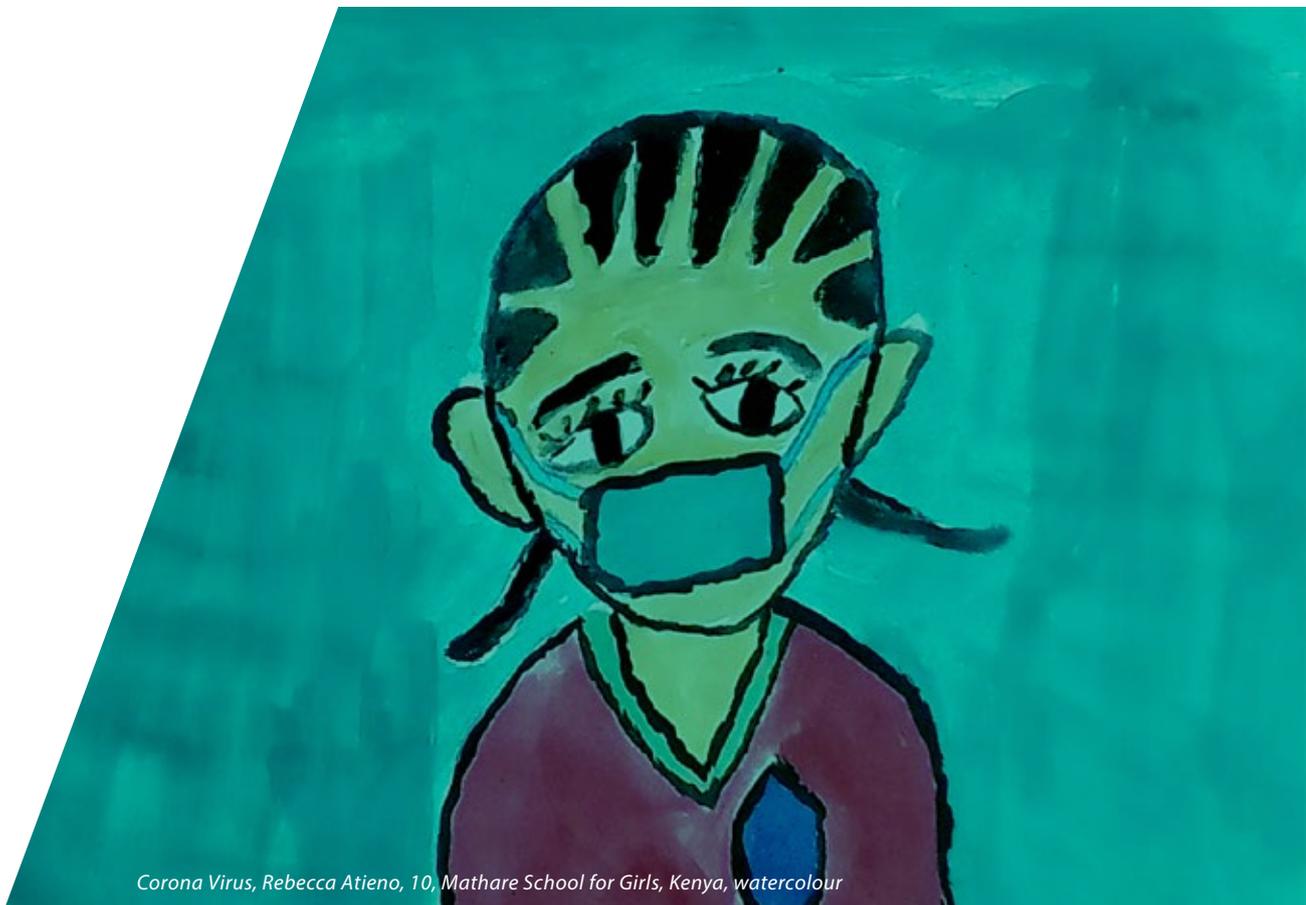
Covid disruptions

This has been a sad year for creativity, which cannot thrive when society/learning is constricted by restraints, however necessary. In February 2020, the government closed all schools in Kenya for a year. We had to cancel MASK Awards 2020 and our trip to Kenya to organise an art exhibition, train our Ambassadors and record interviews for TV. Our internship prize-winners, Dani and Jesse, due to start their internships at Unilever's Heroes for Change in January, were disappointed when these had to be postponed.

Website

We took this opportunity to develop a new website to improve user experience, and in September launched a new site. Its features include:

- new 'MASK Awards' page with new online Art and Innovation galleries. This will help our artists and innovators launch their careers. We intend to connect our Art Gallery with public and commercial galleries worldwide;
- new 'Helping organisations' page. This will help us to forge more partnerships with companies and offer more employment opportunities to our YP. It will also help us to engage with and influence businesses;
- new e-learning portal where we can offer online creativity training. We have consulted e-learning specialists and looked at ideas such as 'four-day workshops' and 'ArtHacks'. This is an ongoing process that we hope to expand further in 2021/22.



Corona Virus, Rebecca Atieno, 10, Mathare School for Girls, Kenya, watercolour

Seminars and exhibitions

We have organised these seminars and exhibitions for our YP:

- MASK youths participated in the 'Global Citizen Youth Leadership' online seminars 'UN Sustainable Development Goals topic: Quality Education' and 'UN Sustainable Development Goals: Gender Equity' on 7 February and 28 March 2021. Partnered by the Global Education Elite from San Diego.
- 'Visual Tapestry'. Group art exhibition, including MASK artists Louis Nderi, Margaret Ngigi and Staice Shitanda, online, 20 July to 7 August 2020. Partnered by Afrikan Gallery and The Viewing Room.
- 'Murky Waters'. Solo exhibition by MASK artist Margaret Ngigi, London, November to December 2020. Partnered by Doyle Wham Gallery.
- 'New Faces in Contemporary African Portraiture'. Group show with the participation of MASK artist Staice Shitanda, online, October 2020. Partnered by Doyle Wham Gallery.
- Group art exhibition at Anjarwalla & Khanna LLP, Nairobi, December 2020. Partnered by Anjarwalla & Khanna LLP.

MASK Awards

In January 2021 Kenyan schools had resumed and we launched MASK Awards 2021. Our Media Partners *The Star* and Citizen TV continued to promote the programme. Rivers Foundation, The Nobility Project and Mabati Rolling Mills continued to fund it; Mabati Rolling Mills offered four three-month paid internships to winners.

CATP

We continued to make progress in the development of a creativity handbook and a teacher-training manual to support the Kenyan Ministry of Education.

Dissemination

We continued to build content on our social media channels, promote our creative YP, and disseminate our knowledge and research. We published the following articles in *The Star*:

- 'Margaret Ngigi: the experiences of growing up as a woman in society', 30 January 2020.
- 'Alpha Odhiambo: art must be available to everyone', 20 February 2020.
- 'Kigera Njau: creative people transform the future', 10 April 2020.
- 'The breakdown of creativity: vest political power according to creativity', 14 May 2020.
- 'The Visual Tapestry: an exhibition of young African photographers', 31 July 2020.
- 'Staice Shitanda: challenge the way of living', 30 October 2020.
- 'Jesse Otumba: the young lead through creativity', 11 December 2020.
- 'MASK Awards 2021: motivate young creativity and innovation', 19 February 2021.



Financial review

Financial review

Against the backdrop of limited resources and insecurities over funding, it has continued to be difficult to plan and develop services. Nevertheless, with the aid of sound financial management and support, MASK generated a positive financial outcome for the period with a net increase in funds of £4,890 (in 2019/20 £929).

This year MASK raised £14,641 (in 2019/20 £14,245) in cash, and £45,500 in-kind donations (in 2019/20 £138,000).

Principal funding sources

Trusts and Foundations:

Rivers Foundation, UK, £10,000 (in 2019/20 £9,000)

The Nobility Project, USA, £2,665 (in 2019/20 £2,609)

Companies:

Mabati Rolling Mills, Kenya, £nil (in 2019/20 £2,219)

Other:

Personal donations, £1,975 (in 2019/20 £88)

Reserves policy

The Trustees have examined requirements for reserves in light of the main risks to the charity. It has established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be up three to six months of expenditure to meet the working capital requirements of the charity. Budgeted expenditure for 2021/22 is estimated at £50,000 and therefore the target is £25,000 in general funds. The Trustees are confident that at this level they would be able to continue the current activities in the event of a significant drop in funding, and the present level of reserves available to the charity meets this target level.

Future plans

The charity plans to continue the objectives and activities outlined above in the forthcoming year subject to satisfactory funding arrangements.

Structure, governance and management

MASK's governance model ensures we are transparent and accountable to all stakeholders. This chapter details all aspects of the governance model.

Governing document

MASK is a charitable company limited by guarantee. It was incorporated on 28 January 2008 and registered as a charity on 23 March 2009. It was established under a Memorandum of Association, which lists its objects and powers, and is governed under its Articles of Association. In the event of the charity being wound up, members are required to contribute £1.

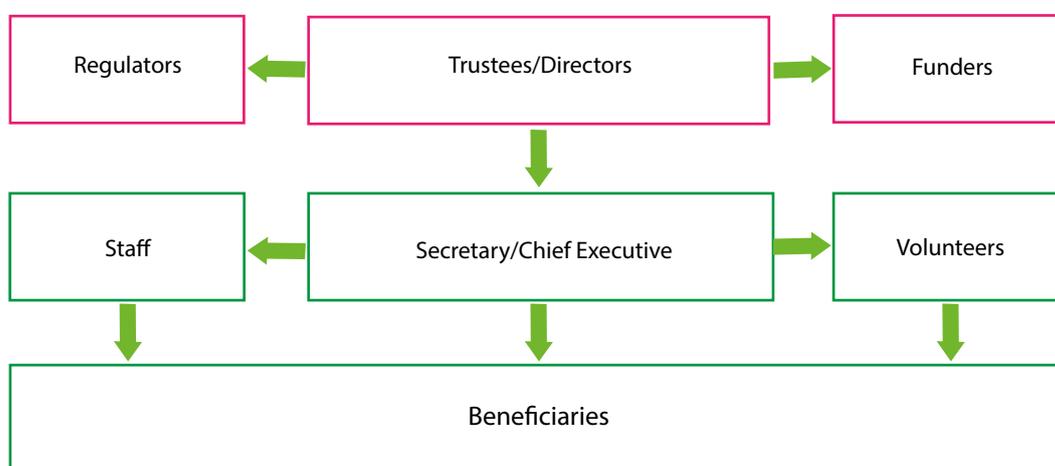
Governance structure

The Trustees/Directors form the governing body that takes overall responsibility for the charity, its strategic direction and policies. They ensure that MASK meets its purposes set out in the governing document; submit reports to regulators, generate income and partnerships. They build staff capacity while maintaining boundaries with staff and volunteers to avoid conflicts of interest.

The charity has one non-governing member (the Secretary/Chief Executive); the Trustees are also members of the charity. Except for the chairman of the meeting, who has a casting vote, every member has one vote on each issue.

Strategic and operational leadership of the charity is delegated to the Secretary/Chief Executive who defines strategic goals and key performance indicators and ensures that services are delivered to meet them; provides day-to-day operational management and supervision of staff and volunteers; and advises the Trustees when decisions need to be made.

The diagram below shows MASK's governance structure.



Appointment of Trustees

All Trustees give their time voluntarily and receive no benefits (financial or otherwise) from the charity.

MASK seeks to ensure that the group of Trustees is diverse and reflects a wide range of skills.

All new Trustees must familiarise themselves with the charity and the context within which it operates, which includes:

- The governing document (Memorandum and Articles of Association);
- The Code of Conduct for Trustees;
- Organisational policies (Data Protection, Privacy, IP, Confidentiality, Expenses, etc);
- Resourcing and current financial position (latest published accounts);
- Plans and objectives as set out in the Strategic Plan;
- Safeguarding. The charity obtains a standard DBS check on all trustees, employees and volunteers who are in roles that are eligible for these checks.

Related parties

In so far as it is complementary to the charity's objects, the charity is guided by the national policies of the countries in which it operates.

Risk management

The Trustees have conducted a review of the major risks the charity is exposed to. A risk register has been created and is updated annually. Where appropriate, procedures have been established to mitigate the risks the charity faces. External risks to funding have led to the development of a Strategic Plan to diversify MASK's range of funding and activities. Internal control risks are minimised by the implementation of authorisation procedures. There are no current legal or regulatory threats to the project.

Internal financial controls

The charity has appropriate internal financial controls in place which are reviewed by the Trustees annually to monitor expenditure. Trustees are satisfied that the charity's risk management policies and procedures adequately covered activities and spending outside England and Wales.

Reference and administrative details

Registered Company
Number 06484985

Registered Charity
Number 1128734

Registered Office
3A Alderney Street, London, SW1V 4ES, UK

The charity changed its name from 'Mobile Art School in Kenya (MASK)' to 'MASK Create' on 15 July 2021 to reflect the progress MASK has undergone over the last 15 years.

Website
Old website mobileartschoolinkenya.org
New website maskcreate.org

Trustees
Mr T J Dann (Chair)
Prof J H Gruzelier
Mr B K Wambui

Secretary/Chief Executive
Ms A Tkachuk BEng MSc FRSA

Independent Examiner
Ms M E Ryan FCCA Chartered Certified Accountant
Ark Accountancy, 31 Cheam Road, Epsom, Surrey, KT17 1QX, UK

Team
38 volunteers based in the UK
54 MASK Ambassadors based in Africa

Approved by order of the Board of Trustees on 11 October 2021 and signed on its behalf by:
Mr T J Dann – Chair

Independent Examiner's Report

Independent examiner's report to the Trustees of MASK Create (MASK) ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 January 2021.

Responsibilities and basis of report

As the charity's Trustees of the Company (and also its Directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Mary E Ryan
ACCA
Ark Accountancy
Chartered Certified Accountant
31 Cheam Road
Epsom
Surrey
KT17 1QX
UK

Date: 7 October 2021

Statements of financial activities

	Notes	31.1.21 Unrestricted fund £	31.1.20 Total funds £
Income and endowments from			
Donations and legacies		14,641	14,143
Investment income	2	-	102
Total		14,641	14,245
Expenditure on			
Charitable activities			
Programmes		9,751	13,316
Net Income		4,890	929
Reconciliation of funds			
Total funds brought forward³³		21,326	20,397
Total funds carried forward		26,216	21,326

Balance Sheet

On 31 January 2021

	Notes	31.1.21 Unrestricted fund £	31.1.20 Total funds £
Current assets			
Cash at Bank		26,216	21,326
Net current assets		26,216	21,326
Total assets less current liabilities		26,216	21,326
Net assets		26,216	21,326
Funds	6		
Unrestricted funds		26,216	21,326
Total funds		26,216	21,326

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 January 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 January 2021 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for:

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 11 October 2021 and were signed on its behalf by T J Dann.

Notes to the financial statements

1. Accounting policies

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019); Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Donated goods

Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.

2. Investment income

	31.1.21 £	31.1.20 £
Deposit account interest	-	102

3. Trustees' remuneration and benefits

There were no trustees' remuneration, expenses, or other benefits for the year ended 31 January 2021 nor for the year ended 31 January 2020.

4. Comparatives for the statement of financial activities³¹

	Unrestricted fund £
Income and endowments from	
Donations and legacies	14,143
Investment income	102
Total	14,245
Expenditure on	
Charitable activities	
Programmes	13,316
Net Income	929
Reconciliation of funds	
Total funds brought forward	20,397
Total funds carried forward	21,326

5. Donated goods, facilities and services

	2021 £	2020 £
Seconded staff	33,000	33,200
Use of property	10,000	1,000
Other	2,500	103,800
Total	45,500	138,000

6. Movement in funds³²

	At 1.2.20 £	Net movement in funds	At 31.1.21 £
Unrestricted funds			
General funds	21,326	4,890	26,216
Total funds	21,326	4,890	26,216

Net movement in funds, included in the above are as follows:

	Income resources	Resources expended	Movement in funds
Unrestricted funds			
General funds	14,641	(9,751)	4,890
Total funds	14,641	(9,751)	4,890

Comparatives for movement in funds

	At 1.2.19 £	Net movement in funds	At 31.1.20 £
Unrestricted funds			
General funds	20,397	929	21,326
Total funds	20,397	929	21,326

Comparative net movement in funds, included in the above are as follows:

	Income resources	Resources expended	Movement in funds
Unrestricted funds			
General funds	14,245	(13,316)	929
Total funds	14,245	(13,316)	929

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.2.19 £	Net movement in funds	At 31.1.21 £
Unrestricted funds			
General funds	20,397	5,819	26,216
Total funds	20,397	5,819	26,216

7. Related party disclosures

There were no related party transactions for the year ended 31 January 2021.

³¹ Financial statements for the previous year.

³² The net movement of funds represents the increase/decrease in resources available to a charity to deploy in undertaking future activities. Unlike profit or loss in a commercial entity, it should not necessarily be regarded as an indicator of a charity's performance.

Detailed statement of financial activities

This statement does not form part of the statutory financial statements

	31.1.21 £	21.1.20 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	14,641	14,143
Investment income		
Deposit account interest	-	102
Total incoming resources	14,641	14,245
EXPENDITURE		
Charitable activities	9,401	12,816
Support costs		
Governance costs		
Independent examination	350	500
Total resources expended	9,751	13,316
Net income	4,890	929

How you can support MASK

MASK is a UK registered charity (No 1128734) and its ongoing success relies on generous donations of funding, time and resources. Please continue to support MASK and help us to improve creativity, education and self-sufficiency of our young people.

You can make a cash or in-kind donation on [MASK Total Giving page](#) to support:

- MASK Awards cash prizes;
- production of learning and teaching manuals;
- Creativity Hub in Nairobi;
- a van for our school outreach in Kenya.

You can also:

- Companies: make MASK a part of your Corporate Social Responsibility policy;
- Art galleries: let us use your space to hold an art exhibition;
- When shopping on Amazon, sign in at [Smile Amazon](#) and choose MASK as your charity. Amazon will donate 0.5% of your item(s) price to us at no cost to you;
- Become a volunteer or an ambassador;
- [Join our community](#) to receive news and updates on programmes and opportunities;
- Follow us on social media and help spread the word. MASK is on [Instagram](#), [Twitter](#), [Facebook](#), [YouTube](#) and [LinkedIn](#).



Acknowledgements

MASK Trustees extend a warm thank you to:

- our ambassadors based in Africa;
- our UK volunteers Irog Olarou (IT), Sofia Carreira-Wham (social media), and:

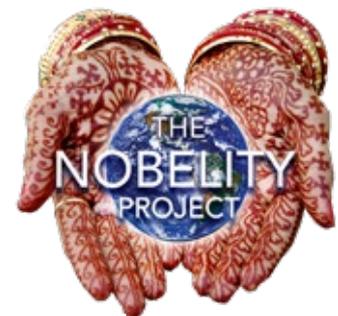
Amit Chakrabarti
 Brendan Owers
 Cheryl Lanyon
 Claire Kotze
 Dimple Dhingra
 Euan Mcpherson
 Eva Wakeford
 Fatema Zehra
 Guna Freivalde
 Hannah Kubie
 Ian Curtis
 Ian Pickard

Ifeoma Dike
 Izabella Wiggins
 James Hurworth
 James Scott Linville
 Jenny Cole
 Jovana Ma
 Julia Nilsson
 Khalil Ahmed
 Malik Mannan
 Matt Hart
 Matthew Dewhirst
 Neville Wortman

Ola Gierszynska
 Philip Likos-Corbett
 Rebecca Le Flufy
 Rebecca Welby
 Shalini Sehgal
 Sheela Hobden
 Simon Rice
 Suzanne Chandler
 Tyrell Howard-Benn
 Ulan Harrison-Davies
 Vaibhav Negi
 Valeria Vergani

- Lyndsay Bird, Clare Sheridan, Andrew Skipper, and to the following organisations and companies that gave us their financial and in-kind support which has enabled us to do our work:

Rivers Foundation (UK)
 The Nobility Project (USA)
 The Linbury Trust (UK)
 Citizen TV (Kenya)
 The Star (Kenya)
 Mabati Rolling Mills (Kenya)
 Unilever’s Heroes for Change (Kenya)
 Trademark Hotel (Kenya)



Appendix

This table details MASK’s main collaborations and partnerships.

COUNTRY	COLLABORATION
Kenya	
Kenyan schools	<p>We collaborated with these Kenyan schools in Sipili, Naivasha, Giglil, Narok, Samburu, and Amboseli. They provided rooms and teachers for our workshops and exhibitions:</p> <p>Baawa Nursery School Bishop Githirwa Secondary School Bishop Ndingi Secondary School Eburru Secondary School Elkong Narok Inchurra Primary School GG School for Mentally Challenged Children Green Park Nursery Hanne Howard Trust Kaharati Primary School Kekopey School Kio Primary School Kio Secondary School Kongoni Primary School Lake Naivasha High School Lariak Day Secondary School Lariak Primary School Makutano Primary School Mirera Primary School Mirera Secondary School Naivasha Children’s Shelter Naivasha Safe House Naivasha Unity School Rubiri Primary School Shining Stars Primary School Shompole Primary School Sipili School for the Deaf Sipili Secondary School Soysambu Primary School Unity Primary School Young Roses Primary School</p> <p>Exhibitions: January–February 2006 December 2008 January–February 2007 March 2009 January–March 2008 March 2010 August 2008 June 2015 October 2008 July 2016</p>



MASK workshops at schools



MASK first art exhibition in a Masai village in Narok

MASK walking exhibition in Naivasha

District Education Authorities

The collaboration with the Ngarua Division Education Officer, West Laikipia, and the Naivasha District Education Office, Naivasha, led to authorisation letters, school introductions, and provided quality assurance for MASK school activities. MASK participated in the West Laikipia Education Day in 2008 and 2009, and delivered talks to community leaders and teachers.



Alla Tkachuk addresses community leaders and teachers at the West Laikipia Sipili Zone Education Day

<p>Local NGO Centre for Conflict Resolution-Kenya (CCRK)</p>	 <p><i>MASK exhibition on the walls of the CCRK office in Sipili, West Laikipia</i></p>	<p>This collaboration was key at the early stage of our work. It provided MASK with resources, information and know-how that helped us to deliver training to schoolchildren and communities in Samburu, West Laikipia and West Pokot. It led to a number of local exhibitions and partnerships with schools, authorities and media.</p>
<p>The Ministry of Foreign Affairs</p> <p>The Embassies of Kenya in Paris and Washington DC, and The Kenya High Commission in London</p>	<p>The collaborations facilitated MASK exhibitions at the High Commission in London in 2008, and the Embassy in France in 2010. The Education Attaché of the Kenya High Commission in London, Margaret Lesuuda, opened the exhibitions at the Saatchi Gallery and ROSL in London in 2013 and 2014. A further collaboration with the Embassy in Washington DC and the Woodrow Wilson Center resulted in a seminar at WWC in 2011, opened by the First Secretary of the Embassy.</p>  <p><i>Ambassador the Hon. Elkanah Odenbo opens the exhibition at the Embassy of Kenya in Paris in 2010</i></p>	
<p>The Ministry of Education (KMoE)</p>	 <p><i>Senior Assistant Director of Quality Assurance of the KMoE, Mr Majani Alex Tom, opens ceremony and awards a prize in 2017</i></p>	<p>MASK closely collaborates with the Ministry of Education (KMoE). The KMoE authorised MASK's work and promoted it to KICD and TSC. In 2017 and 2019, KMoE Senior Assistant Director of Quality Assurance, Mr Majani Alex Tom, and the Regional Director of Education – Nairobi, Mr Obiero Jarred, officially opened MASK Awards as representatives of the Cabinet Secretary and Permanent Secretary of the KMoE.</p>
<p>The Kenya Institute of Curriculum Development (KICD)</p>		<p>MASK has collaborated with KICD since 2007. Together with the KICD Director General, the Director of the Creative Arts, Dr Jennifer Wambugu, and the Director of Science, we discussed the importance and nature of CE and the role of the arts; the 'Creative Arts' examination; using arts as part of the peacebuilding in schools, which was implemented in a number of schools; and organised displays at various KICD events. Dr Jennifer Wambugu is one of our MASK Awards judges.</p>
<p>The Teachers Service Commission Kenya (TSC)</p>		<p>We have been collaborating on production of a tutor manual and training.</p>
<p>School of Art and Design at Nairobi University</p>		<p>SAD and MASK collaborated on organising MASK Awards prize ceremony at the University in 2014, and two training workshops for SAD students in 2015.</p> <p>"Your success as designers will be determined by your creativity and innovation. But how do you innovate? How do you come up with ambitious and cutting-edge designs that inspire and bring change? Let's discuss some of the techniques and strategies that can help you to generate new ground-breaking ideas." Alla Tkachuk.</p> <p>"You gave us an amazing talk on creativity that made me rethink my whole strategy on how I approach my work." Brian Jangima, student at SAD.</p>

	 <p><i>Student workshops at SAD</i></p>	 <p><i>MASK and SAD lecturers discussion</i></p>
<p>Maasai community in Amboseli National Park</p>	 <p><i>Alla's tent in a Masai village in Amboseli</i></p>	 <p><i>Art workshop with Masai ladies</i></p>
	 <p><i>Creating Masai contemporary art</i></p>	 <p><i>Building art gallery/shop with the community in 2010-11</i></p>
<p>The Nairobi National Museum</p>	<p>This partnership facilitated MASK Awards exhibition of more than 700 artworks in 2013. As well as the venue, the Museum provided technical support and promotional assistance.</p>     <p><i>First row: MASK Awards exhibition at Nairobi National Museum. Second row: (left) winners James Kungu, Margarita Onyango and Jaini Hitesh Shan with UK High Commissioner; (right) Founder of Rivers Foundation, Alan Rivers, with students of Children of God Relief Institute Art Club</i></p>	

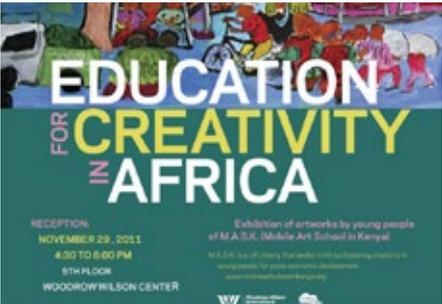
<p>Rahimullah Museum of Modern Art (RAMOMA)</p>	 <p><i>Exhibition at RAMOMA</i></p>	<p>The Museum organised a large retrospective exhibition of MASK's works in 2010. It was well attended by the public and MASK students, who travelled from their villages to see it.</p>
<p>The Ministry for Culture and Heritage</p>	 <p><i>The Hon William Ole Ntimama; Director of Culture, Gladys Gatheru; Alla Tkachuk and MASK students</i></p>	<p>The collaboration led to a meeting between MASK students and the Minister William Ole Ntimama in 2011 where students presented their works and discussed the need for creativity education through art in Kenyan schools.</p>
<p>The British High Commission in Nairobi</p>	<p>The Commissioner, Dr C. Turner, opened the MASK Awards 2013 prize-giving ceremony at Nairobi National Museum in 2013.</p>	
<p>The Embassy of the Russian Federation in the Republic of Kenya</p>	 <p><i>MASK exhibition at the Embassy; MASK Director is interviewed for the Kenyan Television Network</i></p>	 <p>MASK exhibition 'One Year After the Violence' was well attended and covered by the Kenyan Television Network in their youth programme, 'St8up', in 2008.</p>
<p>The American Chamber of Commerce, Kenya</p>	<p>MASK gave a talk on the link between CE in schools and economic growth for the members of the Chamber in Nairobi in 2013.</p>	
<p>NTV Kenyan national TV channel</p>	 <p><i>MASK Director interviewed by NTV</i></p>	<p>MASK was invited by NTV to speak about art and creativity in Kenya on NTV Live in 2011.</p>
<p>A community in West Pokot</p>	 <p><i>Carting art supplies up dusty tracks in Kenya</i></p>	<p>The community facilitated MASK workshops in the community in 2009.</p>

<p>Kenyan Private Sector Alliance (KEPSA) and the <i>Private Sector</i> magazine</p>	<p>MASK organised a talk for KEPSA staff members in 2014 and published six articles in their <i>Private Sector</i> magazine. "Thank you for the great presentation on Innovation and Creativity. It was a very insightful reflection and we all benefited from it. Look forward to continued collaboration." Ehud Gachugu, KEPSA.</p> <p><i>MASK workshop at KEPSA</i></p>	
<p>Unilever East Africa and its social mobilisation programme Heroes for Change</p>	<p>Collaborating with Unilever, we secured two internships for MASK Awards winners in 2019. CEO of Unilever's Heroes for Change awarded the prizes.</p> <p><i>CEO of Unilever's Heroes for Change presents award to John Gift, 20</i></p>	
<p>Mabati Rolling Mills</p>	<p>Our partnership with MRM has provided vital funding for our programmes for the last four years. In 2021, they donated six three-month, fully paid internships for MASK Awards winners.</p>	
<p>Michael Joseph Centre (MJC) Trademark Hotel</p>	<p>MJC provided a free venue for the MASK Awards ceremonies in 2015-2019. As the popularity of the ceremony grows, the MJC venue for 200 people does not accommodate all who wish to attend, normally 400–500 people. Fortunately, Trademark Hotel offered to host the MASK Awards 2021 ceremony at their large space so all can attend.</p>	
<p>The Royal Media Services (Citizen TV, Hot 96 radio, ViuSasa TV) Radio Africa Group (the national newspaper <i>The Star</i>)</p>	<p>These decade-long productive partnerships help promote MASK programmes and opportunities to a large number of YP, teachers and the public across 58 regions of Kenya and beyond. <i>The Star</i> and Citizen TV offer MASK free advertising space worth over £100,000 annually.</p> <p><i>MASK Awards advert in The Star, Citizen TV, and Radio Hot 96</i></p>	
<p>Dr Manu Chandaria MBE and the Chandaria Foundation</p>	<p>Dr Manu Chandaria MBE, Africa's leading industrialist and philanthropist and MASK supporter, opened our MASK Awards ceremony at Nairobi University in 2014, introduced MASK to KMoE and other key Kenyan institutions, and made donations.</p>  <p><i>Dr Manu Chandaria awards prizes to Ben Vic, winner of a music prize, and to Rubiry Primary School</i></p>	

<p>The Parliament of Kenya</p>	 <p><i>The Hon. Steve Kariuki and MASK Awards winner Alan Kipto, 4</i></p>	<p>Member of Parliament the Hon. Steve Kariuki opened the MASK Awards ceremony in 2015. In his opening remarks the MP told the audience of children, their parents and teachers that creativity empowers young people.</p>
<p>Anjarwalla & Khanna LLP (A&K)</p>	 <p><i>Wangui Kaniaru and Roddy McKean at the MASK Awards Ceremony in 2019</i></p>	<p>A&K's partner, Wangui Kaniaru, and Director, Roddy McKean, attended the MASK Awards 2019 prize-giving ceremony in October 2019, and hosted an exhibition of MASK artists at A&K's HQ in Nairobi in December 2019.</p>
<p>Michael Joseph Centre at Safaricom</p>	 <p><i>The view of the stage at the MASK Awards 2019 ceremony</i></p>	 <p><i>Rose serves her wonderful food at MASK Awards 2019 ceremony</i></p>
<p>Volunteers</p>	 <p><i>MASK Ambassadors at MASK annual meeting in Nairobi in 2019</i></p>	<p>Dr Francis Appolos, Teresia Ngina, John Ngumo, Watson Mwangi, Mutisya Raymond and Elsardt Kigen; fifty-four MASK Ambassadors; and many more.</p>

<p>United Kingdom</p>	
<p>The Centre of African Studies at SOAS, University of London Institute of Education, University of London</p>	<p>Collaborated with the Centre of African Studies and Institute of Education on a seminar 'Art Education in Kenya', held at Brunei Gallery on 10 March 2011.</p> <p>Speakers were: Alla Tkachuk, Donald Maingi (Birkbeck College), Mercy Kagia (Kingston University), Dr Nicholas Addison (Institute of Education). The Chair was Professor Chege Githiora (SOAS).</p>  <p><i>Image of the seminar</i></p>
<p>The Saatchi Gallery</p>	<p>Collaborated with the Saatchi Gallery's Education Department and organised eight MASK exhibitions from 2011–19, including the highly acclaimed 'Early 21st Century Young African Artists' show in December 2018-January 2019.</p> <p>The exhibitions were opened by celebrated artists Michael Craig-Martin and Ibrahim El-Salahi, and Saatchi's Directors of Education. They were visited by an estimated 720,000 people.</p>  <p><i>MASK's 'Early 21st Century Young African Artists' exhibition was attended by Sotheby's Director of African Art, Hannah O'Leary; Vice-Chair of the African Centre, Oba Nsugbe QC; Founder of ArtLabAfrica; collector Robert Devereux; and the Education Director of Saatchi Gallery, Nadine Wright</i></p> 
<p>Turner Contemporary, Margate</p>	<p>In partnership with the gallery, MASK organised three exhibitions:</p> <ul style="list-style-type: none"> • MASK exhibition in 2016; • 'Every Day is a New Day' group show. MASK exhibited alongside Phyllida Barlow and Michael Armitage and the Turner Contemporary's art competition 'Portfolio' in 2017; • 'All Art Should be Social Art', a five-year retrospective exhibition in 2018.  <p><i>Poster and 'Every Day is a New Day' show</i></p>  <p><i>MASK's 5-year retrospective exhibitions at Turner Contemporary</i></p>

<p>University for the Creative Arts (UCA)</p>	 <p><i>Vice Chancellor of UCA, Professor Simon Ofield-Kerr, at the Private View</i></p> <p>Communicating through online blogs, eight MASK artists and eight UCA computer animation graduates produced a series of animated paintings.</p>	<p>The blogs, paintings and animations were exhibited at the 'Transformation/ Mabadiliko' show at the Zandra Rhodes Gallery in 2016. This exchange gave our YP the opportunity to work with UK young artists, collaborate in online space, and create new cutting-edge pieces of art. For MASK, this was an opportunity to integrate ICT into our CE practice. Terry Perk, MA Curatorial Practice, and his students curated our Saatchi Gallery show in 2017. Brian Johnson, Leader at MA Design Innovation and Brand Management, and student Yujia Huo facilitated the design of our new logo.</p>
<p>University of the Arts London</p>		<p>This collaboration helped MASK develop a virtual interactive exhibition of our retrospective show at Turner Contemporary to give a more meaningful experience to our YP in Africa. The collaboration was facilitated by Sophia Phoca, Dean of Art at Camberwell, Chelsea and Wimbledon Colleges, and MA Collection student Jie Qiu.</p>
<p>The National Gallery</p>	<p>Collaborated on our advocacy project, 'The Great WALK of Art', in 2015–16.</p>	
<p>Doyle Wham Gallery Afrikan Gallery The Viewing Room</p>	<p>Collaborated on five exhibitions of MASK artists:</p> <ul style="list-style-type: none"> • 'Visual Tapestry'. Group art exhibition, including MASK artists Louis Nderi, Margaret Ngigi, and Staice Shitanda, 20 July to 7 August 2020 at Afrikan Gallery. • 'Murky Waters'. Solo art exhibition by Margaret Ngigi, London, November to December 2020, and 'New Faces in Contemporary African Portraiture'. Group show with Staice Shitanda, October 2020, at Doyle Wham Gallery. 	
<p>Rivers Foundation</p>	<p>This partnership has been crucial to the establishment of MASK Awards, MASK's success, and the lives of our YP. The Founder Alan Rivers supports the MASK Awards cash prizes and travels to Kenya to open its prize-giving ceremonies. "MASK does an important job in showing young people the joy of creativity," he commented.</p>   <p><i>Alan Rivers awards prizes to winners at MASK Awards 2018, Nairobi</i></p>	
<p>The Linbury Trust</p>		<p>This partnership lies at the foundation of MASK. The generous support by Lord and Lady Sainsbury has been pivotal to MASK's success.</p> <p><i>Lady Anya Sainsbury and Alla Tkachuk at MASK exhibition at Saatchi Gallery in London, 2013</i></p>

<p>The Royal Overseas League (ROSL)</p>	<p>Together with the ROSL, MASK organised three exhibitions in 2013, 2014 and 2015, including 'Incognito' at ROSL. The exhibitions were opened by the Kenyan Education Attaché, Margaret Lesuuda, and the Founder of the 1:54 African Art Fair, Touria El Glaoui. ROSL's magazine <i>Overseas</i> featured articles about MASK and used an image by one of our artists for its cover.</p> <div style="display: flex; justify-content: space-around;">   </div> <p><i>The Attache Margaret Lesuuda, Director of ROSL Roddy Porter, and Director of 1:54 Touria El Glaoui</i></p>
<p>United States</p>	
<p>Woodrow Wilson Center (WWC)</p>	<p>MASK, WWC, and the Kenyan Embassy in the USA organised an exhibition and a seminar called 'Creativity Education in Africa' in 2011. The exhibition was opened by the Director of African Programmes, Steve MacDonald, and the First Secretary of the Embassy, Nairimas Ole-Sein.</p> <div style="display: flex; justify-content: space-around;">   </div> <p><i>Poster and a display in the seminar</i></p>
<p>The African Division of the US Library of Congress, Washington DC</p>	<p>Collaborated with the African Division to present MASK Awards in 2013 and 2014. "MASK is a fantastic programme. The level of creativity and the standard of the artworks submitted to the MASK Awards by Kenyan children and youth is very high." Eve Ferguson, Director of African Division.</p>  <p><i>MASK Director presents at the Library of Congress</i></p>
<p>The Embassy of the Republic of Kenya in Washington DC</p>	<p>The collaboration helped to engage and present MASK work to the Kenya Desk at the US State Department, and to the Special Assistant to the President on Africa, Grant Harris, at the White House in 2013. We gifted the President paintings by MASK students and received a thank-you letter from Michelle and Barack Obama that said, 'We are looking forward to working together.'</p> <div style="text-align: right;">  </div> <p><i>Michelle and Barack Obama letter to MASK</i></p>

<p>Graduate School of Education and Human Development, George Washington University (GWU)</p>	<p>The collaboration facilitated MASK's talk 'MASK: engaging creativity for human development' in 2013. "When creativity is placed at the centre of personal, organisational and societal development, growth and effectiveness follow. Neglecting creativity leads to a stunting of human development. MASK's model of creativity education can be a model for education reform that can meet today's socio-economic challenges." Alla Tkachuk.</p>  <p><i>MASK's talk at the GWU</i></p> <p>"Dear Alla, a special thank you for the very lovely presentation at George Washington Graduate School of Education and Human Development. The role and use of creativity in education settings for children and youth is a most interesting and important policy and practice topic. We are very grateful to have had the opportunity to learn more about the role of MASK in Kenya as demonstrated by the incredible stories you shared about the developing and ongoing work." Maxine B. Freund, Associate Dean for Research and External Relations.</p>
<p>The Smithsonian Folklife Festival</p>	 <p>In 2014, Alla Tkachuk and the Curator at the Smithsonian Center for Folklife, Preston Scott, presented a workshop discussing the nature of creativity. At the workshop, Mongolian and Kenyan musicians improvised together connecting their compositions into new musical ideas.</p>
<p>The Nobility Project</p>	<p>The Nobility Project is a non-profit organisation based in Austin, Texas, USA, which was founded by Turk and Christy Pipkin in 2006, while producing their film Nobility. Turk and Christy were building infrastructure in schools in Kenya when they came across MASK and contacted us. They subsequently met our Director and offered their support. Since 2014 they have been funding the MASK Awards School Prize, opening our award ceremonies and encouraging our YP and educators. The partnership has improved the lives of our beneficiaries across Kenya and beyond.</p>  <p><i>Turk Pipkin presents prizes to MASK Awards 2019 winners at Michael Joseph Center in 2019</i></p>
<p>Global Education Elite, San Diego</p>	<p>Through this collaboration, MASK youths developed their voices and leadership participating in the online seminars: 'UN Sustainable Development Goals topic: Quality Education' and 'UN Sustainable Development Goals: Gender Equity' in 2021.</p>

<p>South Korea</p>	<p>UNESCO, Korean National Commission (KNC)</p> <p>The MASK Director presented MASK's report 'MASK: creativity education is a driving force of sustainable development' at the 2014 UNESCO (KNC) 'International Forum on Development Cooperation in the Field of Culture' in Seoul in October 2014.</p> <p>"I have been involved in many development projects throughout the world. What you have done in Kenya is very important for development to stimulate people's creativity." Professor of International Economics, Won-Gyu Hwang, Gangneung-Wonju National University.</p>  <p><i>The speakers at the conference</i></p>
<p>France</p>	<p>UNESCO IIEP</p> <p>UNESCO IIEP (International Institute of Educational Planning) Summer School in Paris hosted MASK's peace-building exhibition in 2009.</p> <p>UNESCO</p> <p>The MASK Director and MASK student Joe Gathua presented MASK's report 'MASK: engaging young people for development through creativity education' at the IIEP Policy Forum 'Engaging Youth in Planning Education for Social Transformation' at UNESCO HQ, Paris, in October 2012, and organised a MASK exhibition at the Forum.</p>   <p><i>The Permanent Secretary, the Minister of the Kenyan Ministry of Youth Affairs, and MASK Director at UNESCO Policy Forum; MASK exhibition at UNESCO HQ main conference hall</i></p>
<p>The Embassy of the Republic of Kenya in Paris, France</p>	<p>MASK and the Embassy exhibited MASK students' work at the Embassy in 2010. It was opened by the Ambassador, the Hon. Elkanah Odembo.</p>   <p><i>MASK students exhibit their works at the Githirwa School in Kenya</i></p> <p><i>Exhibition of MASK students' work at the Embassy</i></p>



No Complaints, Muchira Muraguri, 23, Nairobi, digital drawing

Contact

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