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*Most Innovative
Learning
Organisation 2020*

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MASK Create

Annual Report for 2020-21

Contents

Report of the Trustees	3
Objectives and activities	3
Significant activities	19
Public benefit	32
Achievement and performance 2020-21	41
Financial review	43
Structure, governance and management	43
Independent Examiner's Report	46
Statements of financial activities	47
Balance Sheet	47
Notes to the financial statements	48
Detailed statement of financial activities	50
How you can support MASK	51
Acknowledgements	52
Appendix	53
Contact	65

Report of the Trustees

The Trustees/Directors of the charitable company MASK Create (formerly, Mobile Art School in Kenya, 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 communities 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;
- communities and the public.

Vision (why we do it)

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

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

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.

Aims, goals and objectives (what we do)

Our aims are:

- to develop CE practice and learning resources, and support educators to foster creativity in the classroom and bring CE into mainstream education;
- to deliver creativity training and opportunities to YP to make an impact on their lives and the prosperity of their communities;
- to engage with and influence communities locally, nationally and globally to change perceptions and embed the value of creativity in cultural and socio-economic systems.



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. This ability is rooted in the capacity to connect different concepts and powered by visual cognition.

Creativity is not just a by-product of intelligence. High intelligence does not mean high creativity. Creativity and intelligence are distinct cognitive processes, at least partly independent of one another.² Albert Einstein called creativity 'a true intelligence'. Edward de Bono believed that creativity is 'the highest form of intelligence'.

Creativity is the source of knowledge and the ability to use knowledge wisely. People are knowledgeable when they can use their knowledge and their imagination.

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, hypothesis, 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, self-efficacy, design, 'eureka!' and 'aha!' moment.*

Innovation

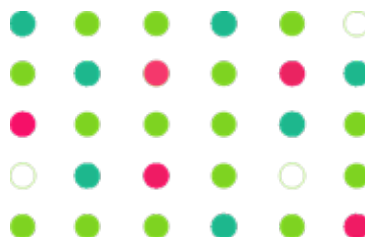
Innovation is the process of implementing novel ideas in practice. It is both new technology and non-technological knowledge. Creativity shapes innovation. Innovation is an outcome of creativity.

Creativity education

Creativity education (CE) is the educational practice that unlocks, nourishes and strengthens the capacity to create and innovate freely and at will.

Creative students are those who can solve problems or tasks in a creative way, by means of generating innovative outcomes.

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

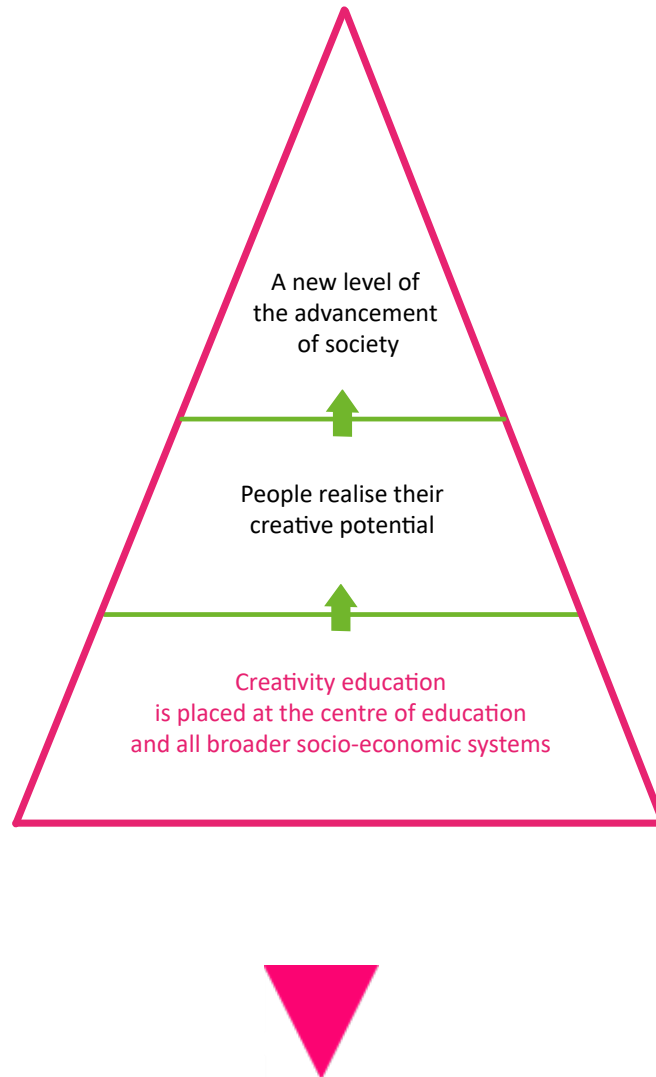
MASK Trustees review the objectives each year and after major activities to ensure that they remain focused on the stated purpose and benefit our beneficiaries. Trustees refer to the Charity Commission's public benefit guidance. They monitor and evaluate these quantitative and qualitative outcomes:

- 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 all broader socio-economic systems, humanity can realise its creative potential and reach a new era of advancement.



MASK Theory of Change in the context of human evolution

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 their prey's movements were more successful in feeding, hunting, fighting and mating.

³ Robert Arp, *Scenario Visualisation. An Evolutionary Account of Creative Problem Solving*, Massachusetts Institute of Technology, 2008.
⁴ 'Brain and Culture' lecture, U. Alexandrov, Russian Academy of Science. Kultura TV, 'Academia' series, 2015.
⁵ Malcom MacIver, Lars Schmitz, Ugurcan Mugan, Curtis Mobley, *Massive increase in visual range preceded the origin of terrestrial vertebrates*, The University of Chicago, 2017.

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 alter 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

Meeting new challenges

Advanced technology rapidly transforms 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 we are familiar with today and brings new forms of work and skills. The future demands creative people who can understand, adapt and innovate new technology.

Today, we face an evolutionary crisis in the same way that early humans faced one two million years ago. To survive the evolutionary crisis, early humans improved their tools. To adapt and gain advantages this time, we must improve our creativity. We need education that can fortify our capacity to innovate.

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 how many things are owned; where everyone can realise their creative potential, innovate meaning, design the future, and shape the Universe; and where creativity is 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 in education and anticipate its future challenges and opportunities in order to improve outcomes for our young people (YP). Studying existing creativity education (CE) practice, we tried to improve it based on our own research.

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 programmes and services; and 3) evaluating the improvements to ensure they deliver objectives.

The outcomes of our work go beyond the particular cases of those whom we help directly. MASK addresses the critical issues of education and creates an improved education system by the means outlined below:

1. *New knowledge.* MASK has developed a **Creativity Education model** that addresses critical issues of education (such as pedagogy, skills and structure) to achieve better standards and goals. It focuses on what to teach (creativity as well as knowledge) and how to teach it (it reinvents learning activities/spaces, and the roles/responsibilities of teachers). This knowledge can be of operational significance to educators and policymakers in Kenya and internationally.

2. *Education partnerships.* Education demands creative institutions. We partner with policymakers, school and business leaders, aiming at a local solutions approach. We increase incentives by rewarding schools. We have formed a cluster of 45 African schools that show remarkable results in CE, and hope to encourage a closer collaboration between them in the future. These education partnerships can improve school leadership, standards for teachers, accountability, and businesses' support of CE in schools.

3. *Creative output.* We have created a significant creative output. This appears in the form of a) materials produced by MASK, including programmes, manuals, exhibitions, seminars and articles; and b) creative work produced by our YP: their art and ideas that we disseminate. 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, to help develop young contemporary art culture, and suggest frameworks for future policies.

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

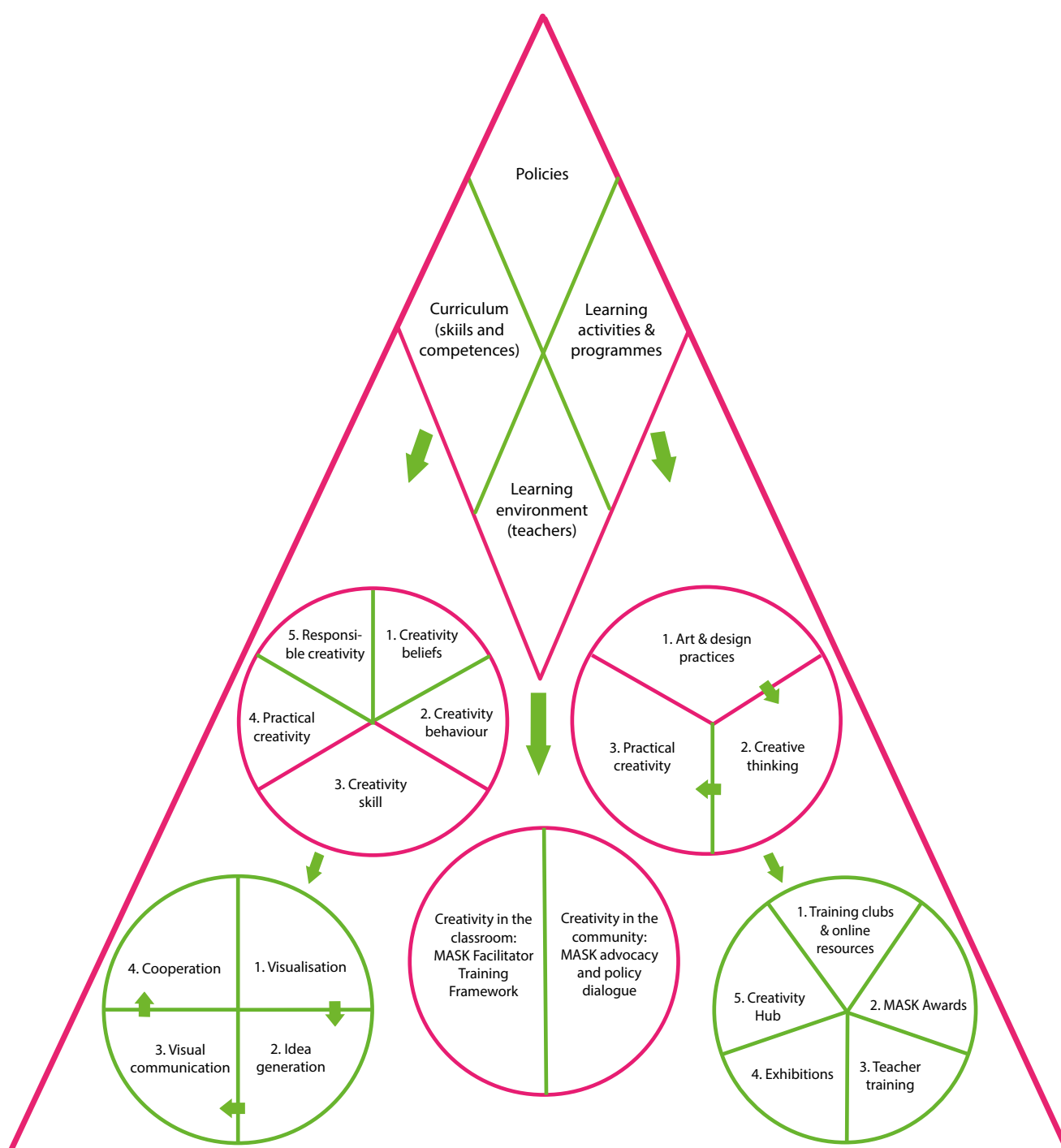


MASK Create - the United Kingdom

Most Innovative Learning Organisation 2020: MASK

MASK's CE model consists of policy, curriculum, learning activities and learning environment frameworks.

The diagram below describes it.



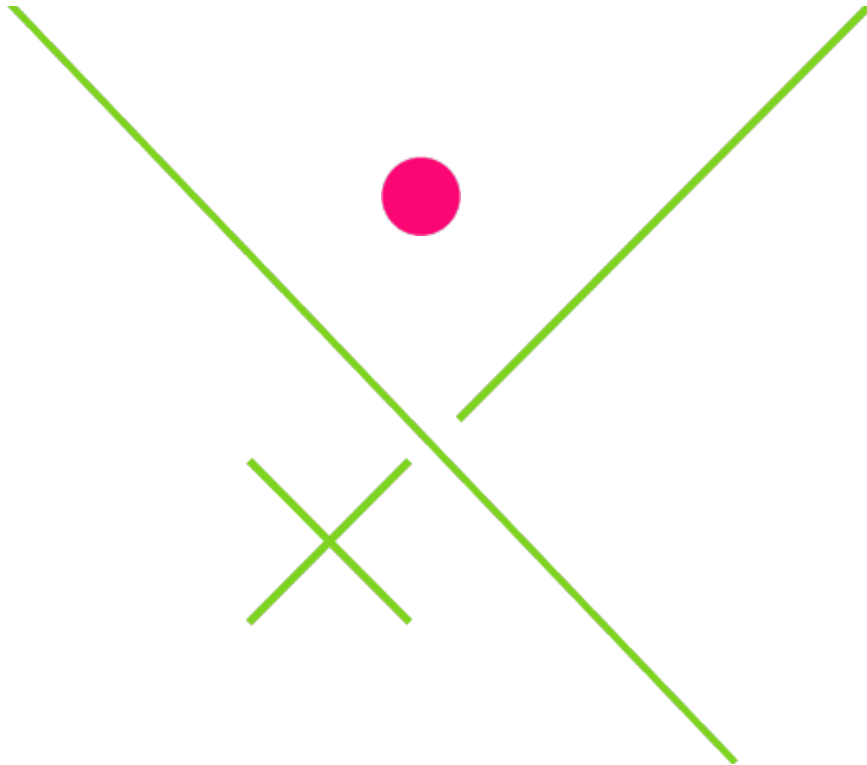
Below, each element of the model is explained in more detail.



Policy framework

Our creativity education (CE) policies are summarised in these main groups:

1. 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 competences.
2. Creativity is a skill that can be learned directly.
3. Creativity should be supported from an early age.
4. Creativity is powered by visual cognition. Art is an essential tool for learning to innovate. Art shapes creativity and creativity shapes innovation.
5. Creativity is about being responsible for the future. Innovation must be selective, on the basis of the best outcomes for all.
6. CE requires creativity in the classroom *and* creativity in the community.
7. CE must enable collective creativity. Generating and turning ideas into reality is the work of team creativity.
8. CE must be available to all. People with creative skills must not be in the minority. Only when everyone can be creative will the entire world prosper.



Curriculum framework

Innovation in our curriculum framework consists of a combination of these skills and competences:

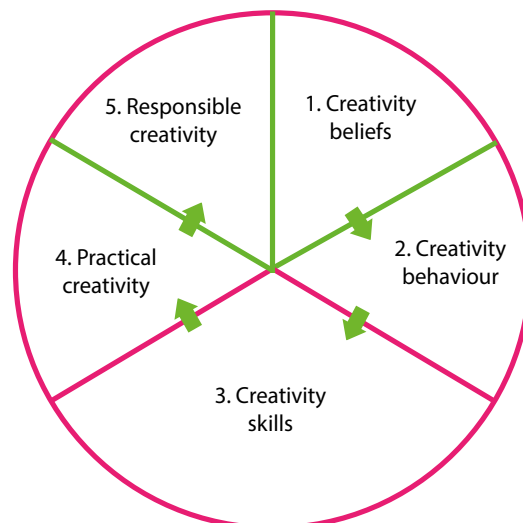
1. Creativity beliefs

Students develop positive beliefs about creativity and innovation and learn to see them in the context of the bigger picture of change and a brighter future; they commit to learning creativity.

2. Creativity behaviour

Students learn how creative people *act*. They develop creative personality traits, which we place into two main 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 solutions. They want to prove that the 'impossible' can be done. Traits in this group include: hard work, persistence, resilience, responsibility, strong mental energy, and humour.



3. Creativity skills

Students learn:

- visual cognition/visualisation (forming and transforming mental images; imagination);
- idea-generation (connecting mental images into new patterns and combinations);
- visual communication (expressing and representing thinking visually);
- cooperation (generating ideas in teams, team-creativity).

4. Practical creativity

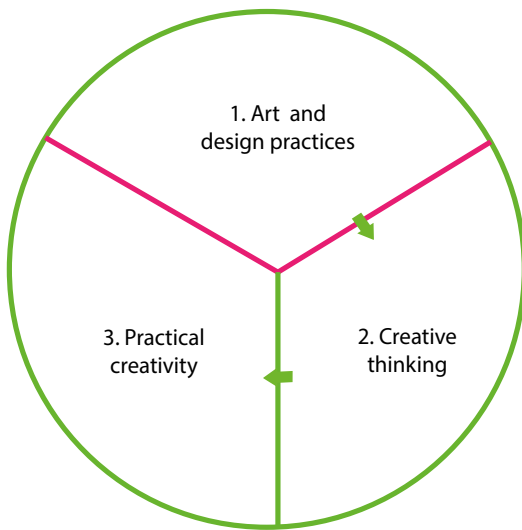
Students practise applying creativity in real life. They improve problem-solving skills, leadership, entrepreneurship, work-readiness/employability, and team-creativity.

5. Responsible/ethical creativity

If innovation produces social and ecological ills, it can hinder humanity's capacity to harness creativity for a brighter future. Our students learn how not to unleash innovation selfishly and haphazardly. They learn to test their ideas against the long-term personal, social, cultural and ecological implications.



Learning activities



The innovative approach to our learning activities consists of a combination of the following:

1. We teach creativity as a subject. Our skilled facilitators deliver games and experiences that are structured, practice-led, interactive, and themed to be relevant to our students' lives.
2. We aim to strengthen creativity *and* enable students to apply it in real life.
3. We use art practices and all other learning activities are also imbued with a strong visual element.

1. Art practices

By art practices we mean experiment and exploration in these categories:

- paintings, drawings, 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.

How art shapes creativity/innovation

Before anything is invented it needs to be *imagined* first. Highly creative people think primarily in *mental images*. We call this *visualisation*, *visual cognition* or *visual thinking*. The visual system⁹ and brain interact in a feedback loop forming mental images and connecting them into new patterns and combinations. Visual cognition powers creativity. 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. According to the Centre for Mind and Brain at the University of California, visual cognition capacity significantly affects how we think. 'Innovation begins with an eye,' revealed the Founder of the leading design firm IDEO, Tom Kelley.

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

⁹ The visual system comprises the eye, retina, optic nerve, optic tract and the visual cortex of the brain.

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

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

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

Mental images are the 'flesh and blood' of creative thinking. However, to be useful to the creative process, mental images 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 (images fused with ideas).

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

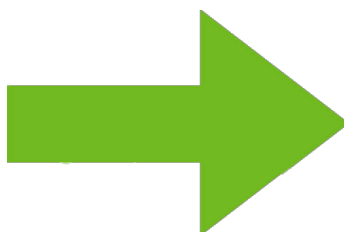
- visualisation: observing-selecting visual information, and forming-transforming mental images;
- generating ideas: connecting mental images into new patterns/combinations;
- communicating ideas: expressing/representing thinking visually.

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 process 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 information from the irrelevant against goals or criteria; form and transform mental images; abstract and discern structures/patterns; and interpret what we see.
2. *Idea-generation*. To be creative, we need to be able to connect mental images into new identities and refine them. By making art, we 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.
3. *Communication*. Once new ideas have been developed, we need to communicate/represent them visually. By making art, we learn the principles of visual communication such as emotionality (to create is to feel), meaning-making (fusing images with concepts), and composition.

Mastering thinking in images demands effort and practice. When YP actively participate in art, both in and outside school, regardless of their socio-economic background, they are four times more likely to demonstrate higher academic performance; three times more likely to show leadership and excellent school attendance¹³; and are among the most employable in their adult professional life.¹⁴

According to the 'Ready to Innovate' report (The Conference Board, 2008), 'It is clear that the arts provide skills sought by employers of the third millennium.'



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

¹³ Adema Roach, 'Living the Arts through Language + Learning: A Report on Community-Based Youth Organizations', Americans for the Arts, 1998.

¹⁴ James Catterall, Susan 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.

2. Creative thinking

Using various creative thinking techniques and strategies our students practise *connecting* images, ideas and concepts. These techniques and strategies deliberately provoke/force thinking in modes that differ from the norm. It is this process that Steve Jobs meant when he said, “Think different.”

The techniques and strategies include:

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

3. Practical creativity framework

Our students practise applying creativity in real life. Using our *Five-Step Practical Creativity framework*, a step-by-step guide to the innovation process, they learn how to solve real-life problems that affect their daily lives.

MASK Five-Step Practical Creativity framework:

1. *Identify a problem.* Learning the principles of problem-statements that encourage creative solutions.
2. *Brainstorm solutions.* Forming teams, setting goals and directions for specific innovations, learning idea-generation strategies, and brainstorming solutions.
3. *Evaluate.* Discovering decision-making strategies and evaluating solutions against specific goals and criteria.
4. *Communicate.* Practising the principles of overcoming resistance to change, and the rules of visual communication.
5. *Implement.* Implementing solutions and exercising entrepreneurial and leadership skills.

Structure

Our students can be grouped by age/class or learning activity. We often take training beyond the traditional classroom into the outdoors, galleries and communities.

A typical workshop structure includes:

- displaying learning materials (e.g. posters)
- performing a learning activity;
- exhibiting/sharing learning outcomes;
- revising skills learned and planning next workshop’s activity.



“

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 innovative approach to the learning environment which is conducive to creativity learning combines these two key elements:

1. *Creativity in the classroom.* MASK has developed a facilitator training framework, as skilled facilitators are essential to CE. Our facilitators come from all walks of professional and community life; some of them are our former students.
2. *Creativity in the community.* MASK engages and influences communities as effective CE demands communities that value and practise creativity.

MASK facilitator training framework

The diagram below describes our training framework.



Below, we outline how facilitators deliver learning activities.

As part of 'Delivering learning activities', these are the roles of facilitators:

- **Enjoyment.** Facilitators ensure that learning is enjoyable. At the beginning of every workshop they reinstate the Koinonia principles: 1) maintain friendship and collaboration; 2) be curious and express ideas openly and honestly; 3) suspend judgement, do not belittle ideas, welcome 'crazy' ideas. They ensure friendliness, playfulness, and good humour; and the ability to see the powerful skills to be learned behind the fun is essential. Facilitators build trust so students feel supported and accepted without any hint of judgment or harsh criticism, and give praise and acknowledge efforts. Students are active, move freely during the workshops, work individually or in temporary 'task forces' and learn from each other.
- **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 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 them to explain what they wish to accomplish and providing constructive feedback.
- **Reward and share.** Facilitators celebrate and reward creativity. They help students share their creative output with each other and with their communities, since creativity can be 'caught' as well as taught. They organise displays and exhibitions.
- **Experimentation.** Facilitators enable students to experiment and discover, challenge their own ideas, 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?' They encourage a positive attitude to 'half-baked' ideas. They help students understand that new ideas are delicate as they form, can be killed by a sneer, a yawn or a frown, and need to be evolved quite far before their practical use is apparent.

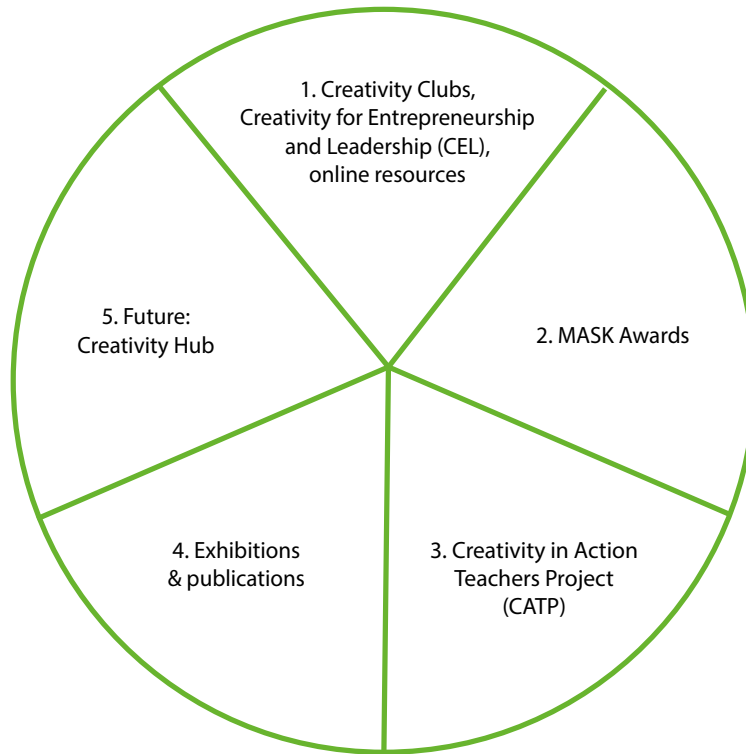
As part of 'Reporting', facilitators track the progression of our students, negotiate with them the criteria for success, and help them self-assess where they are and what they need to do to get to the next level. They keep photographic and video logs, and help students to record their learning experiences.



¹⁵ 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's programmes are: Creativity Clubs and online resources; MASK Awards; Exhibitions; Creativity in Action Teachers Project (CATP); and a Creativity Hub in Nairobi (in the pipeline).



The overall experience of our users is that:

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

This diagram shows the timeline of the introductions of the programmes:



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 creative thinking learning activities. Imagining, improvising and experimenting with materials and techniques, our students learn to observe and think creatively. They become more curious, resilient and confident, and 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 [MASK Stories](#) 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 innovate. Practising our Practical Creativity framework, they are equipped with practical tools to solve real-life challenges. They improve their problem-solving and entrepreneurial skills and leadership qualities. They experience empowerment and success and increase their employability. Upon completion of the training, we aim to connect them (those aged 16 and over) to companies and organisations that are looking for motivated and creative individuals like our students.



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. These comprise:

Articles in national and specialist press, 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, KEPSA, 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 essential 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 young people (YP) as role models.

Online galleries. Our Art and Innovation galleries offer technical advice, tips and templates, and facilitate professional development.

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

E-learning. MASK develops online Creativity and CEL Clubs for users anywhere in the world to access.

Resources for employers

We offer organisations the support and opportunities listed below:

1. Companies can tap into our database of innovative candidates and engage them as interns or employees.
2. They can introduce our programmes, 'Lead Creativity. Manage Innovation' and 'Team Creativity' into their employee training plans to stimulate creativity in their current employees.
3. They can help change future generations' innovation skills by donating cash or benefits in kind. MASK acknowledges companies who help by bringing their names to the attention of our audiences.

2. MASK Awards

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

MASK Awards is our annual competition for schools, children and young people. Established in 2013, it aims to celebrate young creativity and make creative education (CE) more widespread.

Participants enter their best *art* on any theme, or *innovations* on the themes: 'School of the Future', 'Young Entrepreneur' and 'Environmental Activist') in the categories: 'Schools', 'Under-15 years old' and 'Under-25 years old'.

The slogan of the programme is: Winners receive prizes – cash (totalling 300,000 KSH (£2,500)) or paid internships – at a prize-giving ceremony in Nairobi. Selected entries are then exhibited online or on-site at leading cultural or academic institutions around the world. The Awards also acknowledge the 'Best Creativity Teachers' and 'Best Creativity Leaders'.

The programme reaches participants directly via its Media Partners: the Royal Media Services (exclusive partner for TV (Citizen TV) and Radio (HOT 96)) and the Radio Africa Group (the national newspaper *The Star*). It is accredited by the Kenyan Ministry of Education. The panel of judges includes directors from the Kenya Institute of Curriculum Development (KICD) and 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 and travelled to the Saatchi Gallery in London and the US Library of Congress in Washington DC.

Since then, the programme has received more than 10,500 entries from Kenya, Tanzania, Uganda, Rwanda, Malawi, Nigeria, Morocco, Ghana, Cameroon, Zimbabwe, South Africa, Seychelles, and Mauritius. It has handed out more than 350 cash prizes and its exhibitions have reached over 650,000 people globally.

MASK Awards has become more than a competition. It has become a platform where:

- our young beneficiaries from different backgrounds and countries meet and in a supportive environment share their ideas, showcase their talents, learn from each other, and form networks and collaborations, unleashing collective creativity and defining future approaches to culture and social challenges;
- our youths spur their professional development and connection to businesses and policymakers. Prizes have helped them to purchase materials or equipment;
- more than 240 schools have participated; 45 schools that showed remarkable results in CE received incentives to achieve even better outcomes.

"MASK makes us more innovative and leads us to the inventions that can make the world a better place."

John Mutahi, 20

"MASK Awards helped me become more confident in bringing out my entrepreneurial ideas which can help me earn money for the future."

Dani, 18

"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



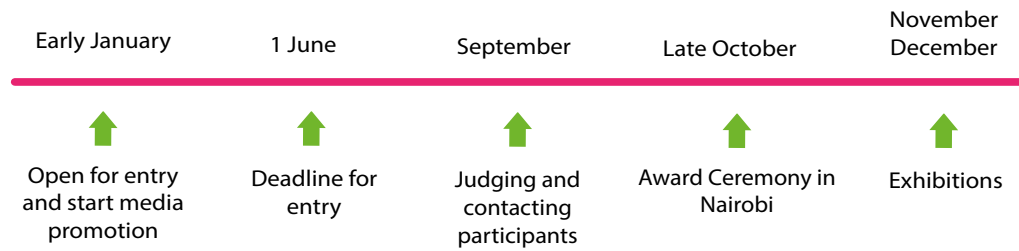
“

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 timeline

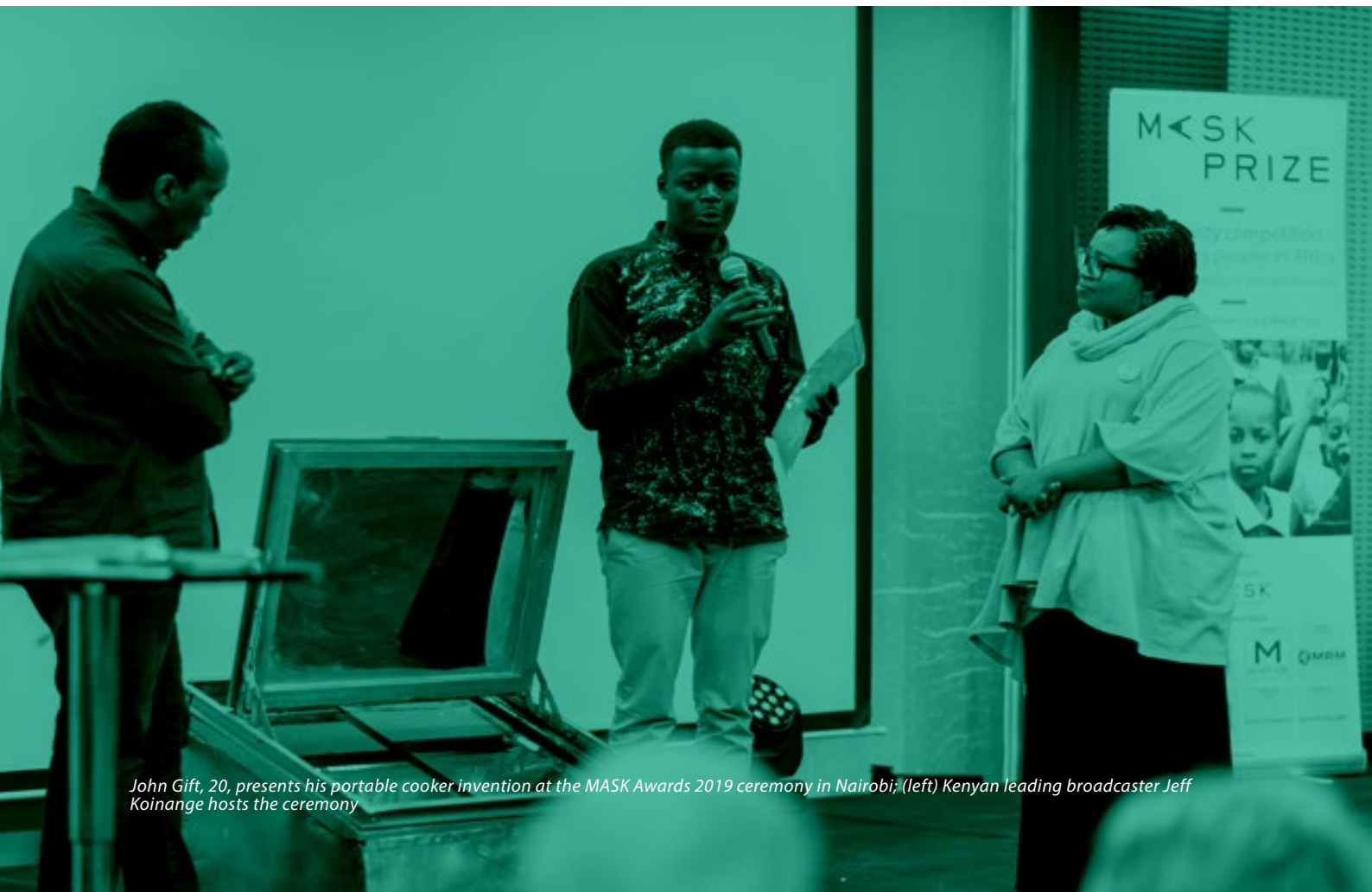


“

The MASK Awards experience is 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)

Throughout, MASK has worked closely with the Kenyan government, including:

- The Kenyan Ministry of Education (KMoE)
- The Kenyan Institute of Curriculum Development (KICD)
- Teachers Service Commission – Kenya (TSC)
- The Kenyan Ministry of Foreign Affairs and the embassies in France and USA
- The Kenyan Ministry of Youth and Sport
- The Kenyan Ministry of Culture and Heritage
- The Nairobi National Museum
- The Office of the Deputy President of Kenya
- regional and district directors of education (Nairobi, West Laikipia, and Naivasha) in Kenya
- Kenyan schools

We have organised presentations and exhibitions at these institutions, and offered education frameworks regarding, for example, the appropriate type of examination for the 'Creative Arts' subject; and the introduction of the arts for studying non-art subjects in primary schools, including peace-building. The KMoE authorized our programmes. The KICD authorized its Director of the Creative Arts to be a judge on our MASK Awards programme.

In 2017, in its paradigm-changing curriculum reform KMoE recognised 'creativity' as a 'core competence'. In effect, this has placed creativity at the centre of education, the policy that is at the heart of MASK's vision.

In 2019, the KMoE asked MASK to support the development of teaching materials and a teacher-training framework to improve the methods of teaching creativity in Kenyan schools. Following our discussions with the TSC, we have created a programme 'Creativity in Action Teachers Project (CATP)', which will achieve its aims by:

- Stage 1. Producing a creativity handbook and teacher-training manual. This includes consulting the end-users (students, teachers, tutors and the KMoE/KICD/TSC) to ensure the materials meet the curriculum needs. This process will be monitored according to a work plan agreed with the KMoE, KICD and TSC. The materials will need to be accredited by the KICD for distribution to schools.
- Stage 2. Using the materials to train 150 tutors drawn from 30 teacher-training colleges and 50 staff members of TSC. The training will be coordinated and monitored by the TSC.

CATP can have a long-term impact by the following means:

- Accreditation of the materials will allow distribution to schools for years to come.
- Training tutors and TSC staff will ensure a large number of teachers benefit (i.e. potentially 12,000 graduates annually) and the training's sustainability.
- The potential to influence the teacher-training curriculum and school inspection manuals in Kenya.
- The East African Community (EAC) intends to harmonize the school curriculum across its countries, and if they adopt the Kenyan approach, our materials can be utilised in the EAC too.

4. Events and exhibitions

We engage in advocacy and policy dialogue work through exhibitions, awards, seminars, talks and publications by partnering with academic, cultural, and media institutions.

This work helps us to:

- advance our young beneficiaries' education, skills and employability; increase their participation in global art and innovation discourse;
- share our best practices and resources with the education community and scale up our work;
- engage with and influence communities to raise awareness and change perceptions.

For the full list of collaborations, please see APPENDIX.



“

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, a centre for creative excellence

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 therefore wishes to establish a Creativity Hub in Kenya that we hope will act as a prototype for 'School of the Future' and impact the education system in Kenya and beyond.

The Hub will:

- be well-resourced. It will have light and spacious studios where students can make any type of art and innovation prototypes;
- have a large exhibition space, which can also hold business and teacher seminars and training;
- have residencies for artists and innovators. They can work on a project or develop new ideas while training our students;
- forge links with international educational, cultural and business organisations to hold exchanges;
- operate school outreach 'artmobiles' to deliver training in local schools;
- run an on-site book and coffee-shop where Hub users can meet and socialise;
- be self-sustaining;
- be housed in an inspirational building to motivate future generations.

This is MASK's visualisation of the Hub building through the drawing of our beneficiary from Kenya, Mike Blake:



A photograph of a woman with short dark hair, wearing a white sleeveless dress, sitting on a white wooden chair. A metal cage is positioned around her head, with the top of the cage resting on her head. The background is a textured green wall. The entire image has a green tint.

“

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

Hellen, 23

”

Public benefit

MASK's story

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

In 2013, MASK pioneered its MASK Awards to celebrate young creativity in Africa. Supported by the Kenyan government and the national press, the Awards have reached thousands of participants across 13 African nations and global audiences of over 650,000 people in Nairobi, London and Washington DC. In 2017, the Kenyan Ministry of Education 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 organised creativity education (CE) seminars at the University of London and the Woodrow Wilson Center. Its work has been recognised by Harvard's School of Education 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 a CE model and delivered training to thousands of young people (YP) in Africa and beyond. It has supported educators and engaged with dozens of communities. From humble beginnings carting art supplies up dusty tracks in Kenya, MASK is now a collective of creative minds aspiring to improve education and therefore the world.

The problem MASK addresses

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

This problem:

- disadvantages YP by stifling their creativity, leadership and entrepreneurial skills and increases unemployment;
- 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 all 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.

The outcome of MASK's work has produced results for YP, educators and communities, and has the potential to advance education.

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'.¹⁶

However, current education systems have not kept pace with global changes and fail to prepare YP for future jobs.¹⁷ 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. Outdated 'traditions' and the inertia of institutions create roadblocks to developing talent.

Many policymakers still believe that literacy and numeracy lead to economic prosperity, while creativity does not. They fail to recognise that success in STEM-related fields depends on creativity. Despite the focus on literacy and numeracy, many children are still leaving school without essential skills, we believe precisely because their creativity remains largely unaddressed.

Schools prioritise teaching knowledge, but sideline creativity. 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%'.¹⁸

CE remains elusive in many regions of the globe. There is a lack of CE pedagogy. Creativity as visual cognition has not been recognised, and the arts as an essential tool for creativity learning have been neglected.

In Kenya, although there has been a major shift in the school curriculum that recognized creativity as a 'core competence', teaching 'Creative Arts' in schools is still problematic. 'The value of the arts was not recognised'¹⁹. There are misconceptions that 'creativity is only for artists', 'art is a luxury' or 'leisure', or that 'creativity cannot be taught'.

Creativity and communities

Societies progress when they champion creativity, and the value of creativity is embedded in all socio-economic systems. Supporting creativity leads to prosperity and transformation; suppressing it leads to stagnation and resentment.

According to research, if YP are denied the opportunity to be creative, they become anti-social. Supporting creativity helps them to grow into productive citizens.²⁰

Today, not all communities facilitate YP to reach their creative potential.

¹⁶ 'New Vision for Education' report, World Economic Forum, 2016.

¹⁷ 'Realizing Human Potential in the Fourth Industrial Revolution' report, World Economic Forum, 2017.

¹⁸ Ken Robinson, 'Do Schools Kill Creativity?' video, TED, 2006.

¹⁹ 'Summative Evaluation of the Primary and Secondary Education Curriculum' report, KICD, 2010.

²⁰ Gail Lewis, 'The need to create: constructive and destructive behaviour in creatively gifted children', Northwestern State University, Gifted Education International, Vol. 7, 1991.

Creativity and the economy

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

1. Employment

Business leaders see creativity/innovation as a fundamental element of sustainable success and growth and consider acquiring/developing creative talent their top concern.

According to LinkedIn, creativity/innovation is the number one skill the jobs market demands. This demand will rise sharply as automation plays a bigger role in the future workforce. This has been underscored by organisations such as the World Economic Forum²¹, McKinsey Global Institute²², The Confederation of British Industry²³, Kingston University²⁴ and many others. Dr Edward de Bono stated that 'only five hours of creativity training given to unemployed youth increases their employability rate fivefold'.²⁵

However, 57% of employers indicated that they had difficulty finding qualified applicants with the desired creative skills; only 24% of employers reported that new workforce entrants with four-year college degrees brought 'excellent' creativity/innovation skills.²⁶ This is because children whose creativity has been eroded will struggle to be creative as adults. A longitudinal study by G. Land and B. Jarman showed that creativity can deteriorate if it is neglected: at the age of five, 98% of 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.²⁷

Companies seldom support education for creativity in schools, where it matters most. MASK therefore works with the business community to encourage its commitment to CE.

2. Enterprise and eradication of poverty

Entrepreneurship is the most powerful force for eradicating poverty and creating opportunity. Creativity is key to entrepreneurship. Currently, nine out of ten start-ups fail. A lack of creative problem-solving skills is one of the key reasons for enterprise failures.²⁸

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

²² 'Skill Shift: Automation and the Future of the Workforce', McKinsey Global Institute, 2018.

²³ 'Education and Skill' survey, The Confederation of British Industry, 2016.

²⁴ 'The Future Skills League Table' report, Kingston University, June 2021.

²⁵ Edward De Bono, *Why So Stupid?*, Blackhall, 2003.

²⁶ 'Ready to Innovate' report, J. Lichtenberg, C. Wook, and M. Wright, The Conference Board, 2008.

²⁷ George Land and Beth Jarman, *Breakpoint and Beyond: Mastering the Future Today*, HarperBusiness, 1993.

²⁸ E. Griffin, 'Why Start-ups Fail', *Fortune Magazine*, September 2014.



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

Sustainability

Business model

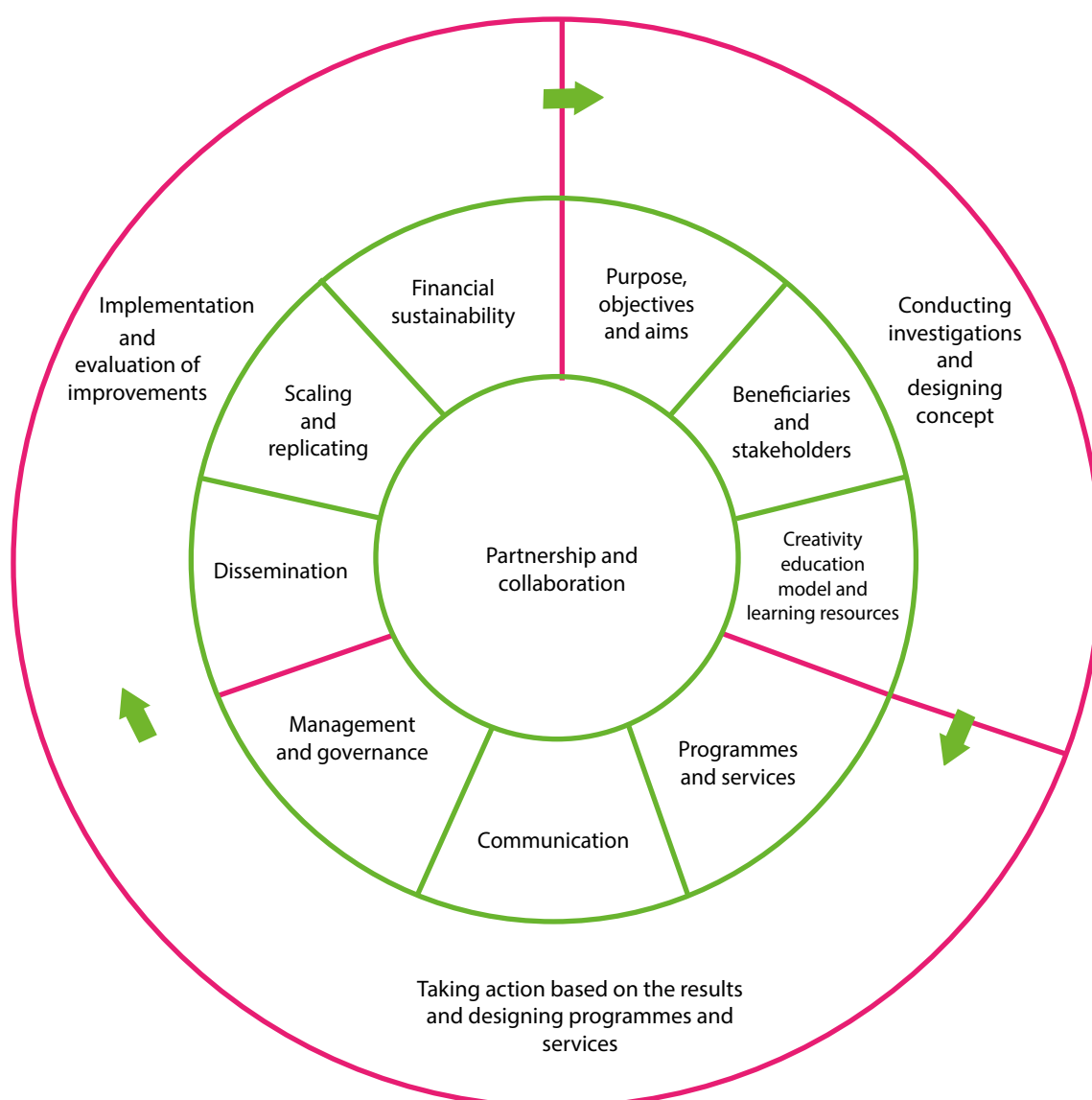
Our business model is transformation through partnership and collaboration. MASK has collaborated with over 80 organisations in Kenya, UK, USA, France and South Korea to reach beneficiaries, deliver and scale up our programmes and opportunities, increase organisational capacity, and ensure our financial sustainability, transparency and accountability.

Collaborations include:

- local, national and specialist press and media;
- learning institutions, such as schools, universities and galleries/museums;
- Kenyan governmental organisations;
- companies;
- volunteers;
- trusts and foundations.

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 reached over 800,000 people globally. 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; trained 60 Club facilitators;
 - pioneered international MASK Awards; awarded 350 cash prizes; received more than 10,500 entries from 13 countries in Africa; more than 240 schools participated; 45 schools received incentives; MASK Awards' exhibitions reached over 650,000 people globally; its promotional campaigns in national media reached over nine million people in Kenya;
 - built a database of creative youth from which companies can recruit;
 - collaborated with over 80 organisations in Africa, UK, USA and beyond; held over 50 exhibitions, seminars and talks at leading cultural and academic institutions; published over 200 articles in national and specialist press in Kenya, UK and USA;
 - gained recognition from institutions such as UNESCO IIEP and UNESCO KNC, the Kenyan Government, Global Education Innovation Initiatives at Harvard University, Center for Education Innovations at the Results for Development, HundRED, SOAS University of London, The US Library of Congress, Woodrow 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); become an Affiliate Member of InSEA; and featured in academic dissertations: *'The impact of art education in the developing world: a case study of an NGO in Kenya'* by B. Glen, Institute of Education, University of London, 2011, and *'Illuminate. Creativity for Change'* by A. Vettraino, Duncan of Jordanstone College of Art & Design, University of Dundee, 2020.

Qualitative outcomes – MASK has:

- 
- developed CE curriculum, policy and teacher-training frameworks, programs and learning materials to achieve better standards and goals;
 - worked with the Kenyan Ministry of Education to implement our programmes; worked with the Teachers Service Commission-Kenya to develop a plan to train teacher-training tutors and TSC staff members;
 - improved YP's creativity, entrepreneurship and leadership; 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;
 - formed a cluster of schools to improve incentives, school leadership, standards for teachers, and accountability;
 - partnered with the business community in Kenya to provide internships for our YP (at Unilever's Heroes for Change and Mabati Rolling Mills in Nairobi);
 - engaged and influenced communities in Kenya and beyond.

We hope to produce these 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 broader cultural and socio-economic systems.

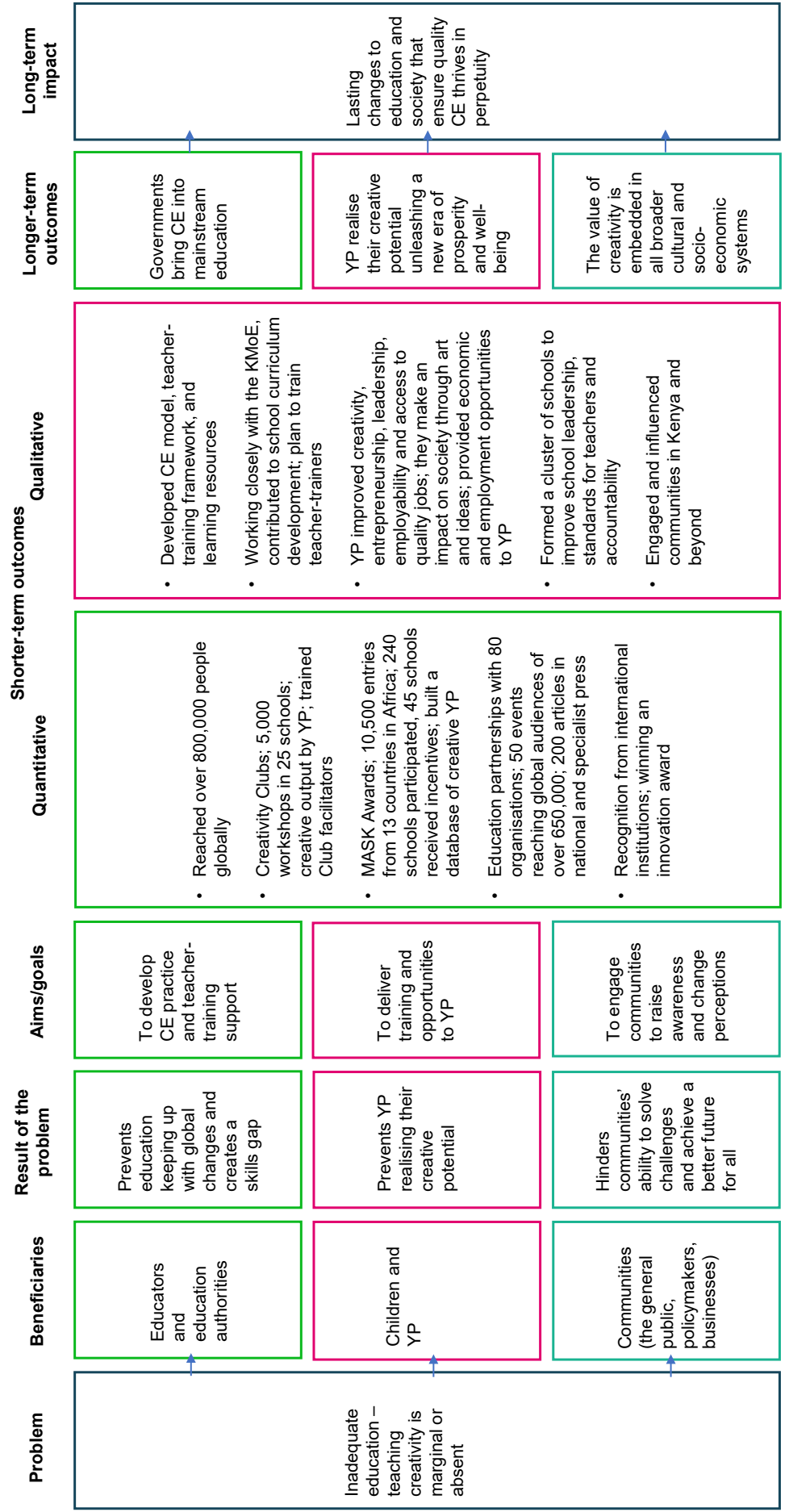
And this long-term impact:

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 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.

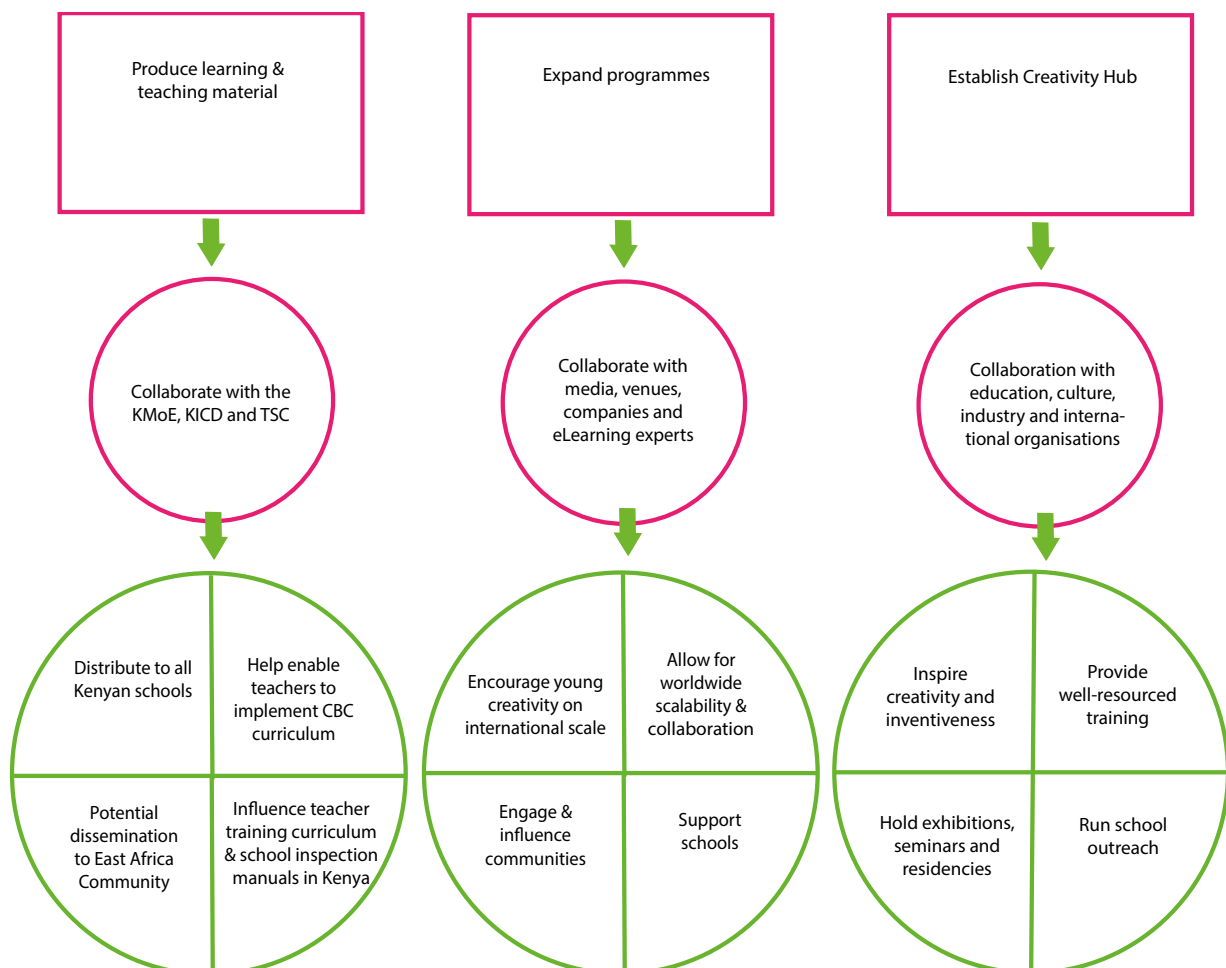
Scaling and replicating

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 across Africa and beyond.

In the next three-to-five years, we hope to achieve these outcomes:

- produce learning and teaching material, disseminate it to schools in Kenya, and upskill teachers in collaboration with the Kenyan Ministry of Education;
- expand our programmes, including MASK Awards, to reach more beneficiaries;
- establish a Creativity Hub, a centre for creative excellence in Kenya.

The diagram below summarises our priorities, partnerships and outcomes.



Wider impact

Global Goals for Sustainable Development

The Global Goals for Sustainable Development challenges can be resolved only if the next generation of YP can come up with new solutions. MASK's work in embedding creativity within education is critically important to meeting the Goals. Goal 4 ('Quality Education') which states that 'Education liberates the intellect, unlocks the imagination' clearly aligns with MASK's vision and existing methods. Find out how MASK supports each of the Goals here: <https://mobileartschoolinkeny.org/About/mask-global-goals.html>.

Kenya

Kenya Vision 2030 aspires to transform Kenya into a newly industrialising, middle-income country providing a high quality of life to all its citizens. Kenya has a real chance to succeed in this Vision as it introduced the new curriculum in 2017 which recognised creativity as a 'core competence'. MASK's work supports the new curriculum.

UK

In 2013, a new government brought in the new National Curriculum which put knowledge back at the centre of schooling and replaced the pupil-led ways of working with a teacher-centred educational culture. They argued that 'shared knowledge is the best way to achieve social justice in society', and 'a knowledge-rich education is a driver of true meritocracy'.

They acknowledged that a knowledge-rich curriculum does not oppose the development of human creativity and appreciation of the arts, and that creative thinking is a vital goal of a knowledge-rich curriculum. 'We believe that independence of mind, not compliance with socio-economic expectations, is the goal of a good education.' Hywel Jones, West London Free School (Nick Gibb, School Standards Minister, 'The importance of knowledge-based education' speech, Houses of Parliament, 2017.)

MASK hopes to build upon the work that has already been accomplished, in particular, the recommendations of the Qualifications and Curriculum Authority and the Department for Education 'to develop programmes that celebrate each young person's creative achievements' and 'provide training and development for teachers'.



Achievement and performance 2020-21

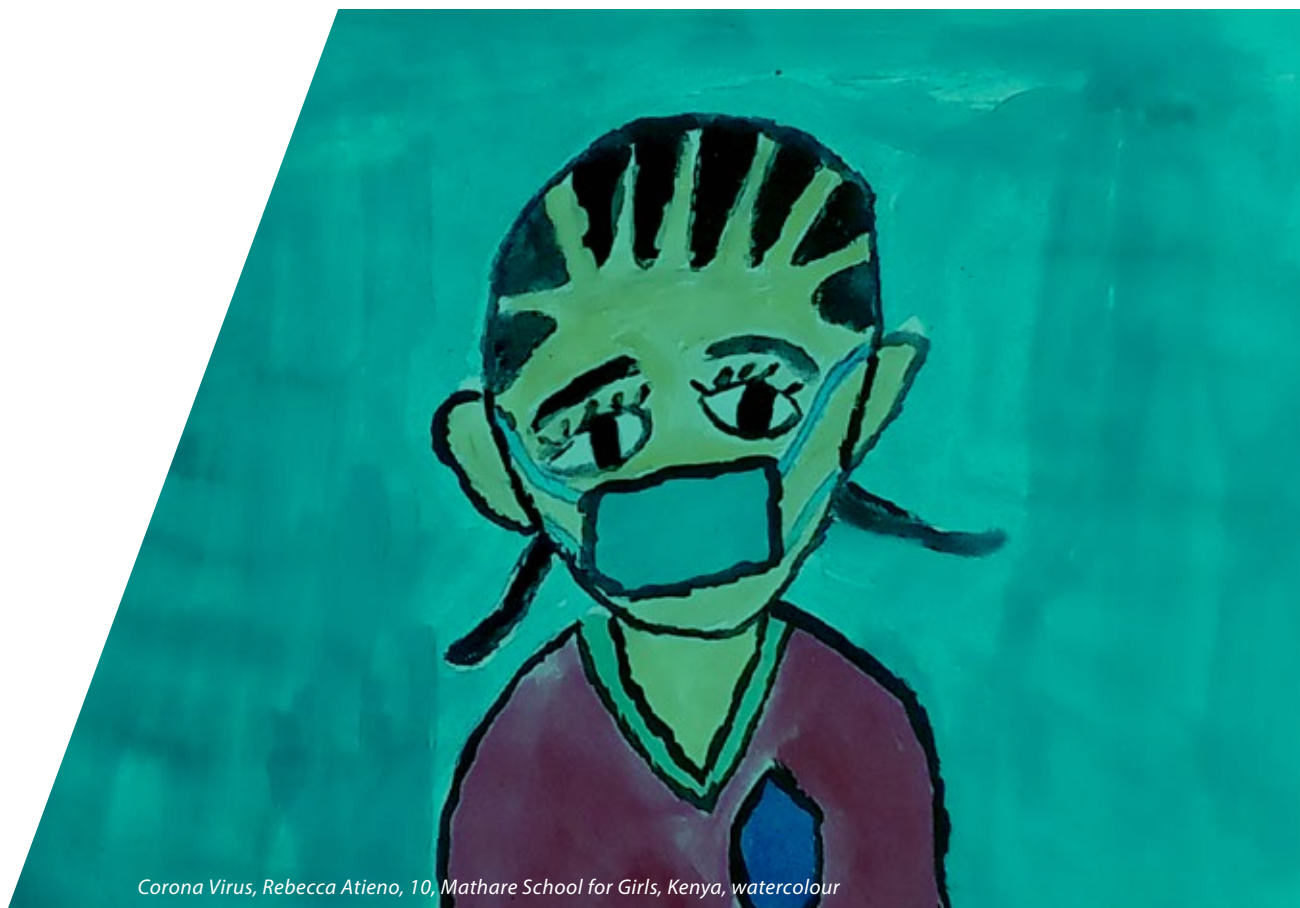
Covid disruptions

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 cash in total (in 2019/20 £14,245).

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 UK 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.

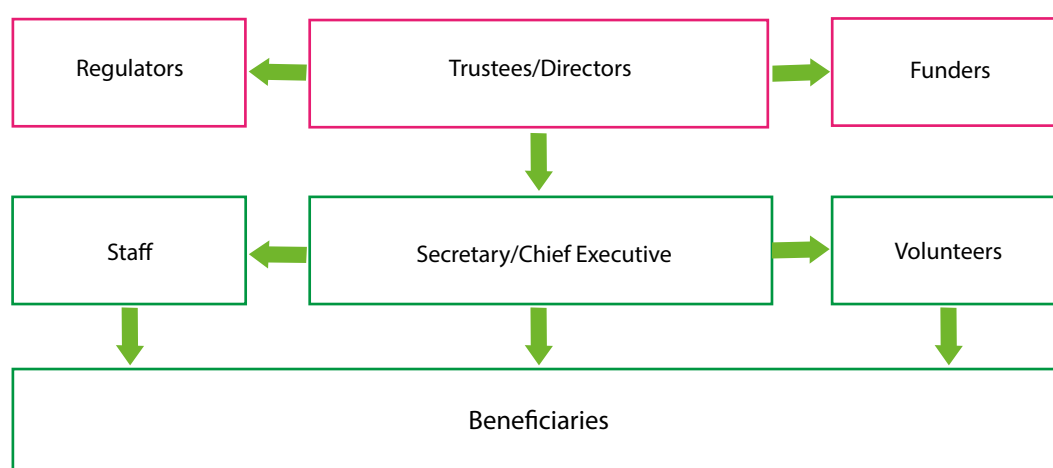
Governance structure

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

maskcreate.org

Trustees

Mr T J Dann FRSA (Chair)

Prof J H Gruzelier

Mr B K Wambui (appointed 16.3.21)

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 forward		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 activities

	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 funds

	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

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General funds	28,886	(23,067)	5,819
Total funds	28,886	(23,067)	5,819

7. Related party disclosures

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

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 advance the education of young people and communities in creativity and innovation.

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

- MASK Awards cash prizes. We hope to increase the total cash prize to 1 million KSH (£7,000);
- production of learning and teaching manuals;
- Creativity Hub in Nairobi;
- an 'artmobile' (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)



Appendix

This table details MASK's main partnerships.

COUNTRY	PARTNERSHIP
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 Inchorra Primary School GG School for Mentally Challenged Children Green Park Nursery Hanne Howard Trust Kaharati Primary School Kekohey 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:</p> <p> 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 the 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 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><i>"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."</i> Alla Tkachuk.</p> <p><i>"You gave us an amazing talk on creativity that made me rethink my whole strategy on how I approach my work."</i> Brian Jangima, student at SAD.</p>

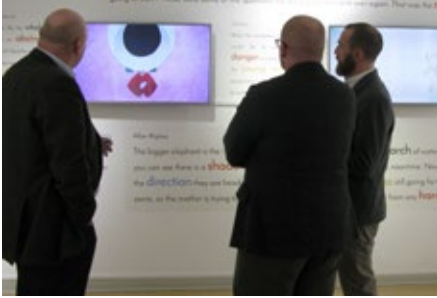




	 <p><i>Student workshops at SAD</i></p>  <p><i>MASK and SAD lecturers discussion</i></p>
Maasai community in Amboseli National Park	 <p><i>Alla's tent in a Maasai village in Amboseli</i></p>  <p><i>Art workshop with Maasai ladies</i></p>  <p><i>Creating Maasai contemporary art</i></p>  <p><i>Building art gallery/shop with the community in 2010-11</i></p>
The Nairobi National Museum	<p>This partnership facilitated a 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>



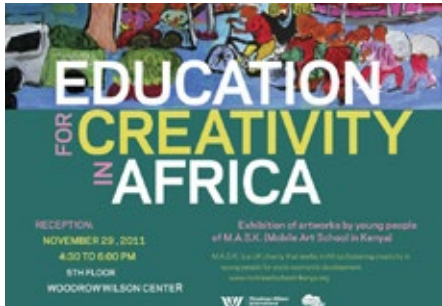



Rahimullah Museum of Modern Art (RAMOMA)	 <p><i>Exhibition at RAMOMA</i></p>	The Museum organised a large retrospective exhibition of MASK's works in 2010. It was well attended by the public and MASK students, who travelled from their villages to see it.
The Ministry for Culture and Heritage	 <p><i>The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




<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. The CEO of Unilever's Heroes for Change awarded the prizes.</p> <p><i>The 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>The Royal Media Services (Citizen TV, Hot 96 radio, Viusasa TV)</p> <p>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>	<div data-bbox="481 172 924 470" data-label="Image"> </div> <div data-bbox="478 470 914 517" data-label="Caption"> <p><i>The Hon. Steve Kariuki and MASK Awards winner Alan Kipto, 4</i></p> </div> <div data-bbox="938 172 1375 360" data-label="Text"> <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> </div>
<p>Anjarwalla & Khanna LLP (A&K)</p>	<div data-bbox="481 546 924 844" data-label="Image"> </div> <div data-bbox="478 844 868 891" data-label="Caption"> <p><i>Wangui Kaniaru and Roddy McKean at the MASK Awards Ceremony in 2019</i></p> </div> <div data-bbox="938 546 1375 734" data-label="Text"> <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> </div>
<p>Michael Joseph Centre at Safaricom</p>	<p>This partnership ensured free venues for MASK Awards prize ceremonies and exhibitions from 2015 to 2019.</p> <div data-bbox="481 1001 924 1299" data-label="Image"> </div> <div data-bbox="478 1299 909 1350" data-label="Caption"> <p><i>The view of the stage at the MASK Awards 2019 ceremony</i></p> </div> <div data-bbox="938 1001 1380 1299" data-label="Image"> </div> <div data-bbox="930 1299 1369 1350" data-label="Caption"> <p><i>Rose serves her wonderful food at MASK Awards 2019 ceremony</i></p> </div>
<p>Volunteers</p>	<p>Dr Francis Appolos, Teresia Ngina, John Ngumo, Watson Mwangi, Mutisya Raymond and Elsardt Kigen; fifty-four MASK Ambassadors; and many more.</p> <div data-bbox="481 1440 1380 1744" data-label="Image"> </div> <div data-bbox="478 1744 1027 1776" data-label="Caption"> <p><i>MASK Ambassadors at MASK annual meeting in Nairobi in 2019</i></p> </div>

United Kingdom	
<p>The Centre of African Studies at SOAS, University of London</p> <p>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>'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> <div>   </div> <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 data-bbox="477 383 919 678">  </div> <div data-bbox="935 383 1378 678">  </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 data-bbox="477 981 919 1285">  </div> <div data-bbox="935 981 1378 1285">  </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> <div data-bbox="935 1341 1378 1644">  </div> <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 data-bbox="935 1666 1378 2058">  </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: Quality Education' and 'UN Sustainable Development Goals: Gender Equity' in 2021.</p>

South Korea	
UNESCO, Korean National Commission (KNC)	<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>
France	
UNESCO IIEP	UNESCO IIEP (International Institute of Educational Planning) Summer School in Paris hosted MASK's peace-building exhibition in 2009.
UNESCO	<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>
The Embassy of the Republic of Kenya in Paris, France	<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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