

Baaba  
Amoaba  
CREATIVE DIRECTOR

IN HER OWN WORDS

# The Woman Behind the Work

*A story about beauty, purpose, and everything in between*

THE BEGINNING

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## *I Was Never Supposed to Be Here*

My journey in the creative industry started with my love for DIY and creating things from scratch. I have always loved beautifying spaces around me — even down to decorating personal items.

If I tell you that I always knew I was going to become an art director or interior decorator, I would be lying. I studied Food and Nutrition in school and I was certain I was going to become a dietitian.

However, there is one thing that has stayed with me from infancy until now: creating things, decorating spaces and items, and taking pictures.

Back in JHS, I used to wrap my books with decorative paper instead of the normal brown paper so they would look unique and beautiful. My friends and I used to attend weekend classes at my teacher's house. My General Science teacher — my favourite, by the way — Miss Dennis, was just such a gorgeous human being.

She had all these beautiful photos of herself in albums and some framed on her walls. I would always ask her where she took them, and she would tell us about the studio. Thankfully, the studio was only about five minutes from our school.

So my friends and I would plan ahead. We would pack a few outfits and after our weekend classes, we would go for photo sessions at the studio. We did this almost every Saturday. Sometimes on Monday after school, we would go back to collect the photos. Other times I was so eager that during break time we would run to the studio just to pick them up.

*"The happiness I felt during those moments was unmatched. But as a child, I didn't realise that this was actually the future I was creating for myself."*

Whenever I returned home from boarding school for vacation, I was always changing the look of my bedroom. I would worry my mum to get me new curtains, change the colour of my room, or spray my bed a different colour. After everything was done, I would take pictures just to admire the finished work.

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## <sup>02</sup>The Click

After university, I moved to the United States. After a few years of living there — exploring beautiful sites, visiting picturesque spaces, moving from one art museum to another — it finally clicked for me.

*"Aesthetics is what sets my soul on fire. That was my true purpose."*

The selfie museums especially fascinated me. They lit something inside me. I felt a special kind of joy moving from one space to another. I knew that one day I wanted to build something like that, but I also knew I wanted to come back home to do it.

My love for DIY also grew stronger. There were so many craft stores around me — I could easily walk into one, buy materials, and experiment. Eventually, I made the decision to come back home to pursue my dreams.

But shortly after I arrived, COVID hit and everything paused. I found myself at home doing DIY crafts again to keep myself busy. Sometimes I used the finished pieces to decorate the house. Other times, my friends would generously buy some of the things I made, or ask me to create similar pieces when I posted them on my WhatsApp status.

That was how I started my first company — Infinity Designs.

## 03 The Call I Almost Said No To

Around this time, Adina — who is more like a sister to me — saw me decorating and blinging up sippy cups. She asked if I could help with the creative direction for her upcoming album, ARABA.

I knew I loved beautiful photos and I loved designing spaces. But bringing everything together for a full creative direction was something I had never done before.

I was nervous. What if I messed it up? What if I disappointed her?

But I was determined to try and do a great job — and I did. That was where my love for art direction truly began.

After that, I worked on my first music video set design for Say Cheese by KiDi. The call time for the shoot was noon, so we booked the studio and arrived very early in the morning to build the set. However, one particular part of the setup delayed everything and the shoot dragged on until after midnight.

*"Never set up on the day of the shoot, no matter what — unless the setup is very simple."*

After that project, I went on to work on several music videos for artists like Stonebwoy, Sarkodie, Shatta Wale, Kuami Eugene, Mona 4Reall, Patoranking, and Focalistic. I particularly enjoyed working with Mona 4Reall because she cared deeply about her visuals, just like I did.

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## 04 We Built It From Frustration

As I continued moving from studio to studio, I started noticing several problems. Most studios were built purely for shooting and didn't consider the comfort of the people working there.

There was often nowhere comfortable to sit, nowhere for artists to change outfits, nowhere for models to do their makeup, and nowhere for crew members to rest their heads during long shoots. Sometimes there was barely even a proper place to eat or use the restroom. Some days you could spend 24 hours straight building and working in those spaces.

That was when Richie and I decided to build Tigon Creative Studios. With Tigon, we made sure to solve all the problems we had personally faced in other studios. The studio quickly became the production home for some of the biggest names in African music — and the foundation for everything that followed.

#### THE DREAM

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## WondaLand — And the Days I Cried

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After successfully running the studio for almost a year, I decided it was time to bring my dream to life. I wanted to create a space where friends, couples, and families could experience art and culture through interactive installations — a place where people could take as many photos as they wanted and simply enjoy themselves.

That dream became WondaLand.

My team and I worked day and night building the sets and transforming the entire building into a selfie and illusion museum. I promoted it as much as I could. The feedback online was amazing, so I was confident people would come.

On the first day, fewer than five people showed up. I wasn't too worried. I thought it was just the first day. On the second day, only about three people came. That was when the nerves started kicking in.

*"On the fourth day, I broke down. I cried. I felt like a failure."*

While promoting WondaLand, my DMs were flooded with inquiries. My WhatsApp was full of messages. People from other regions were calling to ask about it. So I truly believed people would show up. When they didn't, it broke me. I cried myself to sleep. Some nights I woke up shaking and even threw up because the stress was overwhelming.

One night I prayed to God and said: "I invested everything I made this year into this project. I place the rest of the days in your hands. If it doesn't work, maybe it's just not the right time."

Then things started to change. The numbers began increasing. My team would call to tell me that people were coming. I would rush to the studio to confirm if it was true, then run to my office and do a happy dance.

Soon dancers started showing up. My long-time friend Quables came with the DWP Academy. Content creators began visiting. Then something unexpected happened.

A lady named Awuradjoa visited with her family. The day after, she posted about WondaLand on TikTok and it went viral. At the time, I wasn't even on TikTok. Suddenly people started calling, saying they saw my place on TikTok. Awuradjoa practically made WondaLand her own project — and I will forever be grateful to her.

We ended up extending the closing date to January 1st because people kept coming. For three years, I ran WondaLand as a Christmas experience.

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## Full Circle

One of my biggest full-circle moments happened during a Valentine's edition we organised. My favourite teacher, Miss Dennis, somehow got my number and called to say she was coming.

*"That day I knew I had made it in life. I was so humbled. I don't think she even knows how much she inspired me growing up."*

Since then my work has continued to grow. I have built sets for TV shows on TV3 and MX24, revamped YFM, and designed the TGMA red carpet for four consecutive years. Kojo Soboh also entrusted me with the EMY Africa red carpet experiences — our relationship has grown beyond client and vendor into something more like partnership.

I designed the VIP section for Global Citizen Festival — my first major international-scale project — and have since worked with brands like GCB, MTN, Telecel, Unilever, Samsung, Fidelity Bank, FanMilk, and MoneyGram.

Through Infinity Designs, I focused more on interior decoration — revamping the Lynx building and designing offices for Nana Ama McBrown and Apefa at TV3. In 2024, I received my biggest interior design project yet: a massive hospitality and event space in East Legon Hills including the restaurant Nankwase, the gym Fresh and Fit, and the event spaces Combos and Casa.

In 2025, I led creative direction for RNAQ40 — one of the biggest events ever organised in Ghana. We worked at Independence Square for nearly two weeks, day and night, hiring over 2,000 workers. There were heavy rains and storms, structures that collapsed and had to be rebuilt. But through teamwork, faith, and determination, we delivered.

The work keeps going. And I keep building.

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*This is not the end of the story. It is simply where we are so far.*

# Baaba Amoaba

Creative Director · Visual Thinker · Builder of Worlds