EVOLUTION OF AFRIKAN VISUAL DESIGN IN THE DIGITAL WORLD

AFRICA DESIGN

REVIEW JOURNAL

Journal of the Department of Art and Design,
University of Nairobi, Kenya.

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Contents

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Editoral

Welcome to the third issue of volume one of the "Africa Design Review Journal". This volume culminated from the proceeding of an internal conference held between 10th and 11th February 2022 in Nairobi. The conference was hosted by Professor Lilac Osanjo, a lecturer in the department of Art and Design. It was hosted by the faculty of the Built Environment and Design of the University of Nairobi.

The conference brought together design students, researchers, employers, professionals, policy makers and stakeholders to reflect on the theme 'Evolution of African visual design in the digital world'. Under three broad themes of visual reality, the future and the power to influence, these broad themes point at a need to anchor African art and design on a strong cultural grounding and repository. This was in cognizance of the fact that African collective collaboration is critical for growth of the arts, design and the creative sector.

The diversity of papers herein will enrich your understanding of African realties of development of art and design. It will also inform on the myriad ways African art and design is evolving in the digital era to accommodate new realties and technologies. The guest editor ably captured the full spirit of the conference and presented issues in a very clear and open format for your consumption. I wish to thank her most sincerely for accepting my invite to be the guest editor for this current issue having being the best informed on the topics and the spirit of the conference and African visual design in the digital world. Once more, welcome to the 3rd issue.

Samuel M. Maina, PhD
Editor

Guest Editor's Note

This edition of Africa Design Review Journal is a hybrid of practice and academic compilation and embodies very current global practice as well as Afrikan challenges and opportunities. A very good reference text that every Afrikan designer should have on their shelves.

The first section –PART I – has a series of speeches and presentations from High level key note speakers led by the Mr Charles M. Hinga, Principal Secretary (PS), State Department for Housing and Urban Development in Kenya; Srini Srinivasan, President of the World Design Organization (WDO) and Professor Stephen Kiama, the Vice Chancellor, University of Nairobi.

- Mr Hinga in his speech talked of the opportunity for design to participate in government projects to realize the governments' development goals. Citing an example of the Affordable Housing that is one of the key pillars of development, the PS stated that they had engaged researchers in product and interior design and they are happy with the results from their researches.

- Professor Sirinivasan outlined the functions of the World Design Organization and how it seeks to direct design effort in education and practice. WDO, offers powerful programmes, influences government in formulating design policies, engages with members globally and shares knowledge amongst members. He explained how design practice plugs into global concerns as outlined in the Sustainable Development Goals (SDGs). From the data presented, it was noted that Africa lagged behind in digital transformation and thus challenged designers to embrace and push forward in the digital dimensions as a way to accelerate development.

- Professor Kiama challenged the design community to provide leadership in identifying and responding to everyday challenges. He committed to identifying and promoting creative talent whether in fashion or product design. He challenged the design community to provide solutions that are innovative and the University will support their commercialization.

- Robert Nganga, Creative Director at Station 77 gave an account of how he embraces African culture in his practice. Through his illustrations and other digital design, he always exhibits elements of culture. Robert said there is un-exploited opportunity in development of products, graphics, packaging and advertising that emerge from African storytelling.

The second section, PART II of the journal focuses on peer reviewed papers that focused on the theme of Evolution of Afrikan Visual Design in the Digital World. The papers covered various topics such as education, legal and ethical considerations, collaborations, technology, health and storytelling in design. The articles are both enlightening and entertaining.

We appreciate all our guests and writers and look forward to more engagement.

Prof. Lilac Adhiambo Osanjo
Guest Editor

PART ONE

KEYNOTES
& Speeches

Image: Pexels/ Amusan

Principal Secretary Ministry of Transport, Infrastructure, Housing, Urban Development and Public Works

Charles M. Hinga, CBS, Principal Secretary, State Department for Housing And Urban Development, Kenya

KEYNOTE ADDRESS

The Vice Chancellor,
Deputy Vice Chancellor Academics,
Dean, Faculty of Built Environment and Design,
Chairman, Department of Art and Design,
Distinguished guest,
Ladies and Gentlemen:

It gives me great pleasure to be here with you this morning at this visual Design Conference whose theme is **"Evolution of Afrikan Visual Design in the Digital World".** May I take this early opportunity to congratulate the University of Nairobi for hosting this unique conference which brings together various stakeholders from different parts of Kenya including design students, design professionals, scholars, institutions, players in different industries such as Graphic designers, advertising, fashion, interior design, photography, product designers as well as the craft industry across Kenya.

Indeed, the Ministry has had a long history of supporting the Department of Arts and Design activities, such as the Nairobi International Design Conference (NIDEC) held between 25th – 27th May 2011 at The National Museums of Kenya: and the Typography Conference dubbed Typo Kenya 2018 held at the Architecture, Design and Development (ADD). Under the theme: Typography

Innovations in Kenya." And we look forward to always being part of these activities, noting the wealth of experience they attract.

This conference therefore presents a great opportunity for participants to share their various unique experiences. As the State Department that deals with built environment and urbanization issues, we are honored to be part of this conversation because we know that this is a sector that can only move forward, without leaving anyone behind, through collaboration and team work. We all need to shift together to digital platforms in order to make an impact in this sector.

Ladies and gentlemen,

African visual designers have been engaged since time immemorial in putting together designs and motifs that express African desires and aspirations. The cultural diversity in design creation distinguishes the many ethnic groups within the African Continent from each other and daily finds expression in various artistic designs and motifs. Visual design and motifs are also employed in African, architectural building, textile, ceramics and graphic designs including printmaking, to elevate African culture and standard of art and designs. Indeed, even our National Housing Policies also recognize the need to encourage indigenous architecture in our housing developments.

Real Estate and art have been linked for some time, but recently the two have been linked in new ways. In developed economies, real estate agencies are now beginning to partner with art galleries to include fine art in the staging process for mutual benefits. The art adds a certain atmosphere to the home which is essential in the successful sale of a property. In luxury real estate developments, the fine art on display helps to create an appealing space. The impact of art on real estate provides tangible economic benefits as has been witnessed in the last fifteen years in Kenyan Real Estate Expos that are normally organized by the private sector mostly in our cities of Nairobi and Mombasa.

It is envisaged that in the long term, well-designed art interventions, will add value to the properties and catalyze retail sales especially for the high-end residential market. Clients want to invest in homes that have been thoughtfully executed, and an attention to artistic detail is seen as an indicator of a quality development. Consequently, art is one of the significant elements that people connect with.

Ladies and gentlemen,

The Government of Kenya has strived to create a conducive environment for designers to enable them enhance their creativity and professionalism. For instance, the education sector recognizes design as a viable profession, and a key job creator in the creative industry.

We also note that Visual Design encompasses product design, branding design, environmental design, print/publishing design, website design and animation design. Coming from the built environment, I will zero in on the branches of design that directly affect our day to day activities. These include:-

1. Product Design: where designers research, design and develop new products for various industries in the construction sector and especially finishing products such as tiles, internal fittings, and furniture. Kenyans have been importing most of these materials from other countries. I challenge you to come up with products and designs that will fit in our cultural environment and still be used widely in the built environment or construction sector. The government has put in place a conducive environment for public and private partnerships that you can take advantage of to accelerate use of your designs by manufacturers. It is our hope that designers will rise up and change the narratives of importing products.

2. Research: The Ministry of Transport, Infrastructure, Public Works, Housing, and Urban Development has been supporting research through collaborations with the University of Nairobi and

employing designers. Currently, the Kenya Building Research Centre which is an Institution within the Ministry, is partnering with the Department of Art and Design, University of Nairobi to undertake research on "Investigation into Local Production/Manufacture of Affordable Ceramic Fittings to support Affordable Housing in Kenya. "Success of this study will go a long way at supporting the construction industry and more so the Government's Big 4 transformative agenda on affordable housing through local production of affordable ceramic fittings. The production of these fittings locally will also enhance local manufacturing which is another key component of the Big 4 agenda.

3. Interior Design (Environmental Design): We know that this cadre makes interior design spaces functional, safe and beautiful for every type of building. We are cognizant of the fact they determine space requirements and chose fittings that are appropriate. We largely use this cadre in our built projects; therefore, currently, the Ministry has a staff compliment of 38 No. designers and as the programme picks, we shall require more designers.

In an effort to help professionalize the design industry, the Ministry initiated the process of drafting a Bill that will regulate the design industry. Scholars from the Department of Art and Design participated and played a key role during the consultative meetings on drafting of the Design Bill. The proposed bill is with the Attorney General for perusal, concurrence and onward transmission to the Cabinet prior to tabling in Parliament.

It is envisaged that the Bill will provide for a legal framework on matters of registration, professional development, regulation of standards and practices in the Design discipline through establishment of a professional registration body, Institution for Designers in Kenya.

Ladies and Gentlemen:

I wish to implore you designers to play your rightful role in development and improve the job market. We hope to see local designs being implemented in the built environment and reduce reliance on importation of foreign designs that deny us our local heritage.

To our training institutions and other players; it is my hope that you will work towards a curriculum that will make design a respected profession in Kenya and Africa at large, just as it is in other parts of the world. Together, we can do it.

In conclusion, I wish to urge our esteemed participants, to purpose to steer the design profession into greater heights of professionalism as you chart the future of the industry in Kenya.

Charles M. Hinga, CBS
Principal Secretary,
Ministry of Transport, Infrasructure, Housing, Urban Development and Public Works, Kenya

President
World Design Organization

Srini Srinivasan, President,
WDO

DAY 1: CHIEF GUEST KEYNOTE ADDRESS

What does the World Design Organization do?

We are an organization that;

- Connects design communities through powerful programs
- Influences city governments in formulating design policies
- Engages with members globally to discuss topics that matter to the community
- Shares knowledge with our members and other communities

What are we aiming at?

By 2030, we aim to end poverty and hunger, increase access to education, address migration, combat climate change, and reduce inequality.

DESIGN FOR SOCIAL IMPACT: A UNIVERSAL CALL FOR ACTION

SUSTAINABLE DEVELOPMENT GOALS KNOWLEDGE PLATFORM

The UN SDGs are a universal set of 17 goals with 169 corresponding targets that were agreed upon by UN member countries to solve some of humanity's biggest challenges within 15 years.

Sustainable Development Goals

SUSTAINABLE DEVELOPMENT GOALS

1 NO POVERTY
2 ZERO HUNGER
3 GOOD HEALTH AND WELL-BEING
4 QUALITY EDUCATION
5 GENDER EQUALITY
6 CLEAN WATER AND SANITATION
7 AFFORDABLE AND CLEAN ENERGY
8 DECENT WORK AND ECONOMIC GROWTH
9 INDUSTRY, INNOVATION AND INFRASTRUCTURE
10 REDUCED INEQUALITIES
11 SUSTAINABLE CITIES AND COMMUNITIES
12 RESPONSIBLE CONSUMPTION AND PRODUCTION
13 CLIMATE ACTION
14 LIFE BELOW WATER
15 LIFE ON LAND
16 PEACE, JUSTICE AND STRONG INSTITUTIONS
17 PARTNERSHIPS FOR THE GOALS

DESIGN AS A TOOL FOR SOCIAL GOOD

There are seven SDGs in particular that have been identified by WDO members as particularly relevant to the design community.

11 SUSTAINABLE CITIES AND COMMUNITIES
Make cities and human settlements inclusive, safe, resilient and sustainable

3 GOOD HEALTH AND WELL-BEING
Ensure healthy lives and promote well-being for all at all ages

4 QUALITY EDUCATION
Ensure inclusive and quality education for all and promote lifelong learning

6 CLEAN WATER AND SANITATION
Ensure access to water and sanitation for all

7 AFFORDABLE AND CLEAN ENERGY
Ensure access to affordable, reliable, sustainable and modern energy for all

9 INDUSTRY, INNOVATION AND INFRASTRUCTURE
Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation

12 RESPONSIBLE CONSUMPTION AND PRODUCTION
Ensure sustainable consumption and production patterns

WDO WORLD DESIGN ORGANIZATION

CONNECTION AND SIGNIFICANT IMPACT

Programming is at the heart of our mission. With the support and collaboration of our members and partners, we produce and deliver a variety of international programs and initiatives that aim to educate, engage and empower the global design community.

WORLD DESIGN ASSEMBLY

WORLD INDUSTRIAL DESIGN DAY

WORLD DESIGN IMPACT PRIZE

WORLD DESIGN TALKS

WORLD DESIGN CAPITAL

WORLD DESIGN PROTOPOLIS

WORLD DESIGN PARTNERS

WORLD DESIGN CHALLENGE

WORLD DESIGN CORPORATE CIRCLES

WORLD DESIGN YOUNG DESIGNERS CIRCLE

Recognizing the need is the primary condition for design.

Charles Eames
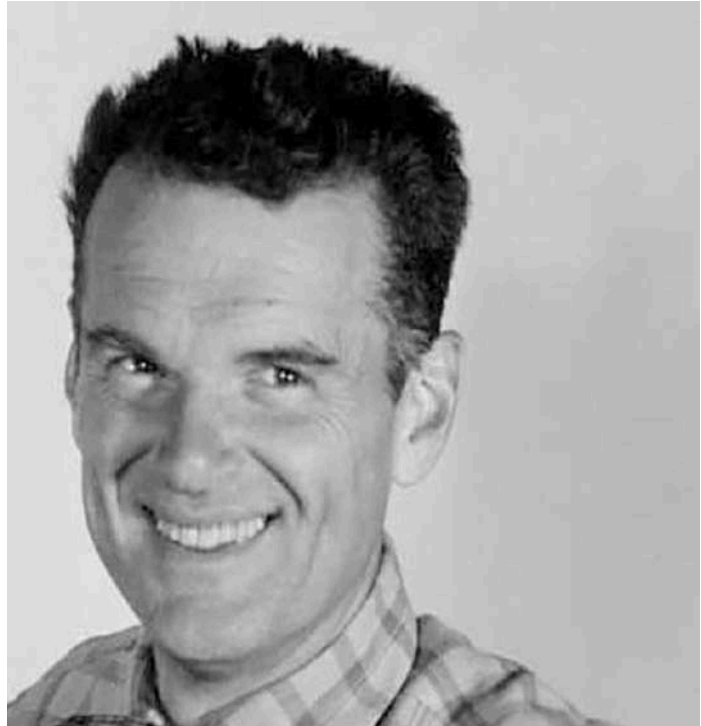
RECOGNIZING THE IMPORTANCE OF VISUAL DESIGN DISCIPLINE

'A picture is worth a thousand words' is an adage in multiple languages.

BASICS ON GRAPHICS/ VISUAL DESIGN

- 15th century printing press started graphics design
- 1919 – Bauhaus school taught to combine arts/crafts
- 1922 – William Dwiggins coined "graphics design"
- 1965 – Computer Arts experimentation
- 1973 – Superpaint, the earliest design software
- 1984 – MacPaint by Apple
- 1987 – Adobe Illustrator
- 2000 – Decline of "graphics design" and beginning of new trends like Digital Marketing, UX, Digital design

WHY VISUAL/ DIGITAL DESIGN

Strongest messenger is Visual!

- No language barrier
- Less material wastage
- Helps in SDG and its impact on global economy

EMERGING DIGITAL TRANSFORMATION IN AFRICA

Afrika is poised for a phenomenal growth in digital technology adoption

- Increasing Internet usage, higher mobile phones
- Very engaged social network
- Increased investment in technology startups (Kenya, Egypt, Ghana, Morocco, SA, Nigeria)
- Support from the political and global circle
- IoT devices manage Drones, Smart 3D printers, sensors, robotics to support industries.
- BRCK - Solar powered routers for remote areas that can access free digital content
- Usage of AI based bots in many industries (Agriculture, finance, Supply Chain)
- ICT, Mobile Development, increased Data analysis

CHALLENGES FOR DIGITAL TRANSFORMATION IN AFRICA

The contribution to the overall Economy is still very small

- Widespread adoption is still not reached its potential
- Innovations are often met with skepticism
- Income inequality & literacy
- Higher underserved micro, small and medium enterprises for efficiency

CHALLENGES FOR DIGITAL TRANSFORMATION IN AFRICA

EXHIBIT 1 | Africa Lags in All Digital Transformation Dimensions

Digital Acceleration Index scores	Strategy	Go-to-market	Operations	Support functions	New digital growth	Ways of working	Technology	Ecosystems	Average DAI score
Africa	47	29	24	25	24	29	24	33	29
Europe	58	50	49	50	49	50	50	51	51
Asia and Middle East	60	54	54	57	54	54	56	55	55
North America	58	50	48	51	50	51	51	53	52
South America	54	44	46	49	45	44	46	44	46

Source: BCG Digital Acceleration Index global database.

Courtesy: Dannouni, A. et al. (2020). Retrieved from https://www.bcg.com/publications/2020/race-digital-advantage-in-africa

Image: Pexels/ Motional Studio

Some of the amazing
digital designs in Africa

Source: freepik.com
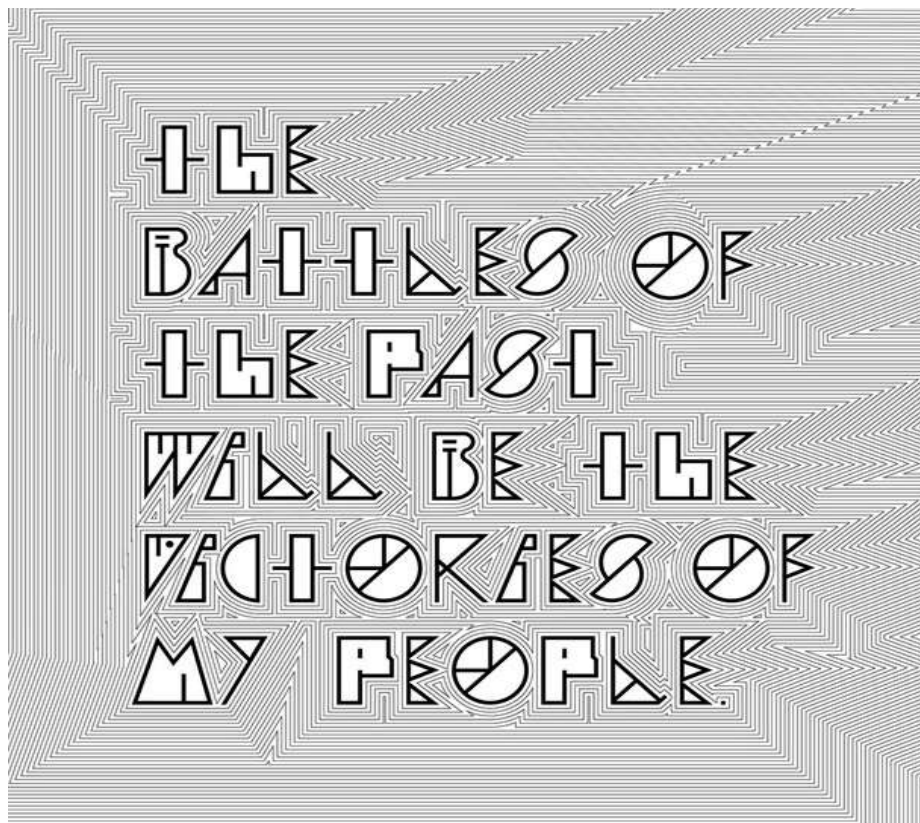
Source: Behance.com/ Osmond Tshuma

Source: Behance.com/ Osmond Tshuma

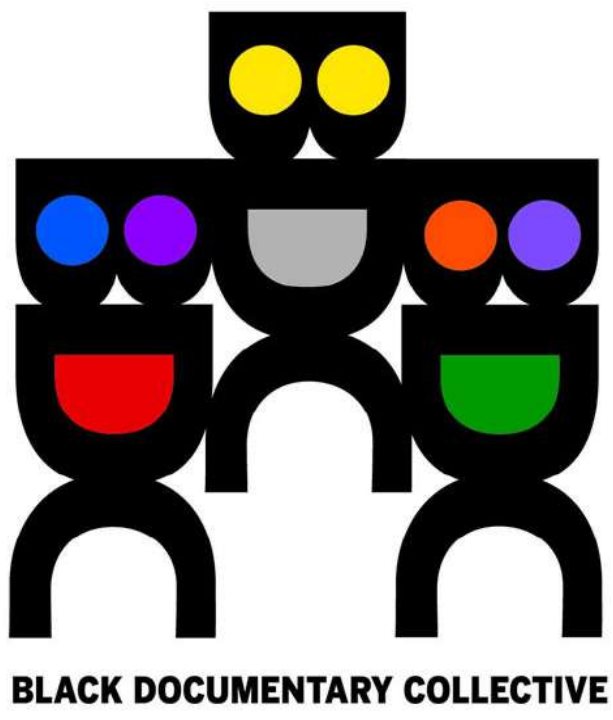
Source: Behance.com/ Karabo Poppy Moletsane

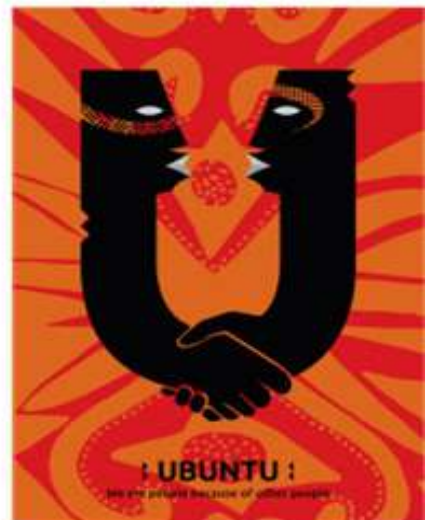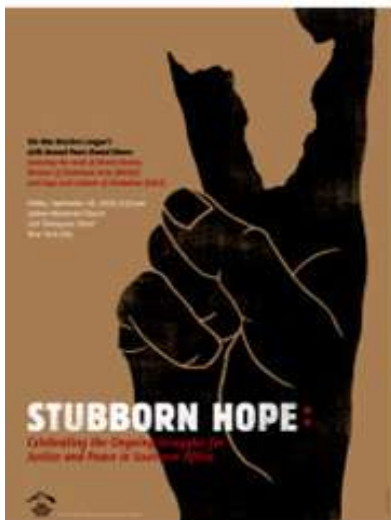Source: Behance.com/ Karabo Poppy Moletsane

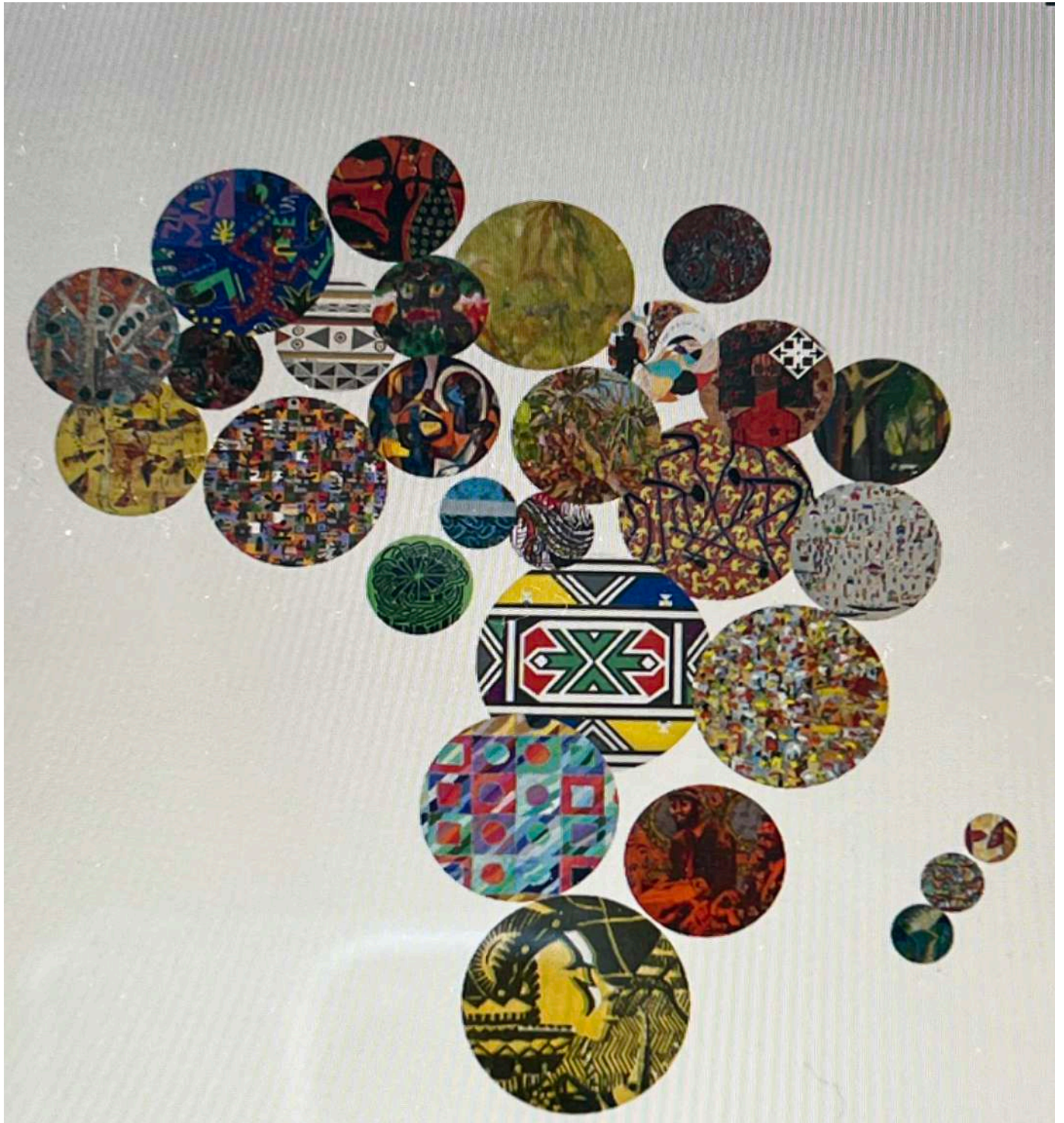Source: Behance.com/Karabo Poppy Moletsane

Source: Behance.com/Karo Akpokiere

Source: University of Florida/ College of the Arts

Source: Getty Images/iStockphoto

Source: Getty Images/iStockphoto

Source: Getty Images/iStockphoto

Source: Getty Images/iStockphoto

DIGITAL DESIGNS IN AFRICA

- The use of culture in design is significant
- Simplicity in conveying a message
- Freedom of expression is impressive
- Creativity in Uniqueness is seen
- Colors are vibrant keeping the identity of Afrika

DIGITAL PATTERNS

Source: iF Design Award

TECHNOLOGY INFLUENCERS IN VISUAL DESIGN

- Artificial Intelligence
  - GoogleAI; Google deep dream, Art breeder, Runaway ML
  - Magenta,GoArt
  - Scikit Learn,Tensorflow, Caffe, MxNet, Keras
- Tiktok
- Pinterest
- Facebook
- Stockimages: Getty,Google and similar

VERY USEFUL TOOLS IN VISUAL DESIGN

- Proofhub – proofing tool
- Picsart – photo editors
- Filestage - online review and approval tool
- Desygner – online design tool for non-designers
- Designbold – Online design tool
- Fotor – image editor, poster design
- Logaster – logo maker
- Sketch 3 – graphic design tool
- Marvel – prototyping tool
  - Pixelmator– image editing tool
- Coolers – color scheme generator
- Gitgub – code generator
- Diigo – web design & graphic design tool
- Webflow – responsive web design tool

CHALLENGES FOR DIGITAL TRANSFORMATION IN AFRICA

- Traditional designers' skills are fast disappearing!
- Designer's are fast becoming "Solution Providers" not merely designers of any given object/service
- Multi-disciplinary approach a MUST
- Marketing, Finance, Technology management skills are needed along side design skills and Human Factors
- Flat Design will go away
- Logo design will become more Vintage (15th century)
- Block images will make "Text" unnecessary
- Responsive design will increase significantly
- Radical use of "typeface" (unthinkable today)
- More "Infographics" will dominate
- Dot.Gif will dominate (more animation)
- Stock photography will eliminate the need for photo

How Designers Solve Real World Problems

01

Pick the Challenge
& Study it

02

Do the research,
Understand
requirements

03

Ideate, Generate
Options & Validate
them

04
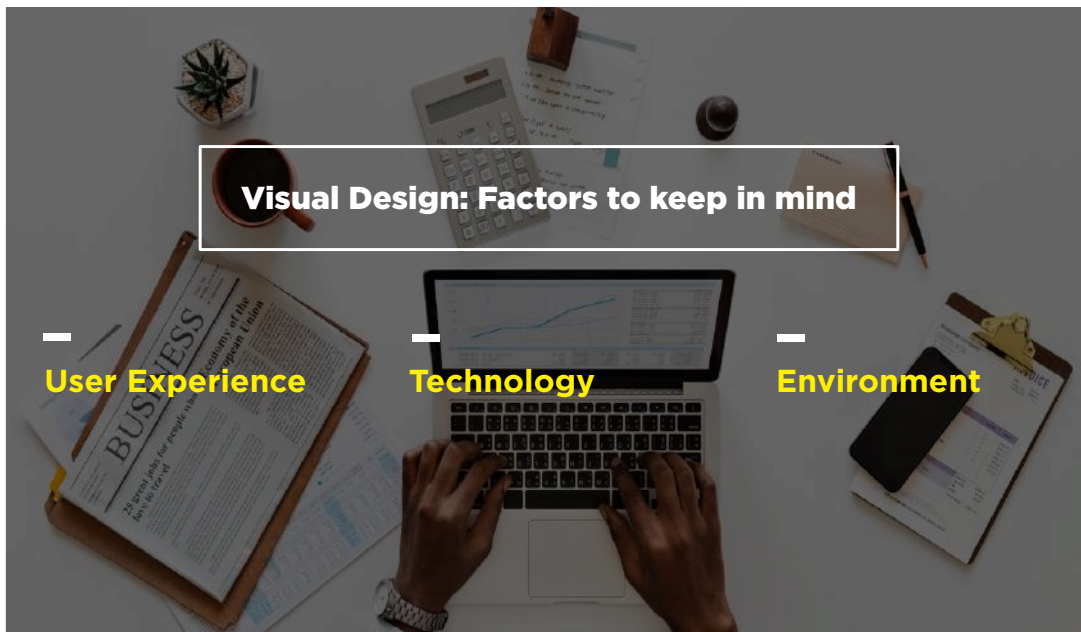
Prototype, Test &
Unlock the Solution

WDO —

Visual Design: Factors to keep in mind

User Experience   **Technology**   **Environment**

HOW TO HANDLE THE DESIGN FOR TOMORROW

- Future of design is a mix of functionality, convenience, fun & pleasure. So anticipate this and plan.
- Learn to create relevant, impactful, authentic Products, Brands, Services
- The results have to be culturally relevant, memorable, engaging user experience, thus life changing!

HOW TO STAY RELEVANT IN DESIGN

Go beyond academic excellence!

- Select a niche, grow the passion, watch the trend, create & test, get exposed
- Gain knowledge and experience
- Network, Network, Network
- Trust in yourself

Vice-Chancellor University of Nairobi

Prof. Stephen Kiama Gitahi, PhD
Vice-Chancellor, University of Nairobi

DAY 1: SPEECH ADDRESS

Visual Design Conference 10-11th February 2022

This conference is one of the conferences that the University of Nairobi is having to disseminate and network with stakeholders from government and industry. Indeed the university is committed to regularly sharing information through such platforms as this. The University has the oldest design degree programme in the region, having been established in the 1970s before Fine Art was split and taken to Kenyatta University.

A conference like this provides an opportunity to beam the torch on the strides design has made especially in emerging out of the pandemic. I am told that design gains more value in times of crisis and in highly competitive environments. Crisis calls for creativity, like that of designers. Competition calls for new ways of doing things and sometimes it is as small as a new package or new logo. And that is the nature of design.

Design of everyday life and objects from the environment
People, Planet and Profit

A young designer from Kenya, provides insights into the trends in design and what design should encompass – people, planet, profit (Jamhuri Kimathi of jamhuri wear –Nairobi and New York). The young designers who makes every-day wear makes a conscious effort to consider these three factors. He does this by getting the women in Kitui to weave Baobab fibre that he uses to make fashion bags. The fibre is sustainably harvested from the trees without killing the trees. And, his business model is profitable. Africa, abounds with raw

materials that can be sustainably exploited to create new products for economic benefit. Jamhuri provides employment to over 300 women, clustered in groups, and you can guess the impact of this employment on the lives of these women. He has further established a market for his products in the USA, thus guaranteeing profits. This is what the over 10,000 designers trained in Kenya can do for the country.

Small and micro enterprises (SMEs): The sector provides employment to a majority of the people in Kenya. Design through the department, has reached out to over 800 enterprises training them on product development - commercialization (production, packaging, promotion and marketing). The department collaborates with agencies such as Kenya Export Promotion and Brand Agency (KEPROBA) to engage with some of these SMEs. The department was involved in preparing the Kenya exhibition at the Dubai Expo that is on-going.

Attracting the rest of the world to African curriculum

The future designer educated on African design has a large portfolio to draw from. The world celebrated animated film, the Lion King showed that stories from Africa make quality international content. Since then there have been others such as Black Panther: Wakanda Forever. The single advice that the celebrated African artists and designers give to their fellow Africans is "to hold on to your traditions." These traditions have contributed to their global success.

Attracting the rest of the world to African curriculum

Great artists such as Paul Cezanne, Henri Matisse, and Pablo Picasso all incorporated the shapes and planes of tribal art into their paintings; African sculpture significantly contributed to the development of Cubism and the modernist experiments that followed. However, the impact of African Art on modern or contemporary art remains elusive because it was not acknowledged. Art historians have started to look into reasons as to why they did not credit the African sources. This is a major frontier for research and publication.

Technology and Digital media

Technology and digital media are the frontiers that we want to leverage to push the agenda towards increased African content. Lessons from the pandemic outbreak point at a need to put more resources into digital technology. At the point where we could not see how design education could be undertaken through remote learning, when it was the only way of continuing with education, we embraced distant learning. Today, forty percent of the design courses and examinations are held online. With this in place, the challenge is to continue and increase the use of digital technology and research. As we step up the research component in the curriculum, so will we focus on the infrastructure that supports technology and digital media development.

Exploiting networks-local, national, international, public –private partnerships, governments.

I would be eager to see design at the forefront of innovation, new products, new systems that are responsive to our environment and further to see the design exported to have a bigger role in solving sustainable solutions in the world. The opportunities are many and I think this is why this conference is timely in positioning design at the centre of development.

We shall soon be having the University of Nairobi Innovation week and look forward to seeing some of the designs coming from Kenya exhibited there. At the last innovation week, I remember a young designer, from the University of Nairobi, exhibiting the Savannah shoe, that had won a global competition organized by Bata company. And I invite other designers who may be listening to come and exhibit their innovations so that we learn together.

Thank you.

Prof. Stephen Kiama Gitahi, PhD
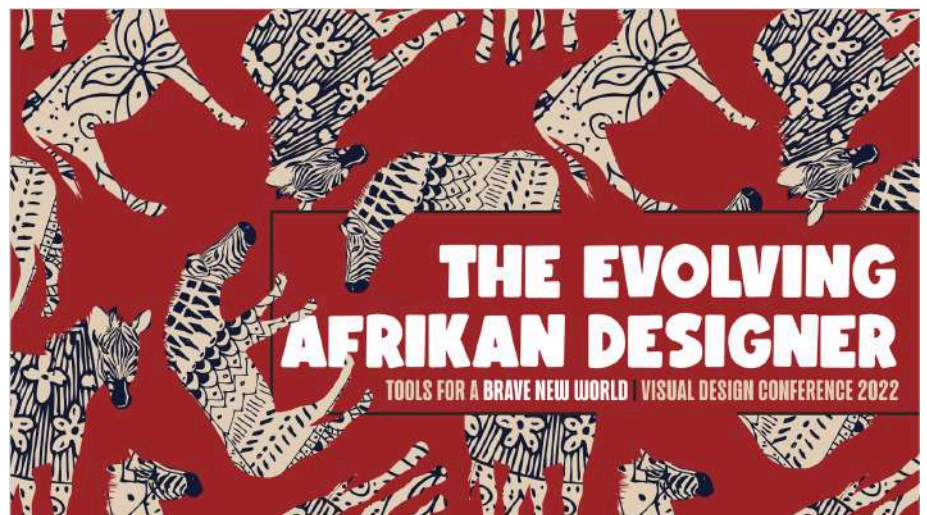Vice-Chancellor, University of Nairobi

Creative Director, Station 77 Design Industry Expert

Robert Nganga, Filmmaker,
Creative Director | Station 77
An African Content Company.

DAY 2: INTRODUCTORY SPEECH ADDRESS

This is me becoming an African Light weight Champion in 1998 in what now feels like another life and testament to the fact that we are always evolving.

A year later I played my last international tournament and started a different journey. One that has me speaking to you here today. I've been lucky to work across the continent on some fantastic brands and with amazing teams.

When we started, a key visual, a radio ad and tv commercial were usually all you needed to run a campaign. That's changed completely what's being made for offline now needs to consider technology. See how the humble QR code has made a massive comeback and the metaverse setting off something completely new.
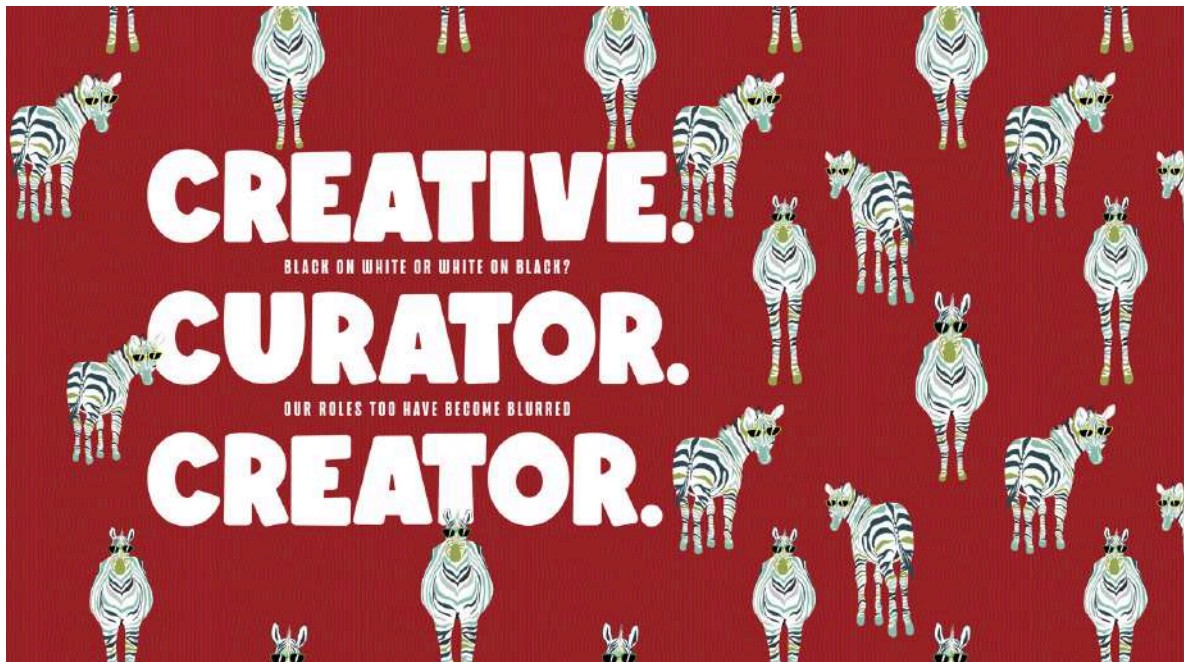
We're no longer just needed at the beginning of a project, we've become makers too

The idea that we're not just creatives but also creators means that we can take an idea all the way into trade.

THE JOURNEY

Adapted from Becoming a Design Leader by Frog
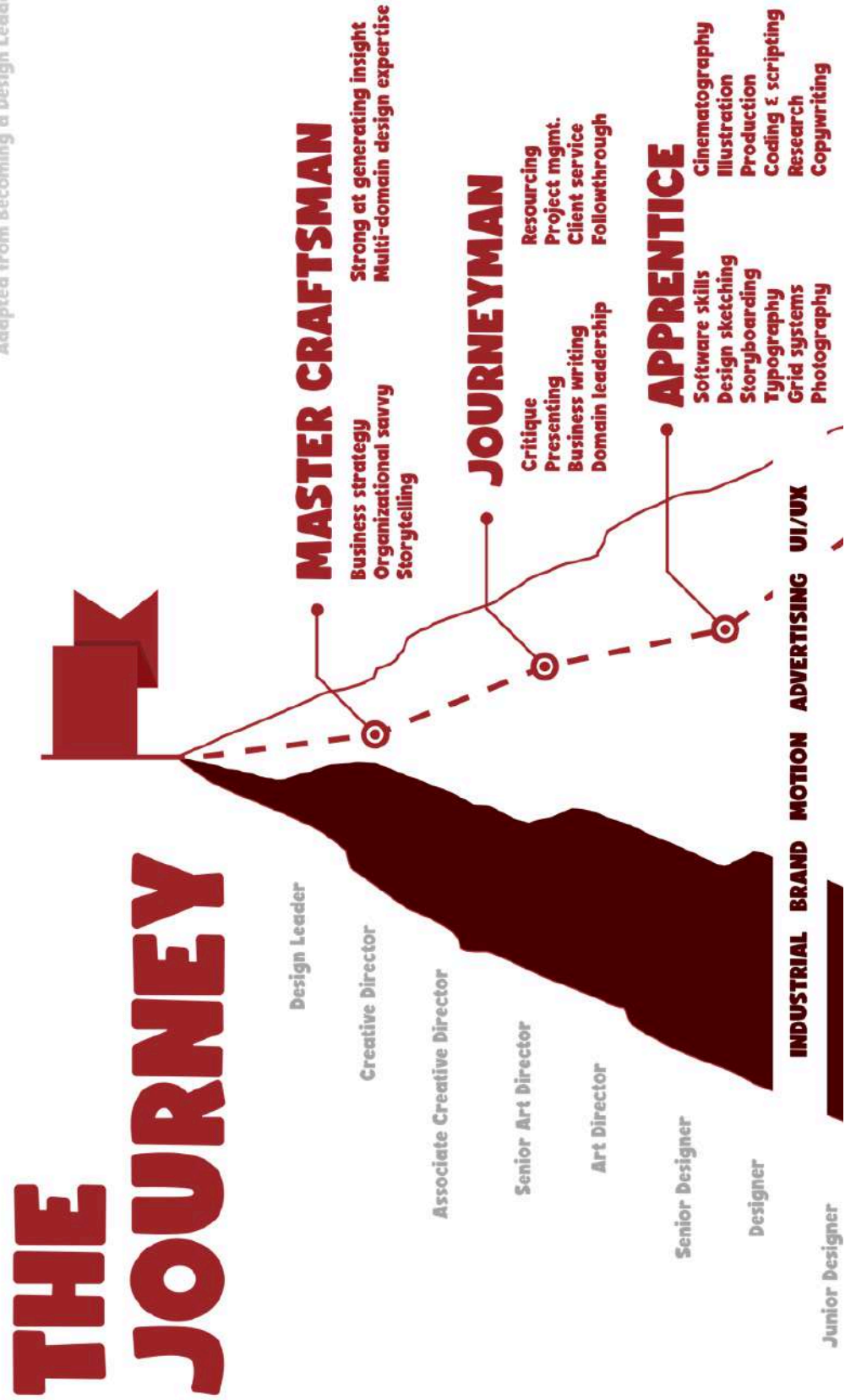
MASTER CRAFTSMAN

Business strategy
Organizational savvy
Storytelling

Strong at generating insight
Multi-domain design expertise

JOURNEYMAN

Critique
Presenting
Business writing
Domain leadership

Resourcing
Project mgmt.
Client service
Followthrough

APPRENTICE

Software skills
Design sketching
Storyboarding
Typography
Grid systems
Photography

Cinematography
Illustration
Production
Coding & scripting
Research
Copywriting

INDUSTRIAL   BRAND   MOTION   ADVERTISING   UI/UX

Design Leader

Creative Director

Associate Creative Director

Senior Art Director

Art Director

Senior Designer

Designer

Junior Designer
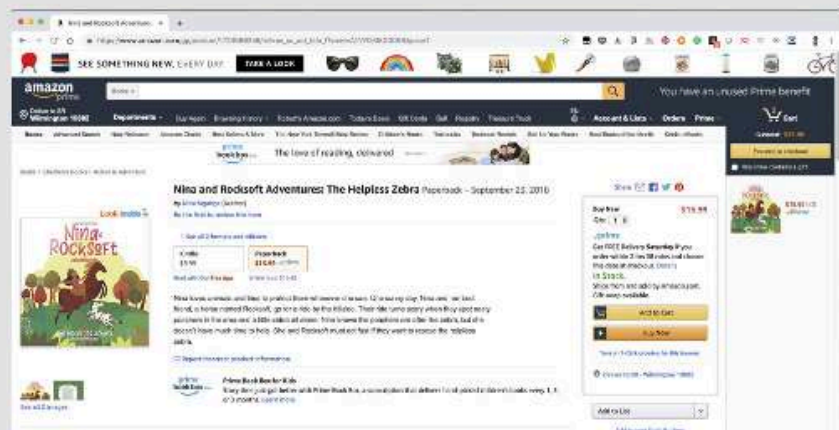
Nina Nganga loves animals and is a regular at the Kenya Society for the Protection & Care of Animals(KSPCA). She is only 10 years old, and at her tender age has become an example for others by taking the initiative to write a book about poaching, her love for animals and desire to do everything possible to safeguard them. She wants to donate some of the proceeds of her book to build a protective shelter in her name at KSPCA.
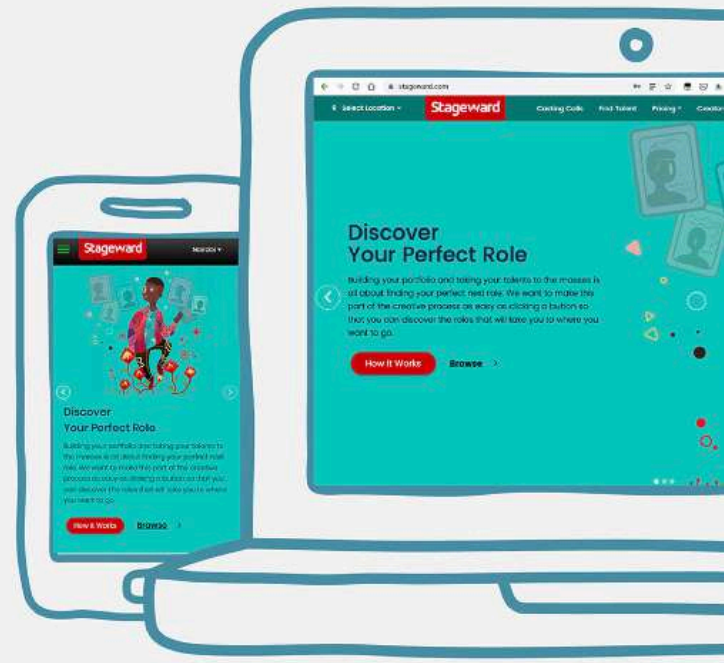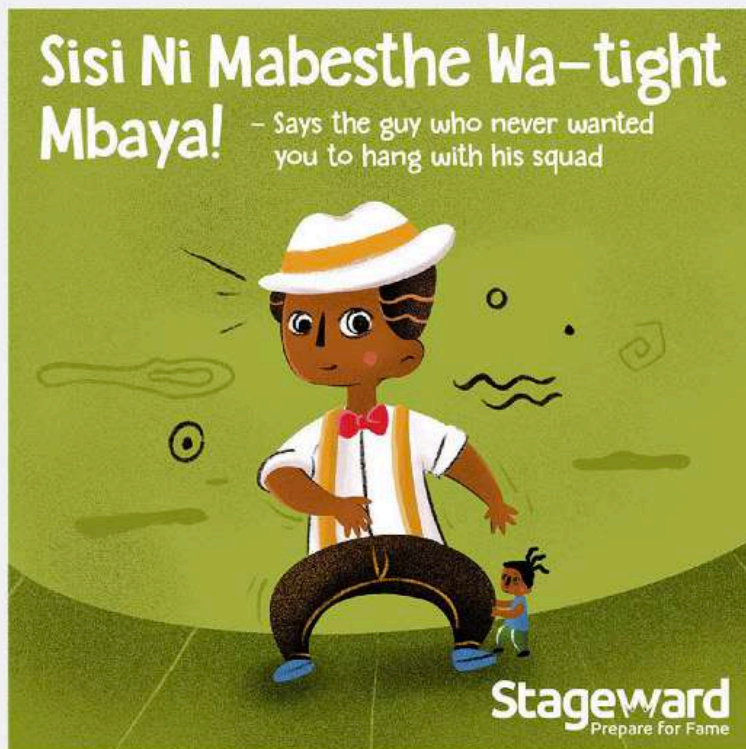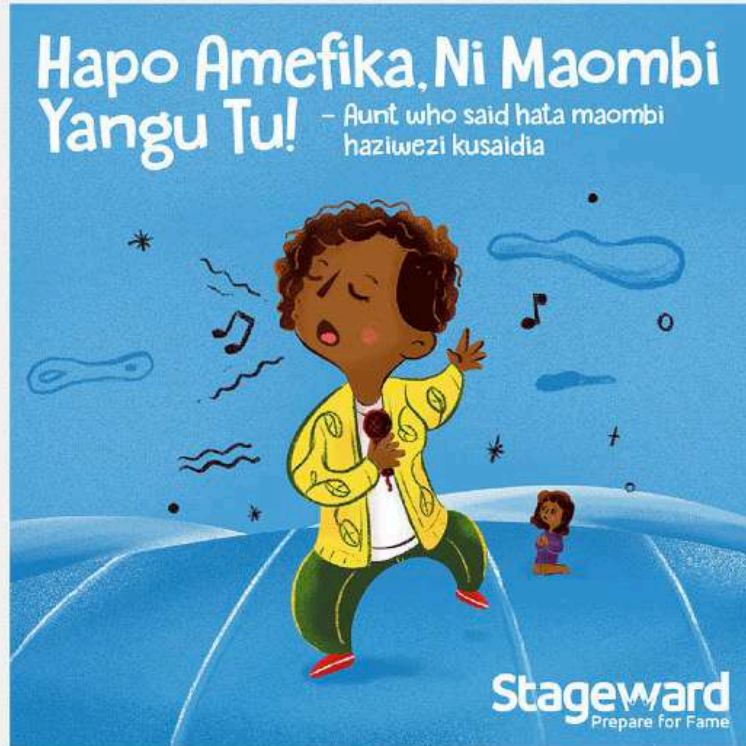
Stageward is the next step in the development of Kenya's film industry. By building a far reacing platform that allows the maker of film and TV shows in Kenya to conect with the infinitely broad range of performing talent that exists right here, Stageward plays a crucial role in developing the next generation in ways the existing industry can't.
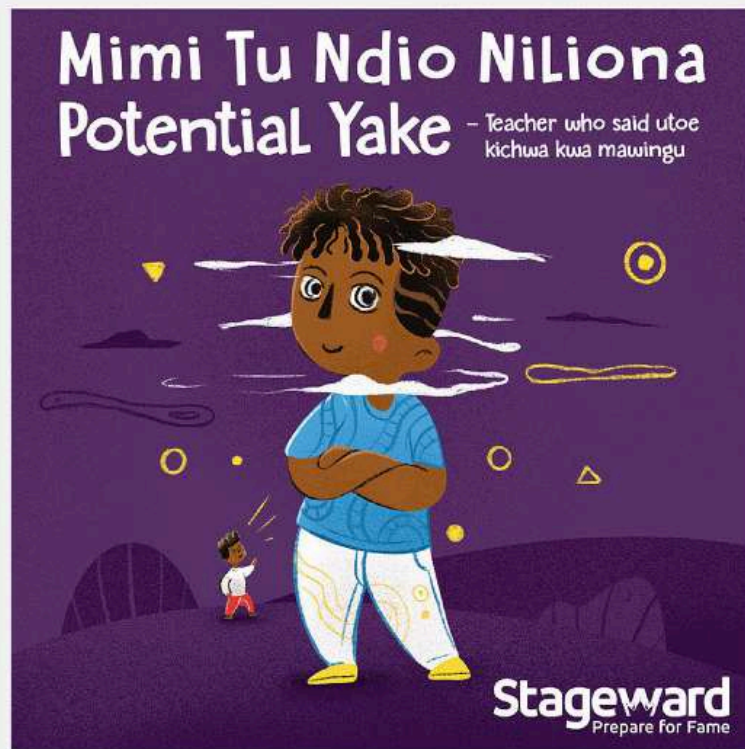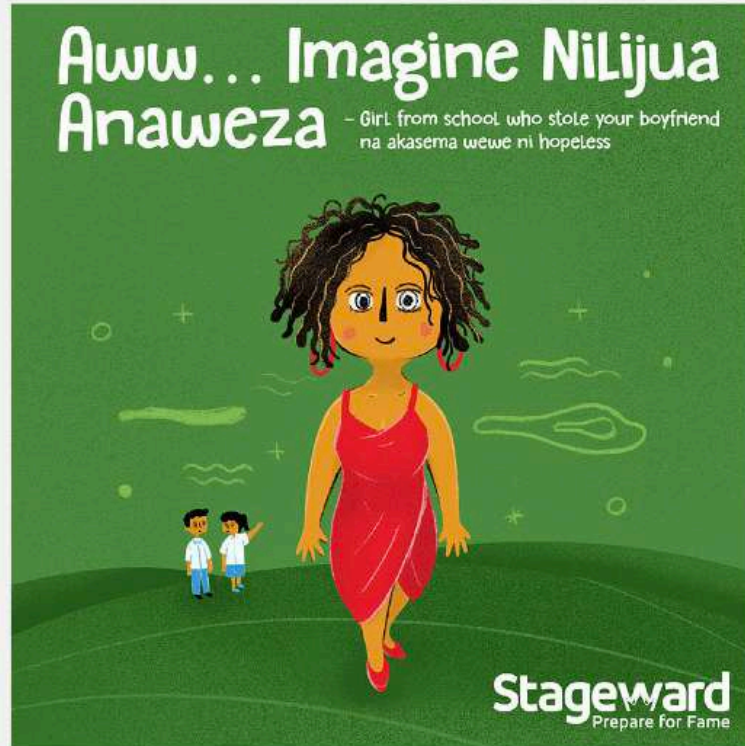
Producers, casting agents and directors looking for talent can post their requirements and get access to a much wider range of talent right across the nation. An opportunity which till now has ben largely limited by who you know, and where you live.

imuonesha
– Says mom who called
your moves za shetani

Stageward
Prepare for Fame

Aww… Imagine Nilijua
Anaweza – Girl from school who stole your boyfriend
na akasema wewe ni hopeless

Stageward
Prepare for Fame

Huonana
uy who used to get his
tell you hayuko home

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Prepare for Fame

Mimi Tu Ndio Niliona
Potential Yake – Teacher who said utoe
kichwa kwa mawingu

Stageward
Prepare for Fame

PART TWO

JOURNAL Papers