

**The Production of Phygital Social Spaces:**  
A Study on the Influential Factors that Foster New  
Interactions amongst Second-Generation British Nigerian  
Youth

A thesis submitted to the University of Hertfordshire in partial fulfilment  
of the degree of Doctor of Philosophy

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## **Abstract**

British Nigerian youths use of social media is undoubtedly altering the characteristics of urban festival landscapes, which no longer can be described merely as a physical construct. Shifts in the space-making paradigm have been caused by the interplay of physical and digital interactions performed by these youths and from a macro perspective, which as a result formulates a homogenous visual of a new dimensional space (Kirsch, 1995; Salinas, 2014a). The aim of this study is to illustrate and analyse the production of new phygital space through the ways youths interact within festival landscapes. In the context of this Doctoral Dissertation, the concept of phygital is used to describe a unique and interactive experience, birthed through the intersection between physical spatial objects and the use of digital technologies. Through the analysis of 1974 Henri Lefebvre's conceptual triad as a foundation for the development in space-making, this research also aims to articulate the physical, digital and socio-cultural influences of youths interaction and formation of hybrid space (Stikker, 2013). Various researchers like Ciolfi (2004), Benedikt (1992), Dyson (1998) and others, have argued that physical and digital models do not seamlessly interlock with one another. However, the advancement in digital technologies and social media suggests otherwise, calling for research to suggest how both dimensions of space, and its inhabitants can coexist and interact within an existing landscape. Following on from an in-depth and critical narrative (in Chapter 2), this study uses qualitative and quantitative data of youth in real-life social settings to reimagine the role of the festival landscape and youth in the construction of phygital space. This is accomplished through an extension of Lefebvre's spatial triad to develop a visual framework to show the social construction of phygital space. Furthermore, an in-depth investigation is made to explore the socio-cultural nuances to suggest a slightly divisive but beneficial approach to new hybrid space-making. The findings of this research illustrate the physical, digital and socio-cultural factors that influence social interactions amongst British Nigerian youths in festivals. In an attempt to depict the contemporary interactions of youths usage of digital media, new notions of space and culture emerge as the forefront of such

communication. For instance the concept of instagrammable space and the #forusbyus culture emerges in the latter chapters, as a predominate factor of hybrid space-making. It is this notion and others that suggests that phygital space is socially produced.

## Published Articles and Relevant Participation

### Published Articles

Carta, S., Onafuye, R., De Kock, P. 2019. *Standing Out in A Crowd: Big Data to Produce New Forms of Publicness*. Routledge. *Architecture and the Smart City Journal*. Vol. 15. pp. 223-233

### Conference Participation

Onafuye, R. 2019. *The Role of Social Media and Smart Device Application in Understanding Human-Centred Relationships in Temporary Urban Spaces*. International Conference on Contemporary Architecture and Urbanism. Alanya HEP University, Turkey.

Onafuye, R. 2020. *The Production of Urban Phygital Landscapes Through the Social Interactions of Second Generation British-Nigerian Youths*. AHRA PhD Student Symposium. University of Newcastle.

Onafuye, R. 2020. *Everybody's In: Exploring the Blurred Boundaries of Privacy in the 21<sup>st</sup> Century Digi-Home*. AHRA Housing and the City Conference. University of Nottingham.

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# Chapter One

## Introduction

### 1.1. Research Background

Over the past 8 years urban festivals have shaped the socio-cultural livelihoods of British Nigerian youths and their modes of experiencing its physical and digital landscapes. The festivals spatial arrangement and the various activities which take place provides a safe space of spectacle and wonder for youths to exhibit different interactions and create memories with different youths. In addition to this, the festivals subjective and objective qualities also contribute to the reformation of the space and the shift in youths behaviour. The importance of the energetic festival experience withholds a powerful understanding of the socio-cultural cues developed and performed by youths. Described as “unique pockets of time” (Buck-Matthews, 2018:13), urban festivals have become fundamental spaces for youths social exploration, and exuberate feelings of community, solidarity, solace and togetherness; thus adding value to the space. As this phenomenon is growing in numbers of events and socio-cultural relevance, numerous studies have investigated the transformative nature of festivals, and the growing phenomena of culture penetrating the festival spaces (Packer and Ballantyne, 2010; Rogerson and Harmer, 2017; Jaimangal-Jones, 2014). New modes of communication and engagement contribute to such transformation of space. These include, colloquial language, practical and cultural ways of physical interaction, use of social media features, sharing of memes/gifs, and so on. As well as creating a new socio-cultural dimension to the festival landscape, British Nigerian youths reconstruct these spaces, by adding new layers of hybrid activity. With this in mind, this study taps into the representation of how youths produce phygital space through their behaviour, actions and interactions at urban festivals.

Drawing upon the production of space, examining the existing narratives of space-making and youth culture will allow this research to develop the root of such discourses and reframe the

production of space phenomena, through the analysis of contemporary social and digital practices. In addition, this research investigates how the physical fabric of the festival space (the existing landscape and festival objects, decoration and furniture) is reproduced to create a unique and unusual social environment. Henri Lefebvre's (1974), conceptual frame for the triad of space (1974), focuses on the different modes of production – natural and social. The “three-part dialect” (Than, 2019) amidst the everyday social practices, inform the perceptions, representations and spatial imaginary of the environment. To locate this concept in the light of festivals, the social aspect provides youths with the tools to explore festivals as layers of dwelling (Norberg-Schulz, 1985). Their actions and congregational modes of interaction present a series of uneven social spaces for youth to *dwell* physically, digitally and socially; hence the need for new research into the production of hybrid space. The physical and digital dynamics of festival space can be viewed as temporary constructs. Looking at the former, physical, youths who willing choose to engage with the festival arrangements, automatically associate themselves on a subjective front. The latter, digital, through the use of social media features (tweets, live videos, stories, and so on) invite its new social dynamics into the festival grounds. Such interplay of connectivity and engagement therefore remoulds the space based on the attendees within it, therefore, each instance that a new group of festival attendees dwell within, informs a new layer of hybrid space; thus proving its temporal measures. This research however will only focus on the British festival attendees, who are of Nigerian descent. Names of a certain group of people have a tendency of being political, and this research interchanges between youths (British Nigerian to be precise) and festival attendees. As Aitkin (2001) explains, “*The fluidity of terms to describe kids and teens seems appropriate to their shifting identities and so I make no excuses for, indeed I make a point of, slipping between concepts such as infant, toddler, youth, child, adolescent and teenager*” (2001:294). This research refrains from using words such as “young people”, “young adult” and “adult”, as the term “youth” has been drawn from a cultural observation from the Nigerian tribe, and is well suited within the context and age range of the cohort. Whilst this research explored physical and digital youth (and somewhat, festival) culture, the ages of festival attendees ranged from 19 –

34 years old. Chapters 2 and 3 will develop the term “youth” in the Nigerian culture and the reasoning behind this choice, but as it is, this study recognised youths in a subjective manner where individuals who appeared to be British Nigerian, and interacted in a youthful manner, were approached to participate.

## **1.2. Research Rationale**

The concept of phygital space, originated within the field of branding and retail marketing, has not actively been engaged with multiple research methods in the field of architecture, human-computer interaction, or urban landscapes. The majority of hybrid space literature has heavily concentrated on the integration of mobile technologies (cyberspace), subjectivity and objectivity (thirdspace), social interaction (social space), and so on. However, research is yet to be conducted to situate British Nigerian youths as custodians of phygital space, through the way they socially interact within urban festival landscapes. There is a large number of studies that highlight the lived experiences of youth from a social perspective – Visser et al. (2013), Aligba and Fusch (2017), Kong and Yeoh (1997), Brown (2005) and many others have studied the lived experiences of youths from different cultures, from a social perspective. However, although their research studies focus on the environments of these youths and how they experience space, there is a lack in the exploration of the physical, digital and socio-cultural influences that contribute to the overall experiences via their interactions. The lack of research in this nuanced area fails to establish the tools needed to socially shape and reproduce the spaces that youths dwell in to create a more conducive space of meaning and value; hence the need for new research to investigate such. Henri Lefebvre (1974), Edward Soja (1996), Ross (2008), Low (2017), Akkaoui-Hughes (2017) are among key authors, philosophers and architects who have conceived some of the concepts expressed in this study. Lefebvre (1974) is the main supporting pillar of this research, as the concept of phygital space-making is based and built upon his concept of the spatial triad. However, with the advancement of digital media within social settings, contemporary research in the production of new space, is needed to

adopt the new forms of interaction amongst youths, in order to draw new conclusions on the tools needed to recreate hybrid space.

### **1.3. Research Aims and Objectives**

By examining the ways British Nigerian youths produce new definitions of hybrid social space, the aim of this study is to understand the extent to which physical, digital and socio-cultural factors influence new interactions amongst them, which impacts their mode of shared interactions. This Doctoral Dissertation focuses on urban festival spaces that are predominately attended by second-generation British Nigerian youths. The reasoning behind the demographic and its spatial context was inspired by previous youth research conducted by philosophers and researchers, such as Boyd (2007), Soja (1996), Ciolfi (2004), Gardner and Davis (2013), Stevens and Shin (2012), and others. Their extensive amount of research looked into the physical, digital or social production of new space and community, but lacked the understanding of how and why these new spaces and communities were being produced. As a way to further understand this, British Nigerian youths were chosen to use their rich family culture and unique social culture to bridge this gap in academic research and look deeper into the strands of new space production. In order to gain this understanding, thorough observations had to take place in their real-life social environments – which at the time of initial research, were festivals. This research also aims to investigate this production of new space from the perspective of the ‘insider’ (British Nigerian youth) in order to get an in-depth understanding of its physical, digital and socio-cultural aspects, as a way of designing hybrid spaces for youths to enjoy both physically and digitally.

The following four aims are formulated to answer this Doctoral Dissertations research questions, and will aid the exploration in understanding the physical and digital social interactions of British Nigerian youths, at urban festivals. From this, the objectives are drawn

to suggest the physical, digital and socio-cultural factors that produce new phygital space.

These are:

1. [Aim 1] To gain an in-depth understanding of the socio-cultural behaviours and interactions of British Nigerian youths that contribute to the formation of new phygital space at the intersection of physical and digital constructs of festivals
2. [Aim 2] To critically analyse the preponderant narratives and discourses surrounding the topic of British Nigerian youths social media culture and interactions in urban festivals
3. [Aim 3] To develop a balanced conceptual analysis that illustrate the correlation between youths perception of space, the interactions performed, and how they experience festival landscapes
4. [Aim 4] To establish the correlation between British Nigerian youths' interactions and their perception towards community building within social environments
5. [Objective 1] To identify the physical, digital and socio-cultural factors, which facilitate British Nigerian youths to produce new layers of existing space through social interactions
6. [Objective 2] To identify the specific physical objects and digital features of urban festivals, that enable British Nigerian youths to orchestrate a new definition of social space
7. [Objective 3] To develop a substantiated theory informed analysis of the physical, digital and social meanings youths attach to their interactions and experiences in urban festivals
8. [Objective 4] To describe and critically evaluate the key components of this unique counter-cultural phygital space

#### **1.4. Research Questions and Design**

This research discusses a substantial gap in academic literature that intellectualises youths production of new space in festival landscapes. Although research concerning the fundamental elements of this research has been conducted focusing on specific topics (e.g. social space, digital space, public realm etc.) (Boyd, 2014; Gardner and Davis, 2008; Lefebvre, 1974; Benedikt, 1992; Soja, 1996), the combination of physical, digital and socio-cultural spaces with British Nigerian youth at the centre remain non-existent. On the other hand, cultural studies produced by Delanty et al. (2011), Leerssen (2015), Stevens (2014), Arnoldi (2006) and others have informed this research to further discover the unconventional social and spatial practices that take place in festival spaces. This research intends to combine physical and digital practices to suggest how phygital spaces are produced through British Nigerian youths hybrid interaction.

#### **1.4.1. Research Questions**

In order to gain a wider understanding of the specific and explanatory social and spatial practices that British Nigerian youth are involved in at urban festivals, this study will address five research questions, which were composed iteratively and have been refined through literature, fieldwork, data collection and analysis.

The main research question is:

1. What are the physical, digital and socio-cultural factors that influence and support British Nigerian youths creation of phygital space at festivals?

To which sub questions follow:

2. How do youths connect and interact with each other both offline and online and form communities at festivals, and what does this suggest about the foundation of these new spaces?

3. How the ways in which British Nigerian youths lived geographies at festivals have an impact on their social and digital outputs?

The sub-questions are related to the following secondary research questions:

4. To what extent do youths heritage/sub/taste cultures impact and influence youths behaviours at urban festivals, and in turn influence the spaces they produce?
5. How are British Nigerian youths theorised in youth studies literature and how are urban festivals portrayed in academic texts and projects?

Research question one is addressed through the exploration of existing literature centralising around the concepts of the subjectivity and objectivity of first, second and third space, youth digital culture and the social relationships of hybrid space-making. The argument of space production has not been explored in the context of festival spaces, with British Nigerian youths at the centre of such construction. There is a lack of research on festival spaces as sites for youth self-exploration, transformation, and physical and digital activity. This research therefore builds on the work of those who draw on traditions of physical space-making, digital space-making and how the intersection of both can re-create existing festival spaces. The first question is developed throughout the Doctoral Dissertation, but summarised in Chapters 4, 5 and 6 in order to illustrate the three constructs of phygital space. The second and fourth parts of Chapter 2 focusses on the narrative of youth culture and behaviour, and how it impacts the way they interact in festival spaces (research question 4). It highlights the multiple sub and taste cultures which youths adopt within social groups that influences their ways of experiencing social spaces, and uses it to breakdown the physical, digital and socio-cultural aspects of British Nigerian youths spatial experience; and successfully answers questions 4 and 5. Both Chapters (2 and 3) draw on crucial themes that emerged during all three festivals (detailed overview is described in Chapter 8) that were appointed as case studies for the research. Questions two and three are answered through the three festival case studies – DLT Brunch, Afro Nation Ghana and No Signal/Recess. To address both sub questions, a physical

and digital understanding of British Nigerian youths social interactions at festivals is evaluated in Chapters 6 and 7. Together, both Chapters illustrate that urban festivals enables a transformative practice, both physically and digitally, demonstrating a positive impact that counter cultural physical (and now digital) spaces have for youths. Furthermore, Chapters 6 and 7 provide a counter narrative to the prevailing discourse, that are both based on empirical evidence that clearly documents the way British Nigerian youths physically and digitally interact, the basis of such interactions and a visual representation of the hybrid space they construct, as a result. The existing gaps in understanding why youths interact the way they do, and where the influences stems from, is challenged in this research, as the interview data (explained in Chapter 6) offers an emotional in-depth understanding of the subjective qualities of phygital space. In doing so, this research whilst expanding the existing narrative of physical and digital space-making, also suggests a wider scope of research in the production of phygital experiences within social settings, as urban festivals have proven to be a positive practice of cultural communities.

#### **1.4.2. Research Design**

The methods used to illustrate the definition and visual illustration of phygital space consisted of various quantitative and qualitative methods. These included interviews, extraction of Twitter and Instagram messages, spatial observations and creative participant mapping. All methods enabled critical, contextual and the emotional reflections on youths social and physical responses to physical and digital space. The research study included interdisciplinary elements that endorsed an alternative angle with regards to other studies that focus on youth space-making in social contexts, namely Pugh (2014), Packer and Ballantyne (2010), Szmigin et al., (2016) and Buck-Matthews (2018). The combination of exploratory methods outlined in Chapter 4 and the intersection of physical and digital space produced a solid foundation that helped theorise and visualise British Nigerian youths' commitment to constructing social communities, as described in Chapter 8. The context of festival landscapes delivered a

significant amount of data that confirmed the authenticity of interactions within such place; offering a different perspective to the regular social and spatial norms associated with other events.

To successfully capture and develop an accurate rationale behind youths' physical and digital experiences, it was essential to utilise a mixed method approach to extract reliable data and construct a phygital image of various interactions produced by youths. The measures put into place were systematic and flexible, in order to suit the unpredictable nature of the festival events and ensure the gathering of multiple distinct data types. With youths expressing high levels of excitement through words, images, gifs and videos, on different online media, (such as Twitter and Instagram) it was easier to identify the genesis of such interactions, thus enabling the understanding of the tools needed to produce phygital spaces. Drawing from an ethnographic approach to space-making in urban festivals, the range of methods provided a plethora of socio-spatial behaviours that connected and produced a moderate image of British Nigerian youths' interactions at urban festivals (see section 1.6. for a detailed overview of the methods and the reasoning behind each)

## **1.5. Situating the Study**

This research argues that British Nigerian youths use the social environment of festivals to recreate and strengthen their socio-cultural languages, communities, and interactions, which amount to the production of new phygital space. By presenting and analysing the physical, digital and socio-cultural practices that occur in these spaces, this study establishes the manners in which youths physically and digitally present and construct solidarity, congregational identities, and materialise sub and taste-cultures within new layers of festival space. Taken from a cultural perspective, this research actively seeks to illustrate the physical, digital and socio-cultural determinants that foster new interactions amongst youth, whilst amplifying the motivations of their interactions. The aims, objectives and research questions

were created on the basis of the initial research conducted in the pilot study (Chapter 4), and the lack of research highlighting the cultural norms of British Nigerian youths' social practices in festivals. In order to successfully accomplish this, a comprehensive observation of physical and digital aspects of three urban festivals took place: DLT Brunch Festival, Afro Nation Ghana and No signal/Recess Festival. From this, the identification of the social interactions that are formed in both realms, enabled the construction of the supporting pillars needed in producing hybrid space through social activity. This will help to draw connections between the physicality of space, youth social media culture and architectural space.

The first objective of this research is investigated and enlarged upon within two dissimilar, yet connected literature reviews. The first, Chapter 2, analyses the academic literature and discourses surrounding the concept of first and second space, social media culture of British Nigerian youths, and how through this, they reduce the idea of the digital divide by bridging the physical and digital space to start the production of phygital space. Drawing from the detailed deliberations and arguments from chapter two, the second literature review, Chapter 3, challenges the spatial dynamics of festival landscapes and its transformative qualities through the lived experiences of youth. The unifying components that connect both chapters are 1) the solid foundation of Henri Lefebvre's (1974) spatial triad, and 2) the shared understandings of how youths construct communities within social environments. Chapter 3 examines and modernises Lefebvre's (1974) concept by introducing the digital dynamics, managed by youths, and through this, introduces the phygital outskirts of this new landscape. The themes presented in the data collection and analytical chapters, thoroughly examines the three main characteristics of phygital space ( 1) physical, 2) digital and 3) socio-cultural), which emerged from the ethnographic fieldwork of three urban festivals. The results that emerged from the mixed methods indicate that the production of phygital space, is dependent on the social behaviours and interactions of British Nigerian youths. Through their new modes of social, cultural and spatial engagement (language, emoticons, group dances, gifs, and so on), youths enhance their overall experience and relationship with physical and digital space; thus

improving the quality and value of the space they inhabit. The findings presented in Chapters 6, 7 and 8 corroborate with the literature in Chapters 2 and 3 and as a result, depicts a unique landscape of physical and digital socio-cultural dynamics. Its structural forms, social exchanges, and youths methods of production, shines through the reproductive practices of repeated interaction, which in turn adjusts youths perceptions of space and the entire urban landscape.

## **1.6. Doctoral Dissertation Structure**

Originally a term used to describe the union of online and offline customer experiences (De La Flor, 2020), the concept of phygital space has been used by Belghiti et al. (2017) to illustrate a hybridising the physical and digital component of users phygital shopping experience. Armstrong and Rutter (2017) examined the role of experiential and atmosphere techniques in enabling happy fashion retail phygital experiences for its consumers, whilst Purcarea (2018) investigated the future of retail shopping experiences against the emergence of a phygital era. Having said that, the concept of phygital, in relation to individuals experiences has not been utilised to describe a new dimension of space or to explain the new social interactions of youth, which is why this research has been devised to investigate the what, why and how its produced. The new phygital phenomenon individualises itself from other concepts of new space, as it is heavily dependent on the interactions of its inhabitants. However, it exploits, builds upon, and re-contextualises the unitary triad of Lefebvre's (1974) production of space, from a digital and socio-cultural perspective, whilst forming an interactive framework for analysing physical and digital hybrid spaces. Summarising the origin of Lefebvre's production of space and the root of phygital, "*we should have to study not only the history of space, but also the history of representations along with that of their relationships*" (1974:42). Consequently, the following Chapters contribute to the overall understanding of the physical, digital and socio-cultural factors which influence certain interactions, and in turn produce these new layers of hybrid space. Chapter 2, the theoretical Chapter breaks down

the specifics of physical and digital festival landscapes, and at the same time supplies a foundation base to build upon the physical and digital data, with the intention to illustrate the production of hybrid space. Chapter 3 explain the methods and rationale behind the selection of case studies, which clearly leads into the qualitative and quantitative data presented and analysed in Chapter 4 and 5. The final two Chapters (6 and 7) sum up the physical, digital and socio-cultural influential factors and conveys a visual representation of phygital space, the interactions it produces and the overall impact of the urban environment. A more detailed articulation of each Chapter is presented below:

**Chapter 2** presents a literature review that is structured into four parts. Part 1 dissects the qualities of first (physical) space and second (digital) space (in section 2.2), and through the analysis of Tuan (1977; 1974), Castells (1996), Nunes (2019) and others. The first part builds a subjective and objective contextual framework for the manifestation of new space. The second part investigates the different cultures of British Nigerian youths – the cultures they are born into and the cultures they co-create/adopt whilst interacting with other youths. Part three examines and recontextualises the concept of the digital and social divide to suit the context of this study. It discovers that the development in digital technologies and youth culture, has made elements of the social divide redundant in the 21<sup>st</sup> century. The probability of youths interacting with other youths from the same country, but within different social classes or economy status has been made slim, due to Instagram and Twitter’s large interacting proximity. In this section, a clearer understanding of social divides is produced, as opposed to digital. The fourth part begins the illustration of phygital space by combining the concepts and influences from parts one to three to define its foundational qualities. This Chapter concludes that the objective and subjective qualities of space have a major influence on how youths interact within physical and digital space. It finalises the core elements of physical and digital space, that is built upon in Chapter 3.

This Chapter provides a more specific literature review concerning the perceptions and behaviours of British Nigerian youths in festival settings. Using a number of physical and digital interactive case studies, this Chapter articulates the understanding of a new sense of place by combining physical and digital dynamics to illustrate a new model for designing festival spaces. This Chapter sums up the behavioural and spatial focuses of youths capability to produce new space, and at the same time challenges and modernises Lefebvre's (1974) spatial triad. In addition, it is instrumental to defining the pillars of phygital space, by classifying the social interactions, narratives and physical/digital experiences of youths. Ultimately, this Chapter considers the physical, digital and socio-cultural influences on the reformation of festival settings, actions and culture, which delivers the next stage of phygital space-making.

**Chapter 3** illustrates the research methods used to investigate the relationships between the physicality's of physical and digital space, youth social interaction, and the production of phygital space. Five hypotheses are outlined:

1. That the physical arrangements and surrounding landscape of festivals have a significant effect on the spatial experiences of British Nigerian youths
2. British Nigerian youths social media "family" play a major role in how youths interact and behave in online spaces
3. That taste and sub cultures are not considered in the physical arrangement of urban festivals
4. The expressions and feelings of youths, regarding the festival, digital culture and other aspects of the study, will be appear in their tweet
5. That the production of new space is dependent on the harmonious interaction of youths in the physical and digital landscape, and how they perceive and accept the opposite landscape

This Chapter outlines the qualitative and quantitative methods, that were impended to test the hypotheses and answer the research questions, at the centre of this study. Quantitative methods via the Twitter API and festival hashtags are used to measure the social interactions,

behaviours and experiences of British Nigerian youths through their messaging, images, videos and other uses of real-time social features. All three forms of textual and visual data are processed to suggest the physical, digital and socio-cultural factors which influence youths interaction in festivals, and constructs phygital space. The two qualitative methods, interviews and spatial/digital observations are used to understand the perceptions of youths, regarding their festival experiences, and the use of social media with these landscapes. Finally, this Chapter outlines and justifies the case studies selected to answer this study's research questions by describing the criteria list used in the selection process, and illustrating how the festivals DLT Brunch, Afro Nation Ghana and No signal/Recess, met each requirement. Additionally, it provides a clear overview of the pilot study, its emerging themes and the process of gaining ethical approval for this study.

**Chapter 4** investigates the spatial conditions of youthful interactions in festival landscapes. It examines the physical and social cues that influence youth to interact and communicate in contemporary ways. In-depth interviews with British Nigerian youths highlight a large spectrum of different subjective and objective experiences; whilst also giving first-hand insight into the spatial, digital and cultural formations which influence certain engagements. This Chapter elaborates on the ways in which British Nigerian youths conceive spaces of purpose and shared understanding, through their physical and digital interactions with activities and the surrounding landscapes. As a result, it emerged the importance of investigating the digital cues and features that influence a different set of interactive dynamics to further understand the multiple tools needed to produce phygital space.

**Chapter 5** examines the digital settings of Twitter and Instagram, that influence the way youths interact and build community online, and then in physical space. Through three types of digital observation and analysis, this Chapter enables the final layer of phygital space. British Nigerian youths Twitter messages, Instagram stories, use of gifs, videos, images and the live features, provides a distinct and unique understanding of youths relationship to both physical

and digital space. Whilst concluding the significance of intimacy and power in phygital space, it acts as the final stage needed to evaluate the tools, pillars and other elements of phygital space.

**Chapter 6** examines the phenomenon of phygital space by presenting the spatial moments at the physical and digital festivals. It outlines the physical, digital and socio-cultural factors based on the emerging themes of all data types and concludes that phygital space is socially produced. It shows that festival activities, digital features and celebrity culture are the main factors that encourage new social interactions amongst youth, and it turn produces a solid landscape for phygital space, and phygital interaction to take place.

**Chapter 7** delivers the final conclusion of the Doctoral Dissertation. Whilst this Chapter presents and explains the three aspects of producing phygital space, it also discusses the social measurements needed to construct an environment where youths will be able to fully immerse themselves into the festival, and create memorable experiences through their interactions. It outlines the different types of youths associated with its mode of interaction and connects it to the factors which determine phygital space. Finally, this Chapter discusses the reflections of the study, its impact in the urban landscape and digital architectural field, its limitations, and areas of further study.

## **1.7. Conclusion**

British Nigerian youths spatial and digital interactions in festivals have a huge impact on the way they perceive and experience the space as a whole. Adopting an exploratory approach, this study explores the physical, digital and socio-cultural factors that influence social interaction, amongst youth and produce new phygital space. Youths capabilities of community and tribe formation add a sense of new place to the existing festival landscape, whilst developing the socio-cultural cues associated with each social group. This reimagination of

social space will articulate the different social communities amid the British Nigerian tribe, the group conducts, their social beliefs, and their emotional connection to the festival space, and surrounding environment. Experimental research reveals festivals encouraging nature to aid the playfulness of youths in order to articulate that the interactions performed at these events, cannot be presented outside the festival environment. In light of this, the final predominant thought of this research is that festivals offer youths a space to live and dwell how they please, they are free to construct a space for them, by them. A space of free of social narratives, confinement of thoughts, that supports different experiences, memories, ounces of solace and group comfort.

The aim of this study is to emphasise the phygital pillars of hybrid space. Pillars being the physical, digital and socio-cultural factors which also act as supporting elements that sustain phygital spaces. By exploring the voices of youths and the hidden meanings behind their social interactions, insights into the quality of phygital space will be discovered; that will help in constructing a stronger narrative (through the social and spatial practices of youth) in social and cyber space. In addition, this research highlights the physical, digital and socio-cultural structural elements, of phygital space, that influence youths to interact with both domains of space and have a significant impact on their community creation. This Chapter has discussed the intentions for undergoing this research, how it has been conducted – through the research questions, aims and objectives, what it hopes to achieve, and is the first to explore the concept of phygital from the socio-cultural perspective of youths.

# Chapter Two

## Conceptualising Phygital Space

### 2.1. Introduction

The purpose of this literature review is to provide a critical review of existing studies surrounding the research topic. The perspectives which will be discussed are the evolving concepts of first (physical) and second (digital) space, and the emergence of the production of third (phygital) spaces; within the context of urban festivals. While looking at the correlation between British Nigerian culture, physical environmental factors, and the way young people interact online, this chapter will also discuss the socio-cultural and social behaviours of British Nigerian youths, which contribute to their perception, engagement and spatial experiences of festival landscapes.

The first section explores the concepts of physical and digital space. To provide a clear definition of the two, Lefebvre (1974) describes first space as physical space – “*something that can be measured, mapped and lived in*”, whilst second space is “*mental or conceived space which emanates from our thoughts, ideas and how we perceive the space we are in*” (1974:26). According to Lefebvre (1974) first and second space exist together to create a new combination of both. Soja (1996) bases his theory on the premise of analysing first and second space to create a homogenous *Thirdspace*. Analysing the historical development of physical and digital spaces, mainly through the 1970s to 1990s creates an avenue for further development of such themes, whilst taking into consideration the contemporary social practices of youth. Work created by Yi-Fu Tuan’s book on *Space and Place* (1977) and *Topophilia* (1974), Manuel Castells on *The Rise of the Network Society* (1996) and *Networks of Outrage and Hope* (2015) and – most importantly – Henri Lefebvre (1974) assists this research in constructing an argument that illustrates the production of third, phygital space. Through an exploratory approach, this section will probe questions of what, why and how phygital spaces are produced. More in detail, this part addresses the questions of:

- What are physical and digital social spaces?
- Why do youths use social media the way they do, in festivals?
- How can the production of phygital spaces be characterised?

The second section explores the **behaviours and various social cultures** of British Nigerian youths. It dissects the origins of such cultures and examines the way it influences the online interaction, and how it tailors to their navigation and intentions in the digital world. The third part examines and reimagines the concept of the digital divide (specifically looking at its associate phenomenon, the social divide), in relation to the four types of barriers and how they are reformed to suit the dynamics of contemporary physical and digital space – mental access, material access, skills access and usage access. It will also examine other aspects of the digital divide such as the social divide and social inequality within the digital culture and how these concepts impact the dynamics of real space and social interaction amongst youths from different social groups of this culture. The fourth and final part introduces the concept of phygital space and its diverse social modes of production in festivals. Whilst exploring the aspects of the phygital world, this part of the literature review collides and re-examines the numerous concepts and theories discussed in the first three parts, to further discuss the role of physical, digital and socio-cultural aspects of festivals, which contribute to the production of hybrid space.

## **2.2. Part 1: The Concept of Physical and Digital Space**

### **2.2.1. Physical Space**

The concept of space and place has varied throughout the history of architecture. As it is amongst the fundamental concepts in design, many discussions and projects have been devised and extrapolated sub-theories based on this concept. Henri Lefebvre's (1974) unitary theory of space, with the support of other pioneers in the research field, will be used as a support system to build a conceptual framework for spatial analysis suited for phygital social

spaces; and as a result re-contextualize the Lefebvrian notion of the production of space. Madanipour (1996) gives details that “*the search for a meaning of a space is a necessary step to take, as it is crucial before moving into the normative realm of design*” (Sar and Palang, 2009:6). This suggests that in order to reproduce space effectively, it is compulsory to consider the objective elements of the space and decode its natural characteristics to discover the hidden messages revealed from its built form. Furthermore, this discovery process helps to recreate and enhance the understanding of space and people’s experiences. In his book *Space and Place*, Tuan (1977) explains the definition of space and place through the perspective of human experiences and how they perceive architecture; in essence, he believes that the transformation of space into place is heavily reliant on movement. Jean Baudrillard (1994) developed a philosophical treatise that assesses the relationships between our society, symbols and reality, particularly his phenomenon the *Precession of Simulacra* which signifies and symbolises the cultural aspects of modelling an understanding of shared and communal existence. A more recent evaluation comes from Creswell (2004), through the consideration of empirical examples (Massey 2005 and Harvey 2012), to show instances where the concept of place has been used in research. Whilst the work of said researchers and philosophers have clearly established a philosophical and experiential definition of place, the current use of these terms (stemmed from their past discoveries) appear to be lacking a certain depth and relevance in the 21<sup>st</sup> century. Their shared belief is that place plays a crucial role in human experience, however how can a study on place attachment, sense of place or space-making be created without the knowledge of the deep and complex qualities attached to place; as the physicality’s of place are experienced and governed by people? Whilst, their extensive work illustrates the characteristics of space and offers a solid foundation to build new concepts of space from a multi-faceted dimension, the work of Lefebvre (1974) and others, are based on the knowledge and society of that time, while societies have changed significantly in recent decades, these definitions are to be reconsidered in light of the new societies and their social practices. Relph’s (1973) book on *Place and Placeness* corroborates more with this research, as it focusses on the naturalistic meanings of place with a conceptual

and practical approach. His aim was to investigate and simplify real-life situations, meanings, events and the experiences of real people in their everyday settings, to draw conclusions on how space is converted into place; and the tools of such process. Lefebvre (1974), and later also Soja (1996) argued that space is to be understood as a physical and social landscape which is filled with meaning in everyday place-bound social practices and emerges through processes which function over spatial and temporal scales. The understanding of this notion is as follows: initially, before activity or interaction takes place, space can be described metaphorically as a blank objective canvas, and over time, when memories and experiences are created within that space, it becomes filled with layers, coatings, and shades as a collection of social art. Lefebvre (1974) unique triad of space in his book *The Production of Space* moves from conceiving new things in space to the actual construction of new space. The physical (perceived space), mental (conceived space) and social (lived space) construction of space are beautifully crafted in Lefebvre's work to articulate a complex process that creates room for the production of different spaces, like cyberspace, lived space and thirdspace. This concept of space will be used throughout the Doctoral Dissertation to discuss youth's perception of space, the power of social media within social landscapes and the study of objective and subjective perspectives of social space.

First space can be described as infinite, conceptual, more of an abstract concept than place, more than boundaries of outer-space or areas of geometry. In other words, the true definition of space is different for each individual as each definition is drawn upon the experiences of that space. Perception and cognition describe the multiple ways in which people receive environmental information, and how their immediate sensory experiences are coupled with memories, behaviour and interactions from the past and/or the present. Perception is based on how an individual understand and interprets the space they are in, and cognition is how the individual processes and comprehends the meaning of that space. However, the common thread between both words is its subjective qualities and involvement with the human mind, through cognitive mapping. This concept describes the process individuals use to think about

space and the ways in which they reflect and act upon those thoughts in their everyday life, when not occupying the space (Tolman 1948). First space is also where individuals possess preconceived maps of many similar spaces that they often transverse, which influences the way they utilise new spaces with similar spatial elements. This new emerging qualities of such space, blurs the practices demonstrated within them, thus forming a new spatial layer and dynamic. A prime example is presented by environmental psychologist, Harold Proshansky (1970). His teachings, similar to Lefebvre (1974), voices that the identity of physical space is constructed through the social interactions of humans within it – thus proving its more of a social phenomenon than a physical one. Another example is offered by Martin Heidegger (2008) where he states, “a ‘place’ is a setting that affords the entire spectrum of human activities, including physical, economic and cultural activities, while affecting, and being affected by, social and cultural behaviour” (2008:56). In agreement with both theorists, architectural space is built for social dwelling, for interaction and for people to experience it in its own entity. It is more than just “a continuous area of expanse which is free, available, or unoccupied” (Wikipedia, 2016), its where memories are created, secrets are shared and celebrations take place. The cultural and social connotations of space, expand its mental dimension beyond the physical and creates a social human-space relationship. Whether it be a home, a festival space, working environment, and so on, their shared purpose is for people to live, experience, understand and form their own personal meanings of space; which can only take place through interaction and expression of behaviour.

The notion of space possessing various meanings, has been explored through the work of Tuan (1977). In his book *Space and Place: Humanistic Perspective*, he argues that space can be understood as a “multiplicity of mental constructions” and then goes on to say “the human body lies prone, or is it upright. Upright it has top and bottom, front and back, right and left. How are these bodily postures, divisions and values extrapolated onto circumambient space?” (1977:6). From a descriptive standpoint, Tuan is suggesting that our bodily movements and how we navigate through space creates a plethora of mental constructions of that space, in

our minds. However, from a critical perspective, whilst his theory connects interactivity, the human body and the physical environment, his lack of detail, specificity and practical explanations, leaves a gap in understanding the characteristics of the space that influences interaction, for transformative measures to take place. As explained above, the spaces we dwell in, can be considered as flat surfaces, it is when interaction takes place and relationships are built that new space occurs. This therefore shows the environment influences our modes of behaviour and vice versa – the methods of how, will be examined in the latter part of this chapter, and supported with practical spatial observations in the subsequent chapters. To contextualise the pending discussions and analysis, Lefebvre (1974) gives a detailed and multifarious definition of space as a social product that is modified, supported and produced by social relations. Similarly, Purcell (1981) describes architectural and urban spaces as containers to accommodate, facilitate and celebrate spatial behaviour – he recommends an alternative manner of perceiving space. Referring back to Tuan, he states, *“it is as though everything, in the space of thought and in social space, could be reduced to a frontal, ‘face-to-face’ mode”* (1977:21). Furthermore, much earlier on in the book he draws on the spatial development of space and dissects space into two illusions: 1) the illusion of transparency and 2) the realistic illusion – the mental and material space. He states, *“The established ‘culture’ reaps a double benefit from this manoeuvre: in the first place, the impression is given that the truth is tolerated, or even promoted, by that ‘culture’; secondly, a multitude of small events occur within this mental space which can be exploited for useful or polemical ends”* (1977:6). This dissection of space develops Tuan’s (1977) direct description by explaining that space is more than a neutral framework for cultural, behavioural and social forms, it creates diverse settings which help shape ways of living, interacting, experiencing and forms relationships within space. Additionally, Lefebvre’s (1974) mental and materialistic illusions of space *“embodies and nourishes one another”* (1974:30), are not considered as separate understandings of space, but as physical and natural elements constantly offering signals and social cues for interaction to commence; thus formulating a new objective and subjective definition of space. It is important to note that this Doctoral Dissertation is not an attempt to

explain how spaces or places are made through interaction, but it is an ethnographic study that will aid the understanding of how new layers of socio-cultural landscapes are produced through physical and digital interactions; which in turn formulate hybrids of physical-digital space.

### **2.2.2. Digital Space**

Social media is constantly changing the qualities of urban public spaces (Ciolfi, 2004), which as a result, makes it difficult for us to consider it purely as a physical construct. Its power and advancement to educate, inform and connect people not only in terms of its interface, but through its enticing features are reasons why they are constantly being used within public settings (Ciolfi, 2004). The discussion about space, place and technology in social urban landscapes must not only concern the digital technologies that support it, but also the digital culture that involves it. In order to fully understand the connection between the digital technologies and its cultures, we must go back to illustrating the role of the individual and their modes of interaction within the digital spaces. Specifically looking at social media applications, such as, Twitter and Instagram, most users cannot experience the “emptiness” of space but instead, their attention is drawn to the material and programmes of space that define the outer limits of it. If we are to look deeper into the nature of space and how it is experienced by the user, and therefore reproduced through digital activity, then we must look into it as if it is a substance. A substance that we can observe, register, change, trace, question and remember. This digital substance can therefore be perceived as information that requires us to adjust to new approaches of dwelling in architectural spaces. With this in mind, we ask how does “space-dissolving” (such as mobile technologies) and “space-making” technologies (such as social media) repurpose, reproduce and restructure the conventional space of our cities, urban landscapes and everyday social environments we are situated in? In an attempt to answer, space is composed of information, making both space and information intertwined. One of the intentions of this section is to describe and analyse cyberspace. Benedikt (1992) describes

cyberspace as “*a new universe, a parallel universe created and sustained by the world’s computer and communication lines*” (1992:1). The integration of this oblique universe into physical spaces, is the epitome of the production of new space. Whilst this section aims to analyse cyberspace through examining its associate space, cityspace (streets, alleyways, buildings and other landscapes), it will argue that the continuity of both spaces is made up of information, which like any substance, is spread through space. However, questions surrounding the topic of understanding digital technologies as space, remain an issue which this section will aim to generate a possible and adequate answer.

Cyberspace, also known as “infospace” and dataspace (Gibson, 1982) has become easily accessible to us through the World Wide Web, and although it can only be experienced through computers, phones, laptops and other digital devices, it is rapidly becoming an alternative source for everyday cultural, social and other human interactivity. Benedikt (1992) in his book *Cyberspace* defines and articulates it as “*the tablet [becoming] a page [then] a screen become[s] a world, a virtual world. Everywhere and nowhere, a place where nothing is forgotten and yet everything changes*” (1992:1). This interesting analogy of cyberspace reveals its contents of various digital components. Similarly to Lefebvre’s (1974) multiple dimensions of space, Benedikt (1992) invokes a relatable understanding of cyberspace by mentioning its different digital components. In addition, it clarifies the formation of cyberspace as a process, a process that is managed by users of digital technologies, those being in the context of this research, youths. In his book, he utilises Karl Popper’s distinction of three sub-universes to list the formal principles of producing virtual spaces – world one, being the physical world, world two the psychological, cognitive subjective world, and world three of objective consciousness which contains humans concepts and abstractions. Benedikt’s proposition of cyberspace as cosmology proposes an interesting angle, and can be used to develop other concepts of space production. This claim has a noticeable connection to real physical structures, dynamics and systems, and through the exploration of practical proposals – Marcos Novak’s (1991) *Liquid Architectures in Cyberspace*, Chip Morningstar and F. Randall

Farmer's (2008) *The Lessons of Lucasfilm's Habitat*, Alan Wexelbalt's (1991) *Giving Meaning to Place: Semantic Spaces*, and so on, provides a convincing argument that cyberspace is a phenomenon that is not restricted to computers, but can encompass other real-life social systems, such as festival landscapes. To accommodate the new dynamics of physical and digital/virtual/cyber space there is a need to construct diverse cyberspaces according to place-like and human-like principles. Dodge and Kitchin (2001) in their book *Atlas of Cyberspace*, created an impeccable and very interesting catalogue of illustrations to reveal the rich landscapes of cyberspace. Specifically looking at how they map conversation and community it shows the flexibility and fluidity of online space within the communities. To explain the rationale behind their illustrations, they summarise that social media within the cyberspace construct has become a popular area of study within the world of academia. They argue that social media aspect of cyberspace provides "1) *new conditions under which individuals can explore and manipulate their identity*; 2) *new spaces in which communities – with very different characteristics to those in geographic space – can be developed and sustained*" (Dodge and Kitchin 2001:154). In reference to the point of fluidity and flexibility, the second indication shows social media networks are centred around the thoughts, languages and beliefs of its users, and as a result births one of the most crucial principles of cyberspace – formation of communities. Whilst Dodge and Kitchin (2001) suggest users are "*free of the constraints of place and are based upon new modes of interaction and new forms of social relationships*" (2001:154), their presentation of social data, community and interaction proves that cyberspace includes aspects of physical, but is much grounded in communicative practice.

Prior to cyberspace being defined as a "digital hallucination" by William Gibson, it was first illustrated in 1968 through an art installation by two Danish artists - Susanne Ussing and Carsten Hoff; without the use of any digital technologies (see figures 1 and 2). Their combination of layering and collaging formed a beautiful and somewhat abstract piece of human figures, geometric and organic forms. What Lefebvre (1974) articulated with the production of social space, is comparable to Ussing and Hoff's (1968) understanding of

cyberspace. To dissect the technique – its implementation of layering refers to cyberspace having multiple layers of different users with various identities, and communities that display and create multiple interactions. The pieces of collaging signifies the formation of such space – there's no perfect or definite fit – it shows that the construction of cyberspace is organic, natural and chaotic, and materialises what Gibson (1982) describes in his short story *Burning Chrome*, as “a graphic representation of data abstracted from banks of every computer in the human system” (1982:5). To validate this understanding, Dodge and Kitchin (2001) declare identity and community as the main characteristics of cyberspace – they state, “*cyberspace achieves a shift in the basis of identity through three means i) it aids a process of ‘cyborging’, extending the body in new ways (Haraway, 1991), ii) it provides a space of disembodiment, as the mind enters a space of interaction free of the body, and its associated codings (e.g. gender, race) (Stone 1991) and iii) it dislocates the self, as the mind enters a space free of the context of geographic place and community (Mitchell 1995, Adams; 1997)*” (2001:9). This substantiates a clear link between Tuan’s (1977) place and body movement ideology, Lefebvre’s (1974) mental and materialistic illusion of space, and now Benedkit (1992), Dodge and Kitchin’s (1982) considerate philosophies of identity, community and interaction being the main characteristics of cyberspace production. However, whilst these literatures were dated in the 20<sup>th</sup> century, dynamics, systems and infrastructures of physical and digital space have advanced in the 21<sup>st</sup> century, and questions if such ideologies can be applied to social settings with diverse landscape sizes. Illuminating these themes with large social settings and the interactions of youth is imperative to extend and challenge physical dynamics of space and social interactions, compared to digital dynamics of space and social interactions. Establishing community links and navigation encourages space production by having a stronger visual of what these hybrid interactions would look like, and if they could be accounted for in an in-between hybrid space.



**Figures 1 and 2:** Susanne Ussing and Carsten Hoff's (1968) art installation: their understanding of Cyberspace

### 2.2.3. The Perspectives of Physical and Digital Social Spaces

*Subjectivity* and *objectivity* are terms commonly used to orchestrate the meaning of space and place. Entrikin (1991) with the dissection of place, offers a compromise. To understand it, “requires that we have access to both an objective and a subjective reality... place becomes either location or a set of generic relations and loses much of its significance for human action” (1991:45). From the perspective of the subjective self, social space withholds significance in relation to the individuals own meanings, goals and concerns, whilst the objective perspective navigates through the naturalistic structural qualities, for instance, the walls, dividers, furniture and so on. In opposition to Entrikin’s (1991) theory, Merrifield (1993) highlights the flaws in Entrikin’s (1991) basic assumption by disagreeing with his suggestion that the observer and the observed are detached. In agreement with Merrifield (1993) connections between the two can most certainly form, to illustrate the process of new space production. Within the context of this study, the *observer* is regarded as youth occupying physical social space, whilst the *observed* are the individuals online, interacting with the observer. The development in mobile technologies, social media has afforded the interactions between both groups as youths are constantly utilising social media apps in social spaces, to document the physical world into the digital. This engagement between the *observer* (physical) and *observed* (digital) merges the objective characteristics of social space with the subjective interactions of digital space, and forms a new layer of phygital space, a combination of both spaces. As stated above, Lefebvre

(1974) and shortly after Soja (1996) contend that space is to be perceived as a physical and social landscape instilled with everyday social practices which distinguishes the spatial and temporal scales. His third division of *lived* space is linked greatly to both perspectives of space, as it proposes third space is where the subjective and objective qualities of space, meet. This lived space can be seen as a base that accumulates memories, experiences, the abstract, the concrete, and therefore creates multiple lived spaces through the multiple interactions that take place within it. Perhaps Entrikin, Merrifield and Lefebvre's disparate theories are limited in relevance and believability in theory today; nonetheless the vast progression of social media updates and the wide range of distribution and usage in various instances assures a high probability of progress. This therefore suggests that each theory has its own significance in its own right, but together only limited connections between all three unique concepts can be established.

Looking at the subjective qualities of festival spaces, they are specifically built to "house" and embrace shared fun memories, identities, experiences and personal social cultures. Whereas the objective qualities of these landscapes denote the naturalistic structural elements of it – bollards, stage setup, food stalls, arcades games and so on; and acts as a fundamental factor in the production of new space. Furthermore, the physical nature of the built space, the materials used to construct it and the layout from which the interior spaces take form, are the fundamental elements in the production of new third space. Whilst it still lacks the emotional response needed for transformation to take place, the subjective qualities, and arguably the physical and digital activities within it, aids such production. The theory of *objective and subjective perspectives of space* therefore expands and invites contemporary human conceptions of mature and diverse space and from the different attendees occupying it, invites communal experiences in both physical and digital space to reconfigure the dynamics of it and vice versa. Churchill (1943) during a speech at the House of Lords said, "*we shape our buildings; thereafter they shape us*" (Volchenkov, D, 2018). Similarly to Churchill, this study firmly believes that behaviours of youth and the way they interact with others in social

environments are hugely shaped by the spaces they are in. To get a deeper understanding of how this takes place, the understanding that a landscape, building, open space and so on, are basic objective spaces, walls, doors, ceilings and other structural elements. The interaction that takes place within them, subjectively transforms it into a space of meaning and value, thus enabling individuals to create their own unique definitions of the space. Some depend on the cultures expressed in them, whereas others choose to rely on the memories created and activities performed within it to form an attachment to it such space. Norberg-Schulz' (1979) outlines his "dwelling" concept as a space where an individual can familiarise and identify himself within a particular environment, or, in brief, when he experiences the atmosphere as monumental. This definition can be altered and applied to the scope of this research, where the meaning of festival space is dependent on the individuals, activities and experiences formed within it. It exposes the possibility of any familiar space where the same experiences and memories were created through the shared culture of the individuals within the festivals, and can enable a brief connection to the landscape and influence modes of social interaction, whilst at the same time blur the boundaries between 'personal' public spaces and 'private' public spaces.

## **2.3. Part 2: British Nigerian Youths Online Culture and Identity**

### **2.3.1. Social media Culture**

The term culture in the context of social settings and youth has been defined in diverse ways by multiple authors. Baran et al. (2011), considers culture as socially composed – a composition that is continuously being remoulded and regrouped through unique and assorted forms of communication. Jakayinka (2002; sourced from Burabari, 2016) explains from a wider perspective that culture *"includes the total repertoire of human action which are socially transmitted from generation to generation"* (2002:5), whilst Ekeh (2012) defines culture as a *"construct used in an attempt to analyse and integrate events and ideals in broad spectrum of area of society"* (2012:220). Rao (2006), on the other hand, proclaims that *"culture is the*

*complex whole that involves the way we think and the things we do and everything we have as members of society*" (2006:190). Alluding to the definitions given by Ekeh (2012) and Rao (2006), this research supports their ideas of culture as it encompasses the possibilities of cognitive thinking and behaviour to be attached to an individual's way of interaction and position within a social society. In addition, both definitions suggest that culture is a continuous cycle of change, as contributes to the reformation of new values, norms and communal modes of living and socialising. It is a truism to state that the evolution of social media has provided a safe platform for youths to construct, remould and redefine their means of modern culture, identity and community. Youths in the 21<sup>st</sup> century turn to these plethora of social services to communicate, gossip, produce and practice social trends. They face the reality of identity formation based on the interactions and new forms of communications with other youths as a means of exploring, expressing and engaging in cultural self-presentations of shared identities (DeAndrea, Shaw, & Levine, 2010; Grasmuck, Matin, & Zhao, 2009; Pempek *et al.*, 2009; Zhao, Grasmucks, & Martina, 2008). For clarification purposes, the social media apps that this research refers to are Instagram and Twitter. These platforms will be used to analyse the social relationships and interacts of British Nigerian youths, and its overall contribution to the production of new hybrid space. Boyd (2010) defines social media as *"web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site"* (2010:1). Here, Boyd (2010) escalates and burgeons the definition of social media by illustrating the positive and negative impacts of it. Her insightful and stimulating triadic decomposition of social medias influential qualities, creates intimate connections between its users and highlights that the connections created vary from site to site, and forms a culture that embodies technology, digital architecture, social relationships and economic systems. Although in some agreement with Boyd's (2010) characterisations of social media, the third definition raises the question of validity of these interactions as she suggests the lack of generality and traversing from site to

site. Whilst this notion questions the other two definitions given, it also interrupts Brake's (1985) proposition that youth culture is formed by the behaviours and societal interactions on social media. Therefore, if we were to construct an argument based on Boyd's (2010) definitions of social media, we would realise that the formations of community, the youths within them, and their foundations of interactions are limited in terms of dissemination; thus restricting the production of new space. Consequently, as a response, this research therefore seeks to investigate the authenticity and reliability of social interactions created on different social media sites, within the same social groups and how they contribute to the production of new space.

In order to deepen and unravel the social cultures constructed on social media and its level of influence on youths overall engagement in social settings, the analysis of supporting and opposing theoretical concepts need to be taken into consideration. Particular concepts may not necessarily transmit culture and social space production, but will be used to shine light onto the subcultural, societal interactive and transformative practices which occur within youth social landscapes. To begin, Brake (1985) indicates that subcultures develop in response to social problems which a group experiences collectively, and shows how individuals draw on collective identities to define themselves. His theory helps to situate British Nigerian youths as gatekeepers to their intimate community groups, which is somewhat beneficial in understanding how new definitions of space are produced and its reversible characteristics. In his book, *Comparative Youth Culture: The Sociology of Youth Cultures and Youth Subcultures in America, Britain and Canada*, he states, "culture is seen here as learned behaviour emphasising the effects of socialisation within the cultural subgroups of a pluralist society" (1985:10). To corroborate, Herskovits and Firth (1951) affirm in their book *Elements of Social Organisation* that "culture is all learned behaviour which has been socially acquired" (1951:27). Both theorists emphasise on culture being a socialisation influence on subgroups, and the conformities and behaviours they express as a collective, creates communal habits

which when put into practice, form youth cultures. There is no doubt that shared cultural norms and nuances influence the way youths interact and experience festival space as a collective, however, based on the context of this study, the interception of digital dynamics reshuffles and causes a realignment of youths interaction, their online culture memberships and the new definitions of physical and digital space that they create, based off of their hybrid engagements. The interplay between the youths physically present in social settings, and those interacting on social media, forms a new narrative between both spatial dimensions; thus merging into a homogenous space which accommodates the opposite facet. Metaphoric connotations extracted from Brake's (1985) reflection of subcultures, depicts the multi-faceted nature of youth culture and these new extracts of space. He's description of "*a complex kaleidoscope of several subcultures, of different age groups, yet distinctly related to the class position of those in them*", represents the intricate position of youth culture in the overall production of space. The subcultures, norms, values, behaviours and intentions of youth in this society, varies and thus corresponds with the functionality of the kaleidoscope – its symmetrical form, evolving interchanging patterns and so on. Furthermore, the symbolisms presented between the instrument and youth culture, in conjunction with youths new modes of digital communication, symbolises the continuous change and growth associated with these cultures, and hence suggests that new forms of youths are presented in physical and digital landscapes to practice the social cultures connected with its spatial dynamics. To understand the relationships between social patterns, British Nigerian youth culture and its new construction of hybrid space, the following section of this chapter will dissect the new group of British Nigerian youths' traversal interactions and their role in the production of new space.

### **2.3.2. British Nigerian Youths as Digital Generations**

Youths who constantly engage and dwell within digital landscapes are described as *Digital Generations* (Buckingham, 2006). While the rhetoric has been used and repurposed by authors and researchers in different sectors, its core definition remains the same. Before

unpacking the meaning and attributes of this group, it is important to note that the core demographic of this research, British Nigerian youths are second-generation British youths of Nigerian descent. Utilising this specific group will help examine the socio-cultural aspect of phygital space, a characteristic that other theorists and researchers in similar fields, are yet to achieve. Furthermore, this research intends to highlight the influences of western sub and taste cultures to investigate its level of influence on the behaviours, interactions and experiences of youth in the physical and digital realm. *Digital generations* help us to understand the demarcation between the different social groups within the British Nigerian cohort. It's sister term *Digital Natives* (Prensky, 2001) aids the understanding that youths outside of these groups are considered as *Digital Immigrants* – individuals that are from the digital age but do not necessarily belong to the social group. The impact and effect of youths within and outside of the British Nigerian digital culture is useful to comprehend the types of youths that are appointed as *phygital engineers*, to co-ordinate the interactions amongst the meso and macro (physical and digital); and as a result create a wider and more diverse landscape for interactions between the two worlds, to commence. The modes of construction, however, is contemplated by utilising the work of Lefebvre (1974) (in section 2.5.), and his space production triad to merge this gap. Edmunds and Turner (2002) argues from a historical and sociological perspective, that generations can be defined both historically and culturally. Their definition of generations as “*an age cohort that comes to have social significant chance by virtue of constituting itself as cultural identity*” (2002:7), helps to contextualise youths digital approach to the society, and how they constitute themselves and interact under the toot ledge of their mutual cultural identity. For Edmunds and Turner (2002) the subjective side of their argument implies that digital generations are flexible and fluid. This therefore suggests that youths are not concrete members of any social community based on factual characteristics like age, name, ethnicity and so on, but are temporal members due to the shared experiences, cultural understandings and interactions of the group at large.

Boyd's (2014) work situates youths as digital strategists who manage the social and digital densities of these environments. Although her work is heavily focused on American teens, the element of social media usage helps generalise to British Nigerian youths, and expand the scope of the ways these youths from other countries and social backgrounds interact and construct hybrid social spaces. *Networked Publics* (Boyd, 2010) interestingly defined as "imagined collective that emerges as a result of the intersection of people, technology, and practice" (2010:2), explored three dynamics – *individual audiences, collapsed contexts and the blurring of public and private*, that illustrated how youth reshape their dwelling environments, and negotiate their identities, peer sociality and interactions with one another. As argued above, British Nigerian youths are embedded in socio-cultural discourses via social media, which strengthen and increase the value of their activities, engagement and overall community ethos; through their shared desire to belong and attach themselves to other youths that share similar backgrounds and upbringing. Not only does this solidify their sense of agency, but it gives the impression that culture is the central subjective tool in hybrid space production. With the purpose of conceptualising this notion of culture instigating new space construction, it is imperative to take a critical look at the culture such youths are born into, and adopt online. Beginning with the Nigerian culture, its rich and diverse cultural values acts as a solid foundation for the build-up of youths digital culture. The Nigerian society, family and relationships are guided by hierarchy and seniority. Youths within the culture are expected to address family members and friends as  *aunty, uncle, brother, and sister*. The imprint of these cultural values that have been instilled in these youths from birth, are the mannerisms, languages, and social expressions that they use to interact and build cultural layers within the digital space. Weber (1924) investigated the constructs of new communities through the way people interact with one another in specific enclosed spaces. A crucial element of this empiric research is that spatial arrangements and interfaces of physical and digital space, has a huge impact on the way youths engage in social discourses and other modes of interaction. Consequently, the exploration of these relationships and their core cultural and social values must be investigated to get a deeper understanding of the influential determinants, in order to

compare their experiences, perceptions and methods of construction. While Weber's (1924) concepts dates back to the 20<sup>th</sup> century and is usually used in research based on capitalism and sociology, as opposed to space production, urban festivals and social interaction, his micro level analysis helps in conceptualising youths macro levels of new socio-cultural modes of interaction and dwelling in physical and digital festival space; thus reconstructing Boyd's (2001;2014) concept of *Networked Publics* and Buckingham and Willett's (2006) model of *Digital Generations*.

Whilst the literature presented thus far has established that culture, societal norms and other new forms of communication are the major qualities of digital generations, Block and Rydin (2006) question this narrative by interrogating the role of media in the production of young people's experiences. By analysing a series of videos made by young people, their work highlights the significance of culture and context in the production of diverse experiences. Taking some of their methods as inspiration, this body of work aims to investigate how cultural experiences and behaviours influence interaction in physical and digital landscapes. The element of culture plays a significant role in the investigation of phygital space production, as it helps to solidify and authenticate the types of communities constructed in these environments; thus building a mixed methods approach to this field for further research. Marshall McLuhan (1964) argued that different types of media impact different societies in unique ways. His infamous motto "*the medium is in the message*" denotes aspects of *content* and *character* – *content* being the message shared by youths, and *character* being the mediums (Instagram and Twitter) message that is unnoticed, but shapes and controls "*the scale and form of human association and action*" (1965:9); thus suggesting that the beauty of the *content* should influence the *character* and not hinder it. The assertion of youth interaction shaping the production of communities and new definitions of space, is highlighted throughout this Doctoral Dissertation. The busyness of social media and its constant presentation of different lavish lifestyles has tendency to influence youths in a negative manner. Nnonyelu (2006; sourced from Burabari, 2016) articulates this from the perspective of Nigerian youth,

by examining celebrity culture as a negative impact on the social lives and online identities of the digital generation. She states, “*Nigerian culture following its contact with lifestyle constantly portrayed by the media appears to have caved in and will continue to do so as years go on*” (2006:99). Whilst Nnonyelu predicts the co-habitancy of Nigerian and digital culture within digital landscapes faces the diminishing of their heritage, Iwilade (2015) classifies this act, as a cry to “belong” and Ojiha (2006; sourced from Burabari, 2016) questions the reliability of their values and the newly adopted culture as a whole, as a large part of these taste and sub cultures are built upon the lifestyles of celebrities and other influential figures in the community. Understanding the nature of these communications will help to rationalise the exact qualities of these celebrities that influences youths in such manner. To briefly hypothesise, British Nigerian youths are constantly seeking approval from people in power, or individuals at a higher hierarchical position than them, to tap into and experience substitutional instances of the lives they admire. The affordance of social media has accelerated this web of validation, self-worth, intimacy and have equipped them to produce and reproduce a landscape that they can control.

### **2.3.2.1. New Forms of Communication**

Social media enables the expansion of innovative and modern forms of communication and interaction amongst British Nigerian youths, through the socio-spatial processes and practices taking place in their social environments. McLuhan’s (1964) and more recently, Boyd (2014) and Gardener and Davis’ (2013) research projects all present a unique and significant balance in providing a key definition of youths new modes of engagement, the positive and negative attributes, and its overall contribution to the shaping of taste and subcultures. Various social components of the digital culture aid the connection between youths – interests, language, hashtags, trends, features and so on encourage communal behaviours online and offline, and extend into public domains. McLuhan defines media culture as an *extension of man* and reiterates Boyd’s (2010) weighing of social media publics to the importance of presidents from

different countries, addressing their individual *publics*. The unifying component between each *public* expressed by Boyd (2010) is the adjoined social and political interaction via their modes of communication. This demarcation of Boyd's *publics* can be generalised in the context of British Nigerian youths within social spaces. Although Boyd's concept of *Networked Publics* has its societal and ethical flaws (for example, the reliability of the interactions formed on social media, taking into consideration Turkle's (1996) extensive explanation of false identities), it highlights that different publics serve different purposes (Boyd, 2014), which is one of the general consensus' of this research. Agreeing with Boyd, different youth groups have different meanings and various modes of communicating, though, are connected through the technological structures of social media and its clear-cut affordances that shape youths digital environments and engagements (Boyd, 2010). The debate on the social impact of information and digital technologies, specifically social media, reshaping the way youths communicate with each other is particularly important for this study as it gives the production of new social space, context to the experiential and behavioural pillars of such construction. A better explanation of this is clarified through an American youth's perception of social media, presented by Boyd (2014) in her book *It's Complicated: The Social Lives of Networked Teens*. She positively states, "*not only a tool; it is a social lifeline that enables her to stay connected to people she cares about but cannot otherwise interact with in person*" (2014:20). Here, Boyd presents first-hand insight into the importance of social media in the lives of young people. Her initiative is a solid confirmation for the need to investigate how British Nigerian youths dwell within social landscapes, and the physical, digital and socio-cultural factorial influences.

One factor that is certain through Boyd's (2014) work is the eagerness to express feelings and emotions via different modes of youths communication – colloquial language, social media trends, popular hashtags, emoticons, gifs and memes. One of the crucial aspects of this research is the how and why of youths peculiar forms of interaction in physical and digital social environments. Boyd's (2014) articulation of this declares that social media spaces and other *publics* where they can practice this form of culture, are the formative tools and

maintenance of youths social relationships (Hartup, 1996; Strasburger et al., 2009; Manago et al., 2012). As Boyd (2014) verbalises that “*the social media tools that teens use are direct descendants of the hangouts and other public places in which teens have been congregating for decades*” (2014:20), it conceptualises and connects youths informal communication, their methods of interaction and the physical and digital platforms they use to display it. Additionally, the emphasis on “*direct descendants*” and the notion of “*congregating*” is similar to Jones’ (1995) notion of individuals being “*among*” the virtual culture, versus being “*with*” other members of it. Whilst both quotes suggest that British Nigerian youths assemble, and are among one another in festival spaces, Jones and Boyd recommend that for youths to become fully immersed into the physical or digital fabric and create valuable layers of their own space, they must be *with* one another – through the expressions of language, use memes, gifs and other colloquial modes of communication. In doing so they permit youths assertion of power in their self-constructed social spaces, whilst enabling and encouraging them to perform within and outside of their usual socio-cultural norms that are devised within their society. Their everyday social practices of new verbal and visual communication which forms and recreates British versions of Nigerian communities that materialise within urban-social environments.

### **2.3.3. British Nigerian Youths Taste Culture and Identity**

Celebrity culture, social media culture and the other most recent types of pop culture, together with *communitas*, showcase a strong visual of British Nigerian youth communities that express a fluid and unified nature among the cohort. To demonstrate the empirical appearance this section will analyse youth *communitas* in relation to taste (and sub) cultures, and the long-term narratives that contribute to the production of new hybrid space. The ways in which celebrity culture influence the behaviours and engagements of youth correlates with Gardener and Davis’ (2013) concept of *cyber-youth*. The frequency and intensity of youths desire to be acquainted with celebrities, suggest that British Nigerian youths are exploring new identities; two of which Gardner and Davis (2014) call, *app-dependent youth* and *app-enabled youth*.

Celebrity culture, a contemporary online subculture is an emerging phenomena that houses three key motifs that depict the constructs of such culture – adulation, identification and emulation. (Adorno et al, 2003; Drake and Miah 2012; Gamson 1994; Holmes and Redmond 2006; Marshall 1997; Turner 2004). Their eagerness to befriend online celebrities, stems from their personal desire of fame, stardom, and what Holmes and Redmond (2006) call *celebritifaction*, which is a concept commonly practiced by youth and originates from their need to belong to a society where they receive material, economic or social rewards (Holmes and Remond, 2006; Gamson, 1995; Rojek, 2001; Turner, 2004). Couldry (2000, 2003) contends that the socio-political invitation of famous youth, creates avenues for youth to access exclusive social spaces of belonging and solidarity. His work states the negative impacts of not belonging to such society, and specifically mentions it as the outcast youth being the “*periphery of the power networks that circulate in and through the popular media*” (2006:2). Such statement indicates that celebrity culture (or celebritifaction) is at the forefront and the core of important social media relations, and “*circulates in a spider-web-like tautology*” (2006:2); thus declaring its importance and high status in the lives of these youths and at the same time, reveals itself as an influential socio-cultural factor. The social trends, interaction and overall social experience of British Nigerian youths in social events are heavily dependent on the activities and arrangements of the (physical or digital) space. Their interactions and engagements with their peers emulate the behaviours, languages and lifestyles of some iconic celebrities, and culminate the notion of *worship* in these communities; thus creating and constantly modifying their multiple online identities. Jones (1995) signifies that such wavering communities are constructed by *imaginary digital youths*. The way in which he expresses his concern for CMC (computer mediated communication) communities is deeply rooted in the methods of construction. His work questions “who they are online?”, “why do they act the way they do?”, “how can the interactions be validated and reliable” and “what are the social relationships that individuals seek to foster on the internet?” For critical technological thinking, the value of Jones’ (1995) questioning implies that celebrity and other taste cultures assist in youths trading of real identities, for new online identities. For Jones (1995) the behavioural

changes of individuals question its authenticity and necessity within the community. British Nigerian youths engage in the formation of new identities through their use of social media languages and engaging in social trends, which in turn reconfigures the physical and digital spaces they dwell in, and redefines their *self-worth*, *self-appearance*, and *self-actualisation* in the hybrid sphere. The constant redefinition of youth identities questions the pro-creation of communities within social spaces, the engagements within them, which in-turn questions the production of new spaces.

Taste cultures has extended its articulation of the possibility for youths to belong to multiple social groups, and navigate self, rules, norms and other social rituals between them. This traversal idea symbolises the vast and diverse opportunities that British Nigerian youths have to bask in numerous senses of belonging and somewhat contradictory, identities. Gilroy (1993) in his book *The Black Atlantic: Modernity and Double Consciousness* describes black identity in Europe and the New World as a continuous practice of exchange through the Atlantic. In hope to understand the details of such process, his book defines this new identity as “*The specificity of the modern political and cultural formation I want to call the Black Atlantic can be defined, on one level, through [a] desire to transcend both the structures of nation state and the constraints of ethnicity and national particularity. These desires are relevant to understanding political organizing and cultural criticism. They have always sat uneasily alongside the strategic choices forced on black movements and individuals embedded in national and political cultures and nation-states in America, the Caribbean, and Europe* (1993:19). Gilroy’s mission in this statement seeks to eliminate black cultures as being marginal to or derivative from national cultures, which result in the birth of subcultures. Rather that, he argues that masses of black intellectuals have conducted tons of research projects that disqualifies any superficial connections to their country of dwelling. Furthermore, Gilroy makes it clear that his ultimate aim is for a transnational diasporic culture. Other ephemeral qualities of Gilroy’s work comments on the fluidity of interaction in various cultures. Critic Laura Chrisman perceives Gilroy’s book as substituting *cultural politics* for *material politics* and

prevents “*dialectical relations between blackness and labour in expressive cultures*” (1997:81-82). Her understanding presents Gilroy’s analysis as a way of liberating and offering subjective freedom to individuals in cross-cultures, as a means of recreating self within multiple dissimilar communities. Relating it to the context of this study, British Nigerian youths imbibe in such activity through the way they experience senses of solidarity and use this as a tool to create shared experience, purposes and rituals. The notion of temporality exhibits in Gilroy’s (1993) and Turkle’s (1999) research as it undermines the full impression and control of the groups identity and culture as a collective. From this and the data presented in the following chapters, we learn that membership of socio-cultural communities have a significant impact on the way youths dwell within phygital landscapes and create personal experiences with the space they are inhabiting. On the same note, it questions individualism and self within these communities and introduces the notion of division amongst the youths within and outside the culture.

## **2.4. Understanding the Social and Digital Divide**

### **2.4.1. A Brief Summary of the Digital Divide**

The term the *digital divide*, as understood by many, is referred to as the unequal access to information technology (Van Dijk, 2005). Devised in the mid-1990s, it is commonly known as the gap between individuals that have access to digital technologies and individuals who do not, and faces technological as well as societal issues – such as, social divide and social inequality (Dijk 2005). The key concern in digital divide research and policies is the growing gap between individuals, groups, and nations, which is due to an unequal allocation of Information and Communication Technologies (ICT) access and use (Vicente and Lopez 2010, Barth and Veit 2011). However, recent studies have proven that the digital divide is much more than a matter of access, but is also a matter of how beneficial the usage of the internet is to its users (Dijk 2005). Castells and Cardoso (2005) defines the digital divide as “*inequality of access to the internet*”, while Norris (2001) regards it as “*uneven access, distribution and use of ICT between two or more populations.*” Though the topic of the digital

divide as a research theme has been studied across many disciplines, it still remains largely over-understood or misconstrued. Norris (2001) groups this divide into three crucial elements: 1) *the global divide* – division between advanced and developing countries, 2) *the social divide* – division between “information rich” and “information poor” within advanced countries, and 3) *the democratic divide* – division that is heavily within the online community who do and do not use digital resources, such as social media and other apps to engage, communicate and interact in public life. Inside each category, Norris and other writers (Wresch, 1999; Castells, 2000) examine each divide in five terms of individuals having access to ICTs, as opposed to terms of the knowledge and information that is of importance to users and non-users in the context of the information and network society, and in terms of the social abilities for such learning. In light of Norris’ (2001) work, this research will give a contemporary analytical understanding of the types of divides present in the 21<sup>st</sup> century, amongst the British Nigerian cohort. The second and third element, *social and democratic divide*, will be the main focus of this section, to shift and recreate the narrative surrounding British Nigerian youths social media use and interaction, and the production of new space.

The work of Jan Van Dijk (2005) in his book *The Deepening Divide* explains why the digital divide is still in existence and is growing and deepening in high-tech [and social] communities every day. Its articulation is split into two folds: the first, illustrating that the digital divide is far from sealed, rather than it being decreased in developing countries it is still growing every day, whilst the second specifically highlights the countries where the digital divide is manifesting – North America, parts of Europe, East Asia and part of Africa, and where the physical access of computers and the internet has refrained from expanding. In addition, this book offers full coverage of other literatures and a theoretical framework for understanding the digital divide, by presenting 26 policy perspectives and instruments that are designed to close the divide itself. In the first section, where Van Dijk (2005) discusses the framework for understanding the digital divide, he argues that the positions of individuals and the relationships between them can be used to explain the digital inequalities to a much greater degree, than using

individual attributes; for example, the technical competency. After Van Dijk (2005) defines the core concepts and introduces the major arguments, he connects all the concepts into a sequential model and narrows the causes of the digital divide to four access barriers – *motivational access* (the motivation of potential users to adopt, acquire, learn and use digital technologies and the internet), *material access* (motivation of obtaining an actual device), *skills access* (acquiring the knowledge to know how to use the device) and *usage access* (using the internet and the mobile technology). To further iterate the fundamental ways to bridge such divide, he proposes having the access of to the devices and the technological acumen to do something with it, he states – “*unfortunately, even the most basic terms and concepts still are ill defined. The most important is the concept of access itself of technology concerned and the way it’s used*” (2002:26). Whilst Van Dijk’s model suggests that each access barrier is not dependent on each other (for example, an individual obtaining the first three accesses is not an assurance that they will have the desire to use the internet or technology effectively), it provides an appropriate theoretical foundation for understanding the causes of the digital divide (Hargittai and Hinnant 2008, Hargittai 2010, Van Deursen and Van Dijk 2011). On the other hand, it fails to establish the relationships between each access gap, which as a consequence limits the scope of understanding how it shapes digital culture, and how we can begin to bridge such gap. On the contrary, it can be assumed that Van Dijk (2005) intentionally outlined his major concepts early on in the book, in order to limit confusion in the remaining chapters, and to categorically state the lack of harmonious qualities between all barriers.

Van Dijk questions elements of the digital divide – “*what exactly is a computer and an internet connection? What precisely is having access to the internet and what parameters delineate the phrase having access? What are the so called digital skills and similar terms? What exactly is internet use?*” (2005:6) Sevier (2017) uses an interesting everyday metaphor to articulate and visualise the meaning and impact of the digital divide. He narrates that the London underground train, similarly to the digital divide, has several elements – the train takes

individuals back and forth between destinations and the platform travellers stand on provides access to the train. He uses the gap between the platform and the train as a symbol of the digital gap to explain two types of people – the first, people who can get on the train, (also youths that have access to technology and the skillset) and the second, individuals who are unable to get on the train (youths who do not have access or the skillset). This metaphoric image gives a clear indication of the importance in understanding the relationship between digital technology and individuals, societies and social communities (Giddens 1994; Castells 2000; Zheng and Walsham, 2008). William Cunard, chairman of the FCC stated *“in a society where we are increasingly defined by our access to information and what we earn is what we learn, if you do not have access to technology you’re going to be left in the digital dark ages.”* If we are to contextualise this statement in the 21<sup>st</sup> century, it announces a sense of the social divide and social inequality. British Nigerian youths may have the desire to educate themselves aspects of the digital world, but may not necessary have the economic or societal stability to act on such desire. To put into perspective, in the United Kingdom, 7.8. million people and over 34 million people in the United States of America, do not have access to the digital world, reason being that it is not offered to them, and when it is, its unaffordable (Royal Geographical Society, 2013). Additionally, 16 million British youths are socially and digitally excluded, and with the intention to explain why, the family culture, structures and values of British Nigerian youths (explained in the previous section) have a huge impact on their access and knowledge of digital technologies. As this research is looking at youths that are born into a hybrid culture, youths that have grown up with parents that were brought up in the rural areas of Nigeria but migrated to the United Kingdom, do not have the luxury of having digital access as it would appear foreign to their parents. The idea of digital technologies would appear foreign to youths parents, and as a result cause them to discourage their children from using them, which births their lack in digital acumen and other socio-cultural skills. Despite all the theoretical work that explores the underlying mechanisms that shape the digital divide, Van Dijk (2005) attempts to make his readers understand these mechanisms are uncommon, as most of the research on the digital divide has remained at a descriptive level, emphasising

the demographics of income, race, age, education, gender, and ethnicity on material access to ICT (Hoffman et al. 2006, Kalichman et al. 2005, Valadez and Duran 2007). In order to suggest strategies to help bridge the void, this research seeks to develop a concrete theoretical and visual understanding of the dynamics behind the digital divide, and proposes the phigital world as a space for physical and digital dynamics to integrate in social settings, as way to minimise the social and digital gap.

#### **2.4.2. Social Divide in the Digital Landscape**

The digital divide is only superficially digital. If we are to begin to dissect the social dimensions which are instilled into the practices of the digital divide, the socio-cultural aspect of it emerges from the network society. The network society *“is related to the social, political, economic and cultural changes caused by the spread of networked, digital information and communications technologies”* (Van Dijk, 2005); it is the society that is formed on social networks. While accessibility barriers to internet and most specifically social media, have been highlighted in the sections above, social media networks such as Twitter, Facebook, Instagram and Snapchat, and the accessibility of smart phones, remains the primary element of the social divide formed on the said social networking applications. The biggest problem in today’s generation is youth’s forming social circles for certain demographics, communities and social groups – for example, on twitter, BAME (black, Asian and minority ethnic) youths have created a public twitter group via a popular hashtag #blacktwitter. Jamaican youths create subcultures and subgroups using their own personal hashtag #Jamaicanyouts, and similarly to Caucasian youths via #fiat500. Looking deeper into #blacktwitter, this group with their cultural identity, consists of black twitter users all over the world, however, British Nigerian youths are the sole originators of such phenomenon. Although the group has a strong black user base, Asian and youth from other ethnic minority countries, are able to join the social circle on the basis of shared experiences, cultural issues, social language and participation to certain online socio-cultural trends. Bobkowski and Smith (2013) emphasises individual personal motives to engage and interact with each other, via communication technologies. Their enlightening

research illustrates the elements that motivates such motives – *socialization, entertainment and information seeking*. Sun et al. (2008) enunciates their argument from a uses and gratification perspective. They believe that this is a suitable way for accumulating this as a new reality, and in this research's interests, youths on social media. The energetic social dynamic of youths becoming each other's audiences on social media, characterises Rubin's user and gratification approach (Papacharissi, 2009; Ruggiero, 2009). They believe that as we approach into a more social and public-centric mobile environment, youths are constantly having to make creative and rational choices that impacts their online actions and experiences. The social divide in relation to British Nigerian youths dwelling, within social media landscapes, highlights the need for further research and project initiatives to bridge the gap between social groups. Generalising this idea, Sevier (2017) questions the need for bridging the gap, he proposes "*maybe everyone just wasn't meant to ride the train.*" Whilst this proposes no necessary need to defuse the division between the digital and non-digital individuals, it also seeks a desperate need to bridge the gap in order to diffuse such mindset and create a homogenous community.

Suarez (2010) through his intricate, eye-opening and delicate series of sci-fi novels creates an interesting blend of action thriller and science fiction. In his book *Freedom*, the protagonist character creates a medium to access the digital world, that's comprehensible to all people on the planet – regardless of their language literacy or technical skills, he calls it the *Shamanic Interface*. Shamanic – a diviner of spiritual intent Shaman, uses motion and sound to gain access and control elements that are connected to the digital world. From this realisation, a new perspective as to the digital divide arises – the problem is not necessarily literacy or technological acumen, it lies within the interfaces created for individuals to use. Suarez (2010) and Sevier (2017) both propose the creation of a Shamanic interface to reduce the digital need of making individuals literate or technically a suite. Within this new interface, British Nigerian youths will have the social and economic power to interact and experience the same interfaces in their personal ways. It is important to clarify that the use of the word *interface* is not restricted

to the device or program that enables a user to communicate with social media, but it is the digital and physical spatial structures of both worlds that youths socially dwell in. Furthermore, this research proposes a type of Shamanic interface that blurs the physical and digital world into a homogenous interactive environment. The phygital space proposes physical and digital spatial arrangements that eliminates isolation, easily traverses British Nigerian youths into both landscapes and begins to overcome the social divide amongst these youths that choose to interact in physical or digital environments. Supplementary to this, this hybrid shamanic environment houses somatic gestures for the safe and solid dwelling of British Nigerian youths, whilst equipping them with the tools and features need to produce new social space. Similarly to movies such as *Close Encounters of the Third Kind*, *Minority Report* and *Men in Black*, their use of digital technology in physical space creates an interesting phygital blend and provides them with the power to control physical and digital objects around them. British Nigerian youths are beginning to invite somatic gestures into their physical and digital environments. Their use of colloquial language, hashtags, live videos and reactions, suggests that they possess all the right elements to recreate a phygital Shamanic space, however, they must understand the power they possess and control, to socially reproduce their space of phygital dwelling within the festivals physical and digital environments.

## **2.5. Part 4: Towards a Definition of Phygital Festival Spaces**

### **2.5.1. Urban Festivals as Design Frame**

The concept of what establishes a *festival* is that of an event which associates religious connotations to the physical, social, political and economic constructs, and infuses the shared culture between its attendees. The following sections will fundamentally dissect and explain the social dynamics of youth interactions at urban festivals, analysing and categorising the three different aspects of festival culture, behaviour and actions. It will conclude by reflecting on the social, physical and cultural developments that have inspired youths to produce the spaces they do and consider the altering role that festival landscapes have in British Nigerian youths lives. In order for to illustrate an understanding of why youths flock to these networks

and what factors influence them to behave and interact the way they do, we must identify where they hangout both physically and digitally and observe the basis of their engagements. By using festival landscapes as the premise for such exploration, it enables the framing and analysis of youths social behaviour and evaluates judgements on their experience within the growing hybrid of phygital spaces can be drawn.

### **2.5.2. A New Sense of Urban Space**

Contemporary urban landscapes are not limited to physical areas. The information that transmits through the physical constructs of place are extended through digital mediums, in an open and versatile arrangement of physical and digital objects and symbols. In *The End of Geography or the Explosion of Place? Conceptualizing Space, Place and Information Technology*, published in 1998, Stephen Graham indicates that the convergence between physical and digital information creates new senses of place; places that are used to “define the undefinable” between people and places. The word “undefinable” indicates that the integration of digital technology, social media to be precise, in festival landscapes creates an extraordinary space that cannot be defined by its physical or digital dynamics, but can be rationalised based on the spatial metaphors and the socio-cultural interactions which take place within them. Here Graham, suggests that this new sense of space can be described as a fragment of the utopian world – a space where the ‘real’ materials and objects of space, influence the digital influx of lived and constructed social experiences; thus signifying that urban festivals are socially constructed as a result of British Nigerian youths engagement and interaction with one another. The lived experiences within these urban festivals are formulated by the spatial and social elements – the spatial being the festival furniture (bar stools, stage, activity objects, seating area etc) and the social elements being youths expressions and interactions (body language, colloquial language, dance routines, cultural behaviours and so on. These contemporary forms of interactions do not necessarily adhere to the societal norms of the festival location, but create new socio-cultural relations based on their behaviour and

interaction. These new senses of place, which can be described by the negotiation between physical dimensions and electronic flows (Lemos 2010) are extremely critical and somewhat crucial to today's society. British Nigerian youths use of social media within this environment foster new subjective attachments to the physical and newly created digital constructs. Through the exploration of how youths produce new iterations of social space (Lefebvre, 1974), this research explains how physical, digital and socio-cultural metaphors hybrid space, co-create phygital environments from the youths embodiment of social interactions. Limited research has been conducted in understanding how an assortment of physical and digital objects coupled with human interactions, re-produce festival spaces. To mention a few, Duignan et al., (2017) conceptualised physical and digital associations of food festivals to illustrate how the intersection of both worlds harness these objects to create new spaces of human consumption. Jenson and Buckley (2012) investigated the interests, motivations and self-reported benefits of science festival visitors, and identified patterns of them engaging more with live physical and digital demonstrations. Reverting back to Graham's (1998) concept of spatial and technological metaphors, the studies above both reflect the glamorous and futuristic notions of a utopian society. This newly constructed space has two dimensions – one with a physical boundary and the other without – the metaphors that prompt social interaction amongst the youth, *"always reflect the experience of the moment as well as memories of the past. They are imaginative constructs that have more to say about the times in which they were made than about the real future"* (Corn, 1986:2). Although Corn (1986) suggests that the experiences associated with space reflect in youths behaviours, the association between the spatial metaphors, British Nigerian youths online experiences and socio-cultural expressions, distort Corn's notion and introduces a new perspective in understanding the representations encompassing the material production of phygital space, territory (Lefebvre, 1974) and socio-cultural constructs. Batty (1993) described new forms of space as *"invisible to our direct senses, a space which might become more important than physical space itself [and which is] layered on top of, within and between the fabric or traditional geographical space"* (1993:615-616). Batty identified the importance of both

physical and digital forms, but emphasises the new layers of space as more important than the physical. From this perspective, Batty makes it clear that the in-between spaces are extremely crucial in understanding how people perceive and experience it space. The hybrid dimensions of this new space create new varieties of space and give British Nigerian youths the freedom to interact and experience it from an individual and communal lens. This new perspective of 'new sense of space' proposes new research into investigating the spatial and digital pillars of these new spaces, to evaluate the tools needed to produce new hybrid space. Therefore, this section presents a new perspective of festival spaces by discussing the physical and digital dimensions which influence contemporary interactions amongst British Nigerian youths.

The social behaviours expressed in these new dimensions of space are controlled by the interactions formed within them, and the cultural norms built in the digital realm. This shows that development in either physical or digital space, has a significant influence on how phygital space is experienced. Meyrowitz (1989) in his book *No Sense of Place: The Impact of Electronic Media on Social Behaviour*, contends that new definitions of place create new types of social situations where the importance of electronic and online media overpowers the spatial dynamics of physical settings. He states, "*electronic media may create new social environments that reshape behaviour in ways that go beyond the specific products delivered*" (1989:15). From this we understand the new emergent role for British Nigerian youths in festival space. Whilst their main role is to socially interact and enjoy the activities of the festival, their newly appointed responsibility within new senses of space, is similar to information-systems – being, when a new social media trend surfaces, or development in the culture takes place youths possess the power to recreate another definition of space, based off of their cultural affordance. Moreover, Meyrowitz's provocation of a "context collapse" (1989:16) insinuates that online culture rearranges the social context in which youths behave, interact and experience space, and vice versa. The two localities of space (physical and digital) possess similar qualities but are expressed in different ways and in the context of different

spatial dimensions. Physical festival space deals with real-time interaction, whilst the digital houses filtered physical interaction and formulates secondary experiences. Meyrowitz (1989) discusses the variable situation pattern, he writes *“social reality does not exist in the sum of peoples behaviours, but in the overall pattern of situated behaviour”* (1989:28) meaning in order to ensure the sustainability of new phygital space, it requires a continuous chain of repeated interaction amongst a cohort that share similar values, behaviours and interests. Not only does this eliminate a real sense of space, but it welcomes a new sense of agency, power and liminality for British Nigerian youths.

British Nigerian youths face the challenge of comprehending the interplay of physical – digital features (Marwick & Boyd, 2010), which summons the potential development of phygital space. Without the understanding of how both physical and digital characteristics can be intertwined to create objects which sit within the hybrid constructs, the features that make up the phygital world remain unpronounced and to an extent, non-existent. In regards to the application of information technologies in architectural spaces, Carta (2020) regards humans and agencies for augmented reality. In his book *Big Data, Code and the Discrete City: Shaping Public Realms*, Carta (2020) expresses that *“people experience a new empowerment of their ability to interact with the environment... if the urban environment can empower us in carrying on our most mundane activities (walking, commuting, shopping, driving etc), the relationship is somewhat mutual”* (2020:51). The spatial objects within physical and digital environments encourage, support and inspire youths modes of interaction and dwelling. As Carta (2020) associates a sense of empowerment with daily activities and interaction, it can be said that these same human and spatial characteristics can sustain and strengthen the new definitions of festival space. It becomes envisioned as a one-way socio-cultural mechanism, where the engagements of British Nigerian youths, their mixed identities and communal relationships are reshaped based on the central structure of both physical and digital objects. On the other hand, the credibility and durability of these temporal environments can be questioned as it disrupts the standard routines that are attached to the physical space. Youths that are outside

of the Nigerian community, who are not affiliated with the socio-cultural norms, become dormant in these new spaces, which results to individuals prowling in either the physical or digital space. *iFloor* (2004) an interactive floor installation was built to transform and rejuvenate social interaction within a local library in Denmark. Powered by visitors using their mobile phones to send questions to one another (which projected onto the digital floor), the in-built algorithm tracked visitors movements via a camera and analysed the social actions taking place, fed it back into the system in order to reconstruct the social dynamics of the library space. This installation fragments the qualities that Carta (2020) asserts create an interesting relationship between humans and digital technologies and formulates an unforgettable communal experience, which in this case, forms a connection between space, social movement, interaction and information technology. It demonstrates the structural elements and digital features needed to produce new layers of existing space. The combination of the old library building and its new concepts of engagement illustrate what Lefebvre (1974) and Foucault and Miskowiec (1986) denotes as the two modes of analysing new space – *material* and *mental*. The *mappable elements* and the *thoughts about space* both clarify the characteristics of new space, and sit under Soja's (1996) concept of *thirdspace*, the mappable being the configurations of space and the thoughts being the mental representations of the mappable forms (Borch, 2011). Whilst both modes highlight the objective and subjective qualities of social space, it also demonstrates the elements of both spaces and how they contribute to the production of new space. In the context of this study, all concepts devised by the three authors set the tone for the production of phygital space. The spatial arrangement of festival objects encourages youths to build representational thoughts about it, which enable digital interactions based on the physical. It is important to understand that without the festival presenting a significant arrangement of subjective objects, youths are unable to move to the stage where they form attachments to the space and create new definitions of it. This therefore demonstrates that the three modes of spatial and social analysis (physical, digital and socio-cultural) are crucial elements in the production of phygital space.

Urban landscapes which incorporates *phygital-like* features as those devised by the Dokka1 Library in Denmark on the iFloor project, seek to encourage people to visualise their everyday familiar spaces in a new contemporary dimension. The new collective of elements which make up an ensemble of phygital hybrids, have the power to reconstruct the social situations and dynamics of the new space. It also creates room for thorough reflection upon the interrelation of people, techniques and places (Kalantzis-Cope & Gherab-Martin, 2010). In this research it is therefore argued that social spaces, festival landscapes to be precise, offer an analytical frame that reveals the densities of hybrid phygital spaces, and also provides a means of incorporating a mix of physical and digital features inside festival landscapes and social spaces generally. In particular, this research accelerates the understanding of structural elements and connection between physical and digital features and youth interaction and how its impact on how youths experience festival landscapes.

### **2.5.3. The Structure of Youths Spatial Experience in Festivals**

From the late 1960's urban festivals have played a significant part in the social lives of youths all over the world, from different cultures and societies. Although, not a new phenomenon, it has become an integral social fact as a space for sensory experience and temporary escape from external social relations (Gardiner, 2010). These forces are moulded by the distinctive behaviours, social interactions of the youth attending, and by the physical settings (Stevens et al. 2017). The newly formed role of festivals, especially youth urban festivals, increase sensation, influence interaction, and produces memorable expressions within new spaces. This is achieved by the compression of youth and their behaviours and activities in a restricted space. Willems-Braun (1994) debates that festival landscapes can act as a medium to heighten communication and community building through "*the transformation of urban spaces characterized by rationalization and efficiency into 'festival spaces' marked by intersubjectivity*" (1994:78). Whilst Braun indicates the role of festivals in the social lives of

British Nigerian youths, he's suggestion of intersubjectivity suggests that festivals infuse a personal connection between youths, the spatial arrangement, activities and other social components. Supplementarily, the subjective and objective breakdown of festivals further insinuates the notion of liminality being imbedded into the festivals physical and social constructs (Taylor et al. 2014). The qualities of liminal space helps to frame the understanding of British Nigerian youths intimate but temporal connection to festival space, as it reveals the hidden physical, digital and socio-cultural qualities that aid different interactions within the landscape. British Nigerian youths contemporary modes of social interaction transforms the mundane environment to a hybrid site of creativity and diverse engagement through their identity alterations, behaviour and digital communication. Rohr (2020) describes liminal space as an area *"where we are betwixt and between the familiar and completely unknown. There alone is our world left behind, while we are not yet sure of the new existence... This is the sacred space where the old world is able to fall apart, and a bigger world is revealed."* He's association with liminality and words such as *"betwixt"*, *"sacred"* and *"a bigger world"* not only insinuates a grander perspective of such re-construction, but it redefines the dynamics of the space from an intimate and subjective angle.

Existing literature using the idea of festivals as case studies have focused on the activities that take place within the physicality of the space, and as a result have failed to pay attention to the possibilities of space expansion and reproduction. This research reconceptualises the festival landscape as nuanced and multi-dimensional by considering the modern forms of digital and physical interaction. Digital attributes of social media manifests in physical space, and through this shared commitment and 'ritual' of physical and digital interaction, it creates an avenue for youths to transform the space into almost anything at any given time. Lefebvre's (1974) idea of representational space enlightens how social space is not fixed and can reflect relationships of power and agency. He states, *"nothing disappears completely... In space, what came earlier continues to underpin what follows... Pre-existing space underpins not only durable spatial arrangements, but also representational spaces and their attendant imagery"*

*and mythic narratives*" (1974:230). This research acknowledges Lefebvre's idea of representational space as the space for British Nigerian youths – a space where the objects within the festival are interacted with, associated with the social engagements of youth and used to build different spatial experiences. The new constructions of festivals through youths physical and digital experiences and interactions reveals its subverted and social nature, and therefore begins to illustrate the social modes of production. Through analysing the structure of British Nigerian youths' spatial experience in festivals, this section examines the connections between the physical, digital and socio-cultural framings of urban festival and how these three aspects are deployed through the actions, behaviours and cultures of these youths. It focuses mainly on the various aspects that influence behaviour and interaction, which phygital space is appropriately inscribed during urban festivals.

The main spatial aspects of festival settings are centred around its physical, digital and cultural characteristics. Whilst these social settings have a deeper connection to both the attendees and the environment that they are situated in (Cudny et al., 2012), majority of the work conducted, lacks the modern understanding of British Nigerian youths ways of exploring, experiencing and socialising within the urban environment. Stevens and Shin's (2012) study on the dynamics of social life within the local space revealed two spatial parameters of festival space – *axiality* and *permeability* – characteristics which frame ways in how festival attendees introduce new uses within local space. Such discovery can be tailored to the urban festivals that British Nigerian youths dwell in – their modern ways of engaging in youths physically and digitally present at festivals, reveals an alternative method of physically experiencing space. For example, new social media trends that are practiced within the festival landscape, automatically weave digital and socio-cultural dynamics into the festival space, thus creating an intersection between both worlds. Urban festivals consist of multiple areas that house different programmes and social activities that contribute to the overall perception and experience of the space. Lawson (2001) in his book *The Language of Space*, critically analyses the mechanisms of perceiving space. In the beginning of chapter three, he lists the

first two mechanisms used in perceiving space, he says, *“our own characteristics are such that our visual sensations largely dominate our perceptions...Because of this we have come to live in a very visually dominated culture, and it is easy to forget that space is also perceived through the sensations of sound, smell and even touch”* (2001:42). Here, Lawson (2001) argues that our first visual encounter with space has a heavy impact on the way we perceive and experience it. Accentuating the other sensations that also contribute to the preservation of space, increases the subjective qualities and forms a solid relationship between the separate festival experiences of their bodies and minds. What Lawson calls these sensual calculations the *“complex interaction of the eye and brain”* (2001:42) are connected to how British Nigerian youths navigate, direct and orientate in the festivals. Their first visual encounter with the space sends cues based on their previous memories and experience within similar settings, and instigates a familiar interaction. Having said that, does this prove that similar settings produce similar behaviours and as a result creates a new culture that is practised amongst a certain cohort? Lawson’s extensive research has proved that sensation and perception are two different things, and to some extent our perceptions of space is a combination of our experiences, interactions and culture in space; be it positive or negative (Lawson, 2001).

Looking at the physical form of urban festivals, it is clear that these landscapes promote togetherness and interaction, in the exchange of ideas and social conversation; whilst creating a sense of place. Oldenburg (2001) in his book *Celebrating the Third Place* articulates such themes in an interesting, intimate and thought-provoking manner through the illustration of properties and mechanisms which celebrate thirdplaces of community. In discussing the reality of a sense of place, he states *“the atmosphere, both physical and social, is the trickiest and most essential part of creating a warm and welcoming third place. Both need constant attention and periodic tweaking... Through our experience we have learned that it all begins with us...”* (2001:29). Oldenburg’s work can be used to introduce a new theme – festivals as thirdspace, a concept that Soja (1996) defines as *“a particular way of thinking about and*

*interpreting socially produced space.*” Here Soja suggests that festivals, like thirdspace, encompasses social extracts, objective and subjective qualities which convey a social message that can be tailored to suit individual and communal experiences. The spatial objects of festivals, contribute to the youths primary perception of space, whilst their music tastes, contemporary forms of communication (explained in the previous section) become secondary and produce a socio-cultural layer. These new arrangements and understandings of festival space – new physical and digital objects, interaction and so on, encourage the space to *talk* and be reproduced over time. Similarly to thirdspace, the concept of liminal space in festival landscapes aids British Nigerian youths to comprehend how a shared purpose, shared experiences and shared culture at urban festivals creates a sense of community amongst them. This joint force of physical and digital social activity strengthens the foundation of new space, and invites phygital affordances within the landscape, through youths use of digital technologies, most especially social media. For instance, different youths are interested in showcasing different aspects of the space – some choose to record and post their favourite celebrities performing, whilst others feel more inclined to showcasing the physical interactions (dance routines, activities, food stalls and so on) taking place. Not only does this afford a new stream of technology into the festival space, but it build connections between the youth physically present, and the youths watching at a distance. The approach of digital space in the context of this research passes through British Nigerian youths using digital technologies within festivals to expand their behaviours, interactions and overall festival experience. Heim indicates that youths desire and *“marriage to technology”* stems from the *“aesthetic fascination”* (1991:60) – it’s simple but complex forms creates an easy experience for youths to navigate and build adaptable connections between like-minded youths, therefore causing a more deeper and intimate relationship with digital technologies; what Heim describes as something that *“not only fascinates our eyes and minds, it captures our hearts”* (1991:61). On the other hand, Heim’s questioning of each individual’s (youth) positioning in online space, and the experiences created within them, raises issues within the digital constructs of festivals, and the production of phygital space. He’s idea of *third-person bodies* suggests that youths

are not the primary occupants of such space – in disagreement with this concept, British Nigerian youths version of digital space is a representation of their morals, values, shared likes and dislikes, and other communal trends. It is only right that they become the sole occupants of such space as they understand the digital dynamics, navigation and overall modes of dwelling within the landscape. Their love affair with social media runs deeper than the surface level concepts presented in current literature – youths are constantly searching for spaces where they can materialise their trends, discuss their worries and socially be in the presence of their peers.

In his journal, *The Revival of Cultural Celebrations in Regional Sweden*, Ekman (1999) seeks to explain the origin of festival celebrations, the groups of people involved and how the communication within them strengthen the local identity. In pursuit of discovering new ways of culture integrating space, Taylor, Bennett & Woodward (2014) propose that individual and collective experiences afforded by characteristics of festivals, offer the opportunity for coming into contact with different types of social differences. They state, *“it is also the case that festivals offer opportunities for encountering other types of social and cultural differences, through various forms of sensual and embodied experience based on engagements with different tastes, sounds, forms of dress and behaviour, and cultural norms”* (2014:12). From a personal perspective, this suggests that British Nigerian youths experiences within space are dependent on a variety of attributes; one of which are the social and cultural norms formed them. Each norm is expressed through the behaviours and are powered by the sounds they hear, the forms of the structures around them, the garments worn to the festivals, and the multiple social groups sharing the same space. Through these attributes, different behaviours emerge and contribute to the cultural aspect of British Nigerian youths and how they communally share and manifest their social cultures inside the festivals. Relph’s (1976) body of work persistently emphasises that places are constructed through bodily and perceptual experience, and are anything but void. According to him, space is a *“isometric plane or a kind of container that holds places”* (Hubbard et al., 2008:44). He argues that, in order for the

relationship of place to be seen through the experiences of individuals, the study of space must be done in the same manner. Although Relph explains the multiple types of spatial experience – “*a continuum that has direct experience at one extreme and abstract thought at the other...*” (1976:9), he carefully identifies two types of modes of space. The first, which is inherent, bodily and instant modes of spatial experience – pragmatic space, perceptual space, and existential space, whilst the second cerebral, ideal and tangible mode – planning, cognitive and abstract space. This division of space orchestrates the various intensities of British Nigerian youths everyday lives, and highlights the different cultures that they practice on a daily basis – 1) the Nigerian culture they inherit from their parents, 2) the British culture they’re born into and 3) the social culture that they are invited into. Pauly (1986) supports this cultural division by insinuating that our experiences in space are governed by the different cultures we encounter with during our past, our present and even our future. He emphasises that people are “*situated between the private experiences of consumer culture and the public structures of multinational power, between the proximate communities of everyday life and the everywhere communities of popular culture, haunted by the echoes of our pre-industrial past, mesmerised by the images of our post-industrial future*” (1986:103).

There is no doubt that festival landscapes provoke feelings of belonging and ‘insideness.’ In the context of British Nigerian youths, the three cultures listed above, have all contributed to the different behaviours that these youths express both offline and online. Each culture occupies a different set of attributes and characteristics, because they each are from different eras and therefore have different foundations. The first and second, the Nigerian and British culture, are both filled with decades of family traditions, rules, regulations, morals and values which shape that particular culture, and guide their way of living and in turn, the way they interact, behave and experience space. The third popular culture is a culture created by these youths, it is a culture that they have not been born into or have had to learn because of the family they were born into. They make up the rules, they decide who is a part of the culture, which puts them in control of the way they interact, behave and experience any space which

possess the qualities that they are familiar with. Within the spatial layouts, everyday life routines and external relationships, the mixture of different social and family cultures, manifest into the physical landscapes; thus transforming them into new multi-cultural hybrids. However, the rambling of cultures within festival, youths use of social media and their different modes of interaction, at different times, begins to question the authenticity of these hybrid spaces – who are these youths portraying to be when practicing their online cultures and identities in physical space? This and others, are questions that later chapters of this Doctoral Dissertation will answer.

#### **2.5.4. The Production of Phygital Festival Space**

The emergence of new technologies and online media, provide functionalities that have a significant impact on the environmental and social features of the spaces we occupy, instantly and subconsciously making them part of the systems interface and festival facades. Bakhtin's concept of carnivalesque (1965) helps us to understand how urban festivals are constructed in a more generic form. He facilitates the understanding that we must first expand our knowledge on the concept of space and the interactions between the social and spatial, and how they co-construct one another, on a more diverse scale. However, his conventional analysis of space (Anderton 2008) is limited in portraying how people inhabit and interact with space. There is a shortage on academic literature that fully investigates youths perceptions and their individuals voices within urban festivals and how their new forms of communication influences the way they interact and build communities within the space, and this is the gap that this research aims to fill. On the other hand, Lefebvre's (1974) theory on the social production of space attempts to seal this theoretical gap, as he argues that space is socially produced through the social settings of its inhabitants. This concept of the triad of space helps to contextualise the way British Nigerian youths knowingly or unknowingly, create their own spaces of interaction and behaviour. Relph's (1976) and Lefebvre's (1974) work both focus on bodily perception and experience. However, in order to understand how new social

dynamics are interwoven into the festival landscape a thorough breakdown and analysis of the spatial specifics (physical and digital) must be carried out (see Chapters 4 and 5). Firstly, drawing on the work of Lefebvre (1974), his tripartite concept of the production of space is practically a more suitable and developed framework in outlining lines of enquiry for observing festival places. His understanding of space representing a sense of power, enabled the belief that social space was created after the estrangement of natural space. He states, *“humanity, which is to say social practice, creates works and produces things. In either case labour is called for, but in the case of works the part played by labour (and by the creator qua labourer) seems secondary, whereas in the manufacture of products it predominates”* (1974:71). Lefebvre’s work highlights that space is solely produced and reproduced through our intentions and modes of socially co-existing, and is increasingly connected to our everyday lives and the communities we construct through our expressions of social behaviour, overtime. As Lefebvre notes *“it is true that this approach seeks to supply some mediation between the mental and social by evoking the body (voice, gestures, etc.)”* intrinsically youths are aware that the festival environment that surround them has purposely been crafted in such a way to guide their movements around the festival. However, the social interactions they develop become personal pieces of subjectivity, creativity and pure enjoyment. Lefebvre goes on to explain this from the spatial inhabitants perspective, he states – *“but one may wonder what connection exists between the abstract body, understood simply as a mediation between ‘subject’ and ‘object’, and a practical and fleshy body conceived of as a totality complete with spatial qualities”* (1974:61). In agreement with Lefebvre’s claim, space is an abstract landscape that produces, enacts and supports social homogeneity. From this we can understand that youths bodily activity is connected to the objects within the festival. The way they understand and then utilise and interact with other youths within the space, connects the mental and the social characteristics of their surroundings, and creates new definitions of it – definitions that cannot be repeated by other youths but are adjusted to their personal modes of interaction. A key example of this is celebrity performers – youths interacting with the songs they sing, dance routines associated with it and using social media to record, post and build

a digital memory of such experience, puts Lefebvre's connection of mental and social space into practice.

Urban festivals can be considered as contemporary bubbles of subversion. Its exploration of cultural politics alongside other moments of temporal pandemonium and social complexities create a foundation for British Nigerian youths to express similar behavioural traits of subversive power, control and chaos. Lefebvre analyses various modes of social construction into three interrelated moments: spatial practices, spaces of representation and representations of space. One of the crucial forms of production that ties all three space together is the spatial code which is formed through social languages, interactions and other contemporary behaviours, which unifies the youths at urban festivals. Lefebvre clearly points out the role of the spatial codes by stating it is to "*recapture the unity of dissociated elements, breaking down such barriers as that between private and public, and identifying both confluences and oppositions in space that are at present indiscernible*" (1974:77). As well we conceptualising the physical and digital interactions of youths as spatial codes, Lefebvre validates the relationship between the construction of new space and the social cultures of British Nigerian youth. Festivals are spaces of renewal and interaction which surpasses the boundaries of the space and continues outside of it, a crucial characteristic that academic literature remains unexplored, as above. Urban festivals enable a unique overview of the deeper social meanings of space and how youths utilise spatial, digital and socio-cultural codes to reproduce the space into a hybrid dimension. Through its reoccurrence, the true meanings and values of youths new forms of communication, emerges and enables other youths outside of the *social circle* to understand and interpret the shared language and behaviour. The theory of shared language and the way in which it establishes significance and solidarity is one of the key themes of this research. British Nigerian youths share a new type of process that reproduces and recreates social space through shared codes, meanings and understandings of the spaces they are occupying. The festival, personifies subversive practices and formulates youths new ways of socialising and experiencing social space, the

spatial objects act as puzzles while youths act as the mediator that connects each piece to one another through their lived experiences. However, the lived experiences of these youths is what is missing to articulate what spatial, digital and social features build new definitions of space.

This research expands Lefebvre's concept of spatial codes into digital dimensions to accommodate youths new forms of communication within festivals; thus recreating it as *phygital codes*. The phygital codes which still possesses the meaning and purpose of Lefebvre, are reproduced through the ways youths interact and express new meanings of shared language. Not only is it a procedure that produces new spaces, but it redefines the spatial dynamics and understandings of the existing. For Lefebvre, he considered the social production of space as something which "*goes beyond politics, inasmuch as it presupposes a critical analysis of all spatial politics in general*" (1974:59). The phygital codes of festival space breaks barrier between the different private and public, micro and macro, and social and unsocial levels of space, merges the hierarchies and produces new meanings of such space. David Buckingham and Rebekah Willett (2006) in their book *Digital Generations: Children, Young People, and New Media*, clearly state the role of technology as "*seen to create new styles of communication and interaction*" (2006:7) and went on to discuss the role of technology in the lives of young people – "*The internet provides new means for constructing community: It is an active and participatory medium, which is about many-to-many, distributed communication. These new communities are inclusive and require the creation of new kinds of trust. They are about breaking down walls and they allow the creation of new kinds of relationships, both in the form of friendships and new family lifestyles*" (2006:7). With the assistance of digital codes youths reproduce new spaces of new phygital communication. The festival landscape acts as a meeting point for them to express their new private behaviours in public phygital spaces. What is crucial to understand about Buckingham and Willett's quote is that these new communities are formed strictly by youths as a way for them to communicate, block and somewhat isolate themselves from the real world. The pillars supporting these new

communities is trust, in order to belong and be counted worthy to be a part of such community, each new member must understand and be able to breakdown the phygital codes. Tapscott (1998) argued that social media leaves room for the creation of *“a new kind of open family”* a family that has a strong foundation, requires a central home (the festival) and at the same time is inclusive to different youths that understand the code. In addition to the above, new members (youths) of the new phygital community may not be fortunate enough to understand the new forms of communication and therefore the codes are useful in breaking down the barriers between the various levels, in order to bring them together; thus producing new social meanings. Lefebvre states, *“the code might be said to contribute to the reversal of the dominate tendency”* (1991:64). The different levels in urban festivals are the public and private areas. The blurred lines between the public and private spaces leaves room for demarcation between the youth attending. However, the modernised version of Lefebvre’s spatial “code” breaks this divide as it incorporates digital aspects which fails to acknowledge such separation. The phygital codes in festival landscapes are useful because it joins the power relationships between the public and private areas. Through these connections, the structures of the festival spaces are challenged, the lines between public and private are blurred; resulting to the loss of social and spatial hierarchies. From the combination of physical and digital codes we realise that festivals merge and renegotiate the different social levels between youth, and breaks the relationships between them. However, such breakage is carried out in favour of youth as it restructures the space to infuse a new sense of intimacy, attachment and shared ritual that instigates unifying spatial, digital and socio-cultural codes.

Festivals act as a platform for youths to develop their sense of belonging, interests, community building and interaction skills. The physical reality and meaning of festival landscapes are transformed for a momentary time of the festival and through the formal and inform intentions, behaviours and actions of second-generation British Nigerian youths. It mirrors the first of the three spaces created by Lefebvre (1974) – ‘perceived space’. Starting with the perceived

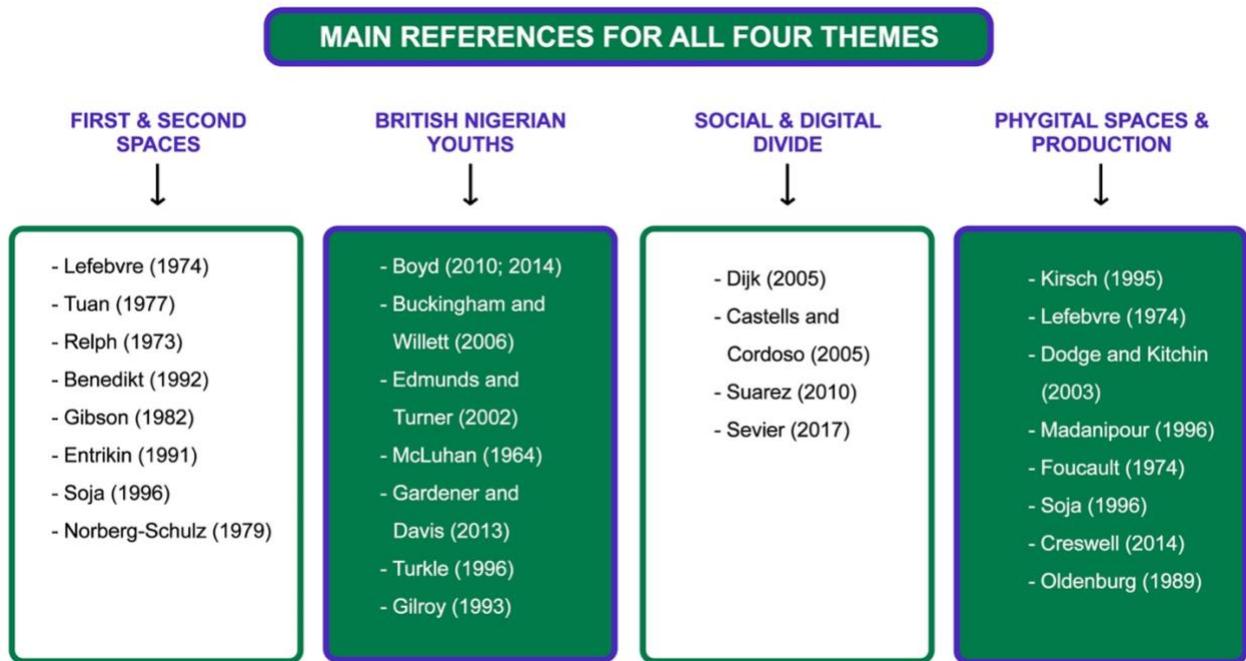
space, *“the practical basis of the perception of the outside world”* (1974:40), this space is the outskirts of festival landscapes, for example, the festival fences and possibly the security patrolling the grounds. These specific elements give off an impassable scent that is imbedded in a specific area and is off limits to non-festival guests. Despite the physical barriers around the space the digital element of festivals extends the invitation for online users into the physical grounds, without them actually attending. This cross-narrative mapping extends far beyond the physical landscape and therefore reveals an absorbent, produced space, what Lefebvre calls ‘representational’ space. The new phygital space is *“the space of ‘inhabitants’ and ‘users’”* (1974:39); but in this case both physical and digital inhabitants. From this, several questions arise that challenge Lefebvre’s triad of space. Such as, how do the extensions of the festival space, to the digital landscape, contribute to the production of space? Is the combination of physical and digital elements trustworthy enough to produce new forms of space? In contrast to the perceived space, representational space recognises the ability of youth in festival space. *“It overlays physical space, making symbolic use of its objects”* (1974:41) The ability, vision and prospect of youth inhabiting these spaces are implied by Lefebvre to be the producers of space. Lefebvre elaborates further – *“is alive: it speaks. It has an affective kernel or centre [...] It embraces the loci of passion, of action and of lived situations, and thus immediately implies times. Consequently it may be qualified in various ways: it may be directional, situational or relational, because it is essentially qualitative, fluid and dynamic”* (1974:41). From this, it is evident that representational space forms the idea of how youths’ physical and digital intentions, activity and behaviour, alters the energy and agency of the festival landscape. This is particularly evident in the way festivals permit the ‘playing out’ of certain expressions of the socio-cultural identity, whilst connecting it to the historical origins of festival life. Urban festivals of the 21<sup>st</sup> century integrates each element of Lefebvre’s triad of space. By enlightening each other, the representational space is produced through the lived experiences of the youths attending both physically and digitally. The use of social media, enables youths to interact with other youths within the space and online, therefore allowing Lefebvre’s ideas of space to authorise an interactive space that is socially

produced – therefore recognising the relationships between both types of spaces and the society that it is situated in. The beauty of the connection between both spaces is a clear example of co-construction – one not being more powerful than the other, but acting as a supporting arm to facilitate a hybrid multi-cultural space filled with phygital interaction.

## **2.6. Conclusion**

This chapter has investigated four areas starting from the concepts of first and second spaces, how youth family cultures and backgrounds influences and creates sub and taste cultures, the digital divide – the barriers some youths face on how access to the internet and mobile technologies, and how social divisions are created through interactions between certain society groups and issues. These areas will be developed further in Chapters 4, 5 and 6 to characterise the physical, digital and socio-cultural factors that influence interaction, and aids social production in urban festivals. The dissection of Lefebvre’s production of space and how hybrids of phygital spaces are produced, in the context of festival spaces, acts as the literature foundation to materialise the interactions of youth. This chapter supports the empirical chapters, mirroring the crucial themes in this Doctoral Dissertation (figure 3) and has highlighted and critically examined the underlining concepts under phygital space. Not only did their concepts help to identify the gap in the literature, it assisted in a specific exploration into British Nigerian youths taste cultures and how their social experiences of space, influence the social production of phygital space. The perspectives of space and place, in the first section, was further developed and reiterated with the social, communal and individual processes that emerged from the spatial data in Chapter 4. Following on from the objective and subjective qualities of the festival landscape, an empirical conversation was presented in Chapter 5 on British Nigerian youths abilities to form socio-cultural communities based on the social groups formed within social media landscapes. The data, its analysis and the findings helped to reposition the role of youths in space production. Whilst this Chapter presented youths as the sole production managers, the latter part of Chapter 4 and Chapter 5 presented

youths as the primary custodians, and the spatial arrangements the secondary custodians of phygital space. The collection of spatial and digital data was successfully collected through the critical appraisal of spatial and digital literatures of the social divide (Van Dijk, 2005), natural elements of space (Tuan, 1977) and the overall relationship between youths that co-construct new space, based on the interactions and experiences of it (Lefebvre, 1974). The work of Boyd (2014) helped to narrow the scope of youth, as her research into American youth revealed culture specific themes, that was similar to this research. This work challenges the traditional social production of space, and invites theorists, authors, researchers and designers, to rethink the position of youth in space production, and implement their cultural and online social norms, in order to value the newly improved social tribes that they belong to. The literature presented in this chapter has established socio-cultural interactions as the boundary line that connects the physical and digital aspects of festivals, and as a result controls the behaviour within both spaces whilst breaking the distinctions between them both to form phygital place. The following chapter will outline the methods used to collect the spatial and online data which contribute to the understanding of second-generation British Nigerian youths' physical and digital actions in urban festivals. This Chapter maps onto the methodology ones, paralleling the key themes and concepts in this research. This chapter has examined, challenged and modernised Lefebvre's triad of space, applying it to the digital era of youths online culture, and how it manifests and reproduces phygital urban festivals. This gap invigorated a consideration into urban festivals, to classify the interactions, narratives and experiences that were taking place for youths; leading into the methodological and analytical discussion that illustrate how youths are forming new kinds of communities and space with unique attributes, now seen as a new, additional and natural way to interact.



**Figure 3:** Diagram of main references used across all four themes, of literature review

# Chapter Three

## The Research Approach and Methods

### 3.1. Introduction

The previous theoretical chapter examined the critical design frame, and viewpoint of festival landscapes, for this study. Whilst preparing the foundational elements for data collection, three crucial issues were raised through the acknowledgement of gaps in the presented literature; which could easily be addressed by a thorough research design. The main issue was centred around the representations of festival spaces in the social lives of British Nigerian youths, and its influence towards the surrounding environment. To rectify, this research design exploits interpretive and participatory practices in both data collection methods and analysis. The implementation of spatial observation and analysis enables the understanding of festival elements which influence certain interactions and behaviours. The second issue was apprehending the materialisations of festival culture and its penetration through the festival landscape. Utilising Twitter API, Chorus TV (Brooker et al. 2014) and Mosquito for Grasshopper, to collect and analyse youths twitter conversations and real-time Instagram highlights, aided the understanding of digital and socio-cultural trends that youths were practising and using to form phygital layers within the existing landscape. These methods alongside the first, built a visual image of the intersection between the physical and digital festival dynamics and began to bridge the gap in research regarding youths production of new social space, and reframe the perceptions of social media usage in festivals. Furthermore, interviews were carried out at each festival, with some of the festival attendees and helped in resolving the third issue – youths perception of social media in social settings.

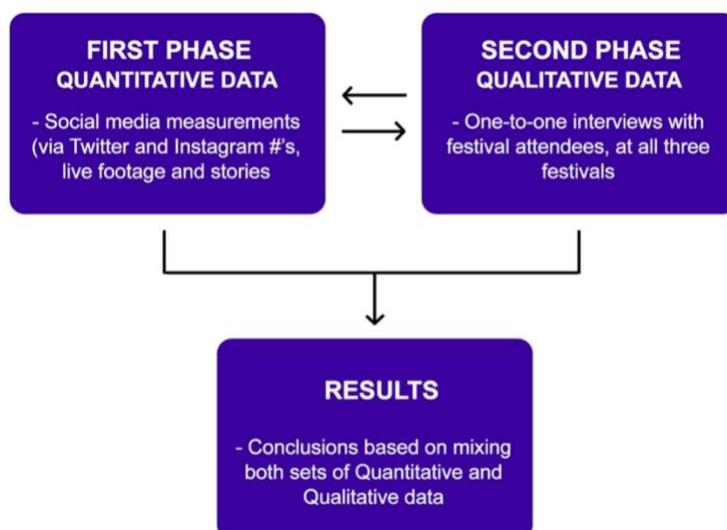
This chapter describes the methods that are used in this study, to achieve the research aims, objectives and answer the research questions. It carefully conveys the philosophy of epistemology and ontology, ethical considerations and participatory data analysis. Following on from that, it carefully outlines the selection and analytical methods adopted for the three

case studies and, finally, it gives a detailed account of the pilot study. Although the concept of the impact that social media has on the way youths interact in social spaces has been outlined in Chapter 2, this next few Chapters will critically evaluate the situation in terms of youths socio-cultural interactions manifesting into the physical space, and in turn influencing certain online interactions, and vice versa.

### **3.2. Using Multiple Methods**

From the literature review, it was found that there is limited research that discusses second generation British Nigerian youths' culture, and how they produce new space. In an attempt to fill this research gap, a mixed method approach was carried out in order to build a strong and valid argument. By definition, mixed methods is a procedure used for collecting, analysing and integrating both quantitative and qualitative data, for the purpose of gaining a better understanding of the research problem (Tashakkori and Teddlie 2003; Creswell 2005). This study applies this approach in order to build a strong and valid argument to investigate and answer this study's research questions. This particular mixed methods design consists of two distinct phases: quantitative followed by qualitative (Creswell et al. 2003). In this design, a researcher first collects and analyses the quantitative (numeric data) data first, and the qualitative data, second, as a way of explaining, elaborating and supporting the numerical results obtained in the first phase (figure 4). However, due to the nature of the event and the modes of collection, qualitative and quantitative data were collected simultaneously. Tashakkori & Teddlie (2003) defines this methodological approach as "*a type of research design in which qualitative and quantitative approaches are used in types of questions, procedures, research methods, data collection and inferences*" (2003:711). In this regard, Teddlie & Tashakkori (2003) also state that this approach provides better inferences and minimises uni-method bias. Other strengths of this method have been widely discussed by various philosophers and researchers (Creswell, Goodchild, and Turner 1996; Green and Caracelli 1997; Creswell 2003, 2005; Moghaddam, Walker, and Harre 2003).

Like any other research method, this combination of methods has its positive and negative attributes. One of the advantages of this method is, it leaves room for a greater assortment of divergent views and is extremely useful when unexpected results arise from a quantitative study (Morse 1991). The limitations, however, are lengthy time and feasibility of resources to collect and analyse both types of data. When discussing this approach, many concerns have risen from previous studies – for example, what happens if the quantitative and qualitative components lead to two opposing conclusions? According to Erzberger and Prein (1977:35) “divergent findings are valuable in that they lead to a re-examination of the conceptual frameworks and the assumptions underlying each of the two components.” In agreement with this, qualitative data in this study will explain the quantitative data in further detail, and vice versa. Three stages of data collection were conducted: the first being the primary qualitative phase which involved physically observing the social interactions amongst British Nigerian youths, at festivals, whilst the second quantitative phase, was collecting twitter and Instagram data. The third and last phase, were one-to-one interviews, which acted as a connector of both strands of data; and extended the initial qualitative exploratory findings (Creswell and Plano Clark 2011).

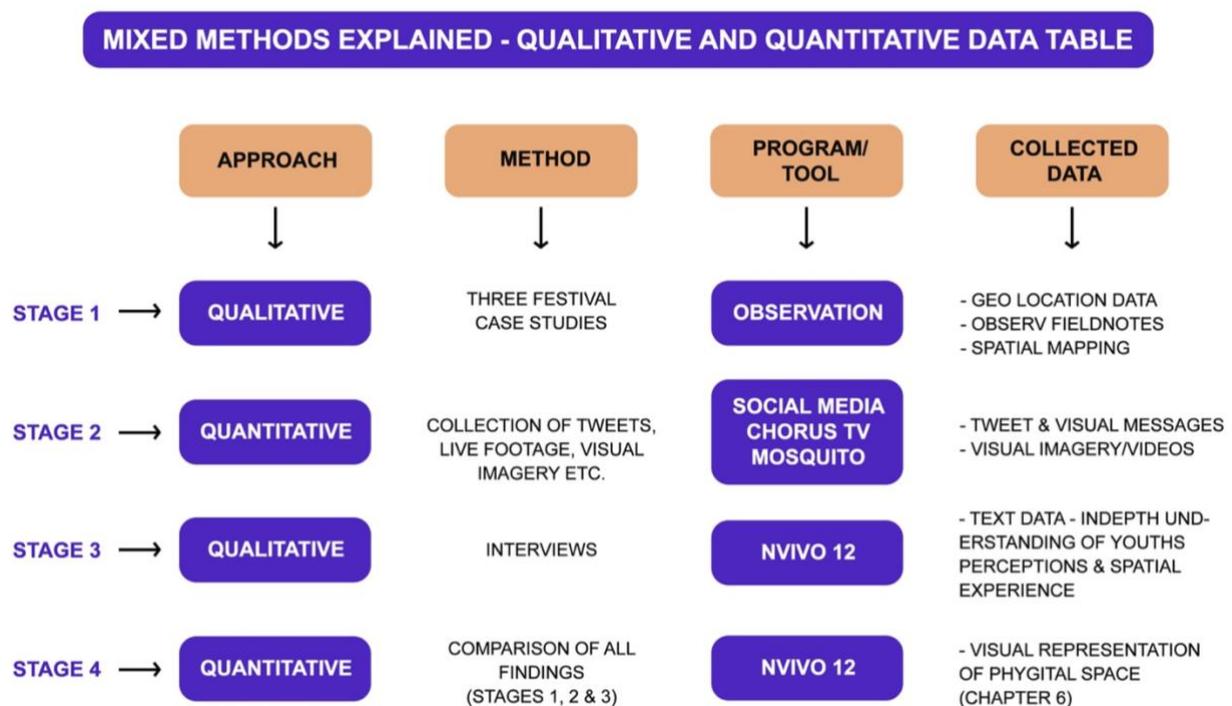


**Figure 4:** The Mixed Methods Sequential Explanatory Design (Tashakkori and Teddlie 2003; Creswell 2005).  
Creswell et al. (2003) that consists of two distinct phases

The quantitative (numeric) data for this study was collected by inserting hashtags (via twitter and Instagram #'s) into a block programming tool Rhinoceros/Mosquito/Grasshopper (for the pilot study in section 3.11), and using Chorus Tweetcatcher (Brooker et al. 2014) as a tool to extract data that helped formulate a visualisation of the various social interactions taking place on social media and in the festival (see Chapter 6). The metadata which was extracted from both programming tools was a collation of hashtag engagements from all three case studies, and metadata of each user, such as, username, geolocation, date, number of occurrences, the number of followers each user, and so on. The second phase, qualitative data was built on the first phase, quantitative, and the two phases were connected in the intermediate stage of the study. While the quantitative data and their subsequent analysis provided a general understanding of the research problem, the qualitative data and its analysis refined and explained the statistical results by exploring participants' views in greater detail (Rossman and Wilson 1985; Tashakkori and Teddlie 1998; Creswell 2003). The qualitative (interview data) was analysed through the implementation of semantic and thematic strategies, using NVivo. These interviews aim to highlight youths' perceptions of festival arrangements and activities, and the reasoning behind certain interactions within social landscapes. From this understanding, connections can be drawn between physical, digital and socio-cultural determinants and youths interaction. The rationale for mixing three types of data within this study is grounded in for the quantitative and qualitative data complement each other when used in combination, and allow a more robust analysis as both take advantage of each phase's strengths (Green, Caracelli, and Graham 1989; Miles and Huberman 1994; Green and Caracelli 1997; Tashakkori and Teddlie 1998).

In order for the aim of this study to be achieved, the research methods used in this body of work was divided into four stages as shown in figure 5. Stage one inferred two sets of information – the positioning of physical and digital interactions that were taking place within the festival, and the objects/space that influenced such interaction. This enabled the analysis of relationships between the physical spaces, social behaviours and the interactions. The

second stage is built on the first and gave further insight into British Nigerian youths' perceptions of physical and digital festival interaction. This stage is connected during the intermediate level of the study (Creswell & Plano Clark, 2007) and will further explain the interactions taking place in stage one. As one of the main aims of this research is to investigate the physical, digital and socio-cultural factors which influence social interactions, stage three provided a valid comparison between the youths' and organisers' points of view.



*Figure 5: Mixed Methods Table – Explaining the Stages of the Methodology*

Prior to the data collection, it was confirmed that the mixed methods sequential explanatory design would be used to carry out the data collection. However, the pilot study (which will be outlined in the second part of this chapter) revealed a mix between the collection phases – qualitative data was being collected at intervals of the quantitative data and vice versa; as opposed to all quantitative data being collected before qualitative. Based on this discovery, the methods of collection for the three case studies were altered to suit the dynamics of data types. Reformulating the approach permitted the collection of organic and natural data, as no restrictions were put into place to collect a certain type of data before the other. Furthermore,

the monitoring of youths physical and digital activity, permitted the tracking of interactions, the spaces which influenced engagement, and the youths involved. This methodological approach was selected due to its capability to provide multiple rich and appropriate types of data, in order to reveal different aspects of the social interactions, perceptions and spatial experiences of youth.

Adopting both qualitative and quantitative methods enhanced the understanding of taste-cultures and sub-cultures level of influence, on youths interaction with other youths physically and digital present. For example, at the pilot study, Afro Nation Portugal, one of the performing celebrities, Wizkid, began to remove items of clothing and was pouring champagne over his head as an act of celebration. As a way to admire this act, male youths present, commenced in similar acts, whilst a mix of other youths recorded and posted these instances online. This influential exchange endorsed the comprehension of youths social situation and their numerous colloquial ways of behaving and crafted a phygital layer within that area. Upon data collection and analysis, the processing of various interactions exposed several unusual instances that required further clarification. This was achieved by splitting the in-depth interviews into two stages – the first was conducted prior to the festival (at the festival) and whilst the event was taking place, and the second stage was carried out after the festival had ended. Directing it in this manner authorised a deeper assimilation of the social breakdown of youth culture, their societal norms and the complexity of space production at both macro (society, culture, language etc) and micro (patterns, perceptions, beliefs etc) levels (Kelle, 2001).

### **3.3. Philosophy – An Epistemological Approach**

This research utilises an analytical paradigm, drawing on critical theorists (Bauman 2000; Bakhtin 1965; Lefebvre 1974; Rose 1993; Blackman 2007) to explore second generation British-Nigerian youths practices and phygital interactions at urban festivals; that adopt a

variety of programmes and activities. The theoretical and analytical perspective of this research is critically informed by socio-cultural, physical and digital considerations of the social phenomena that these youths adopt, and in turn produce new hybrid spaces. Through the retelling of the narratives that surround this demographic and urban festivals informed by theory, this body of work seeks to highlight the modes of reproducing physical spaces to accommodate digital constructs. Furthermore, it also seeks to investigate the notions of the production of phigital space. Whilst Chapter two critically connected the perspectives of physical and digital space to the subjective and objective characteristics of youth interaction and experience in social environments, this chapter articulates the methods of the research design, and captures multiple insights into the research gap that calls for investigation into the correlations between youths spatial understanding and interaction. In addition, its relation to the physical and digital dimensions which instigate such influences will be used to highlight the supporting structures for the production of hybrid space. The foundation of this design is based on a prerequisite understanding of the socio-cultural connotations attached to the British Nigerian youths actions and behaviours within certain urban landscapes. Informed by empirical research, this work challenges the current perception of how hybrid spaces are produced through physical and digital lenses alone. It aims to prove other determinants that contribute to space-making.

There is an active nature and inherent authority to those that inhabit spaces of discovery. Therefore the perspective of this research is stemmed from an active member of the chosen demographic. Having the knowledge of the everyday practices and routines of this group helps to contextualise the 'here' of youths form, the 'now' of their present, and therefore understand their transformative social modes, both offline and online, and therefore having an impact on youths social realities, natures, and production of "self". As highlighted in Chapter two, different physical and digital variables extract different mannerisms from youths. The digital dimensions offer the same interface of where interaction takes place, thus providing a space

for them to share the same cultures, whilst offline, youths have tendencies to behave differently as they navigate and dwell in different lifestyles and home interfaces.

The approach to this research has been acquired from an experiential and exploratory stance. From discovering the issue of understanding how youth produce phygital spaces through physical, digital, and socio-cultural factors, this research has been structured to investigate how this issue can be challenged and solved. In order to do so effectively, successfully and in the right context, a pilot study was conducted to test the qualitative, quantitative and creative methods. Prior knowledge of the demographic, design frame and methods that illuminated it was created for it to be responsive to how second-generation British Nigerian youth behave, interact and experience urban festivals. This research has become a central spot for multiple disciplinary subjects which deliver concepts, theories, suggestions and methods that develops the space. A handful of different yet appropriate methods and knowledge, has been used to help understand youths use of social media in urban festivals, and how they create new socio-cultural landscapes, built on the festival grounds. As festivals are spaces that embody noise, colour, chaos, abstract and large arrangements, and so on, it was important that the methods chosen reflected these attributes, and a method covered the physical, social and digital areas of the festival.

### **3.3.1. Interpretive and Participatory Approach**

There are multiple types of approach systems that are used in qualitative research methods. Although each method has its own mode of exploration, and may differ from others significantly, they each share some defining characteristics, features, aims and objectives. Some are broad, whilst others are very specific and detailed. This study blurs between two approaches – interpretive and participatory. Interpretive, is considered to be a very specific kind of approach (Cohen et al., 2007; Wolcott, 2002), whilst participatory can be considered as broad. Defined by Walsham (1995; 2006), *“Interpretive studies starts from our knowledge*

*of reality, including the idea that the domain of human action is a social construction by human actors and that this applies equally to researchers”* (Walsham, 1995:56). Participatory approaches cut across disciplines and act as a method, approach and ethos for exploring social issues with a cooperative and emancipatory lens. Participatory methods are commonly used in research studies that explore spatial considerations, people’s relationship with space and place (Pain, 2004). Both explanations echo the relevance of all methods in this study. It aligns seamlessly with principles of participatory and interpretive naturally, as it explores the active social, spatial and digital phenomena of urban festivals and the engagement with second generation British-Nigerian youths. As this study focuses on the specific phenomenon mentioned above, a mix of both approaches was chosen to gain the necessary data for this research. Interpretive was chosen in order to study the psychological meanings of why youths interact the way they do, and participatory was chosen to incorporate a personal first-hand understanding of the chosen community. This research attempts to explore personal experience and is heavily concerned with an individual’s personal perception or account of an object or event. However, in order to fully examine how these youths interact in these spaces, both physically and digitally, some of the participatory objectives were coupled with the interpretive objectives. In doing so, emphasis on participation and engaging with the demographic, aided the correct understanding of their “worlds.” This was achieved through elements of both interpretive and participatory research, and has openly desired to be concerned with highlighting the reproduction of social spaces. In interpretive and participatory research, it offers insights into how each individual, in its context, *“expresses his or her sense of a given phenomenon”* (Babones, 2016:460). Participants were free to engage with this study in any manner. In order to avoid the loss of authentic and reliable responses from the youths, they were given free control over how they chose to engage, and what information they offered. Sharing these spaces and experiencing the festivals together, was subsequently explored as ethnography, where the important ethos for this research was honesty. Jupp (2008; 2012; 2013) and Boyd (2014) both speak openly about their experiences using participatory research, especially with young people in public spaces, and highlight the

importance of flexibility and the opportunities available for knowledge production. Pain (2004) identifies the possibility of blurred lines between personal and professional – *“blurring personal and professional lines and lives, and often involving reciprocal/caring roles”* (2004:660). To invite similar experiences with participants, this research includes participatory practice and method, and is strictly dependent on what the participant wants to partake in. However, as a British Nigerian youth attending the festival, in order to make it rich and for the conversations to flow nicely, a personal voice was included. All participants were happy with the information they were provided and was highly interested with the process. Notwithstanding, whilst this research is both participatory and somewhat interpretive by nature, it is still constructed and moulded by the approach to gain new knowledge and implement new ideas.

### **3.4. Ethnography**

Ethnography describes the multiple social worlds of groups of people, including activities, interests, rules and styles of engagement (Frosh et al., 2003). According to Parker (2004) ethnographic research *“documents the invention and decomposition of communities”* (2005:36). Ethnography is a qualitative research method where researchers observe and/or interact with a study’s participants in their real life environment. This type of research also describes the ideologies, behaviours, relationships, and contextual factors that defines these communities (Lofland, 2002; Wolcott, 1999); hence the reason for selecting this framework. This approach was selected to describe in detail multiple subcultures and taste-cultures within the digital youth generation, and to discover the factors which influence the way they integrate with the physical and digital characteristics of the festival space. Ultimately the aim of this Doctoral Dissertation is to develop an in-depth understanding of second-generation British Nigerian youth, being brought up in two cultures (British and Nigerian), within a specific social context. The main benefit of an ethnographic study in a combination of human computer interaction and urban design research is, unlike user research which focuses on the user needs, ethnographic research delves deeper into analysing the behaviours of its users. Many

successful and interesting studies have used this sort of technique to discover other social topics, for example, Alex Wilkie (2018) conducted a study on user assemblages in design, Andy Bennett (2003) used ethnographic research technique to explore youth culture and popular music, whilst Lorna Rivera (2003) used this technique to research homeless mothers and popular education. The success of these studies has been based on the researchers understanding the needs and behaviours of their participants, and from that knowledge, carving out a thorough research design to cater to those specific needs; which is an approach this research adopts. Another benefit of ethnography is the rich and detailed data that is obtained (Denzin, 1997). This study presents a detailed analysis of the social lives, behaviours and interactions of second-generation British Nigeria youths, and how various pop, youth and taste cultures (celebrity culture, social culture etc) influence physical interaction and social media usage. The purpose of this ethnographic study in human computer interaction and space-making, is to draw the reader into the socio-cultural and phygital worlds of these youths in order to gain insight and perspective as to why they interact the way they do through the spatial and digital analysis of their behavioural patterns and interaction at festivals.

Through an ethnographic study, this research aims to prove that a combination of physical, digital and socio-cultural factors influence the way youths manoeuvre through physical and digital festival landscapes. As stated above, this theory requires further development and testing through the exploration of social interaction and behaviour within a 'real-life' social context. Within the empirical literature, and aside from specificity along the lines of culture, upbringing, and society issues, there remains a limited amount of studies that have explored such themes from a combined sociocultural and architectural angle, and from the modern perspective of the targeted demographic of this research. In order to obtain a thorough analysis of the physical and digital experiences of second-generation British Nigerian youths at social events, in particular, festivals, this study benefits from the researcher being a member of such society; as it eliminates socio-cultural, language and active barriers.

The analysis of data while not seeking generalisation through sample representativeness, but through the different cultures within the community of youth, will have relevance to a broader population of youth who also use social media to interact with others; and that are influenced by the physical, digital, socio-cultural factors that will be extracted from the data collected. It is a presumption of this study that a variety of different groups of youth will have different ways of navigating these discourses. A prime example of this is, youth of different descents will be influenced by another set of cultural factors, because that is the cultural values and environment they are familiar with, which can be said and applied to youths of different sub and taste cultures. The online culture that they are imbibed into and repeatedly behave in, is what will influence them in real-life environments. On the other hand, although the demographic of this study is unable to be generalised, we can generalise this study through taste cultures – celebrity culture to be precise – youths of different descents and online cultures, are often grouped through celebrity, and other online cultures.

### **3.5. Ethics Consideration**

The ethical process was a continuous and crucial process that had to be approved before conducting any fieldwork. Ethics in qualitative and quantitative studies is one of the most important elements to consider when undergoing research that involve human participants (Miller et al., 2012; Richardson and McMullan, 2007). The aim of ethics is to protect the participants before, during and after the study, from exploitation, harm and coercion (Richardson and McMullan, 2007, Orb et al., 2001), which is achieved by outlining ethical guidelines, also set to protect the researcher from facing difficult situations (Orb et al., 2001). As the data collection of this research included three types of methods – physical and digital observation, and interviews, it needed to ensure the techniques implemented were in cohesion with the ethical guidelines. The design frame was centred around festival spaces and second-generation British Nigerian youths from ages 18 – 30. The attributes that were taken into

consideration were 1) risky behaviours, 2) consumption of alcohol (unlike other festivals, drugs were not permitted on the premises), 3) exotic dancing and activities, and so on. Having said that, it was absolutely vital to set out boundaries, in order for both parties to be protected during fieldwork. Throughout the interviews, participations were allowed to discuss their perceptions and opinions regarding the aims of this study, which stipulated a plethora of knowledge from different perspectives, whilst also acting as a platform for youths to voice their different opinions.

Prior to data collecting, ethical approval was applied for and approved by the university. This approval certified the responsibilities towards the research data and participants' rights. Although not an easy process, the issues raised included the safety of both the researcher and participants, the participants knowing the nature and aims of the research; and their right to remove their selves at any point in the study. In addition, arrangements for the security of the obtained data had to be done before commencing, and precautions had to be carried out to make sure it was stored in a secure and safe place, where no one could have access to them. In order to protect the identity of the participants, all names of those that participated were anonymised to present their answers/conversations – this was done by using the initials of each participant, in replacement of his or her name (see table 1 – all names are made up for the purpose of this section).

| <b>No</b> | <b>Name</b>   | <b>Initials</b> |
|-----------|---------------|-----------------|
| <b>1</b>  | Jennie Alagbe | J.A             |
| <b>2</b>  | Ayo Onilogbo  | A.O             |
| <b>3</b>  | Femi Micha    | F.M             |
| <b>4</b>  | Suzi Are      | S.A             |
| <b>5</b>  | Vicki Aji     | V.A             |

*Table 1: Anonymisation of participants names*

### **3.5.1. Disclosure**

At the start of the observations and interviews, it was important to disclose to the participants that a study was taking place. The motives, aim and objectives of the study, was explained to each participant, in order to gain a fraction of their trust. Some authors such as, Oppenheim (2000) and Rubin (2011) support this act of informing participants of the research aims, whilst others, such as, Edwards and Lampert (1993), argue that informing participants beforehand could potentially affect their answers. Although, both opinions are understandable, from a personal stance, it appeared to be more ethically suitable to provide them with a document with a brief synopsis of my research, the aims and how their answers would contribute to the overall findings; in which they had to sign. By participants having a good understanding of the research, it led to them being open to honestly and wholeheartedly answering the questions, and have an authentic conversation about the research topic. For instance, interesting revelations were brought to attention as some youths were explicitly clear, and unapologetically said that a particular group of popular men (that they follow on Instagram and Twitter) was one of the main reasons why they attended the festival. This proved that youths having some knowledge of the research, and speaking with someone of the same age range and culture, made them feel confident enough to be honest in their responses. They also gave permission to record their voices during the conversations.

### **3.6. Observational Work**

Observational, as the name implies, is a common form of collecting data through structured or unstructured observing, of an uncontrollable social setting. Whilst having four different observational techniques, observational research is classified as a participatory study. In order for the researcher to collect a sufficient amount of quality data, he/she must immerse themselves in the setting where the respondents of the study are. The methods and techniques that was adopted for this study were structured observation and 'observer as participants' – where the participants are aware of the researcher, their goals and intentions of the study, and there is little interaction between the researcher and the participants. Whilst the aims and

objectives were set before the observation took place, the structure of how it would be carried out was not; for the purpose of encouraging a natural flow with the participants. The advantages of adopting such method to this study gave direct access to the research phenomena. A range of first-hand data on the mindsets, physical, social and digital activity was retrieved from observing how youths interacted within these spaces, and connected the interactions to the activities/area. Another advantage of this method was the high levels of flexibility in terms of application and data collection. As mentioned above, enabling a natural flow of interaction with the participants and refraining from imposing any expectations of certain behaviours on the participants, generated a rich and permanent record of interactions that could be referred to later, when highlighting the structural tools of phygital space production. However, at the same time, this method is disadvantaged with extensive timeframe requirements, high levels of the biasness, and the tendency for an impact of observer on the primary data. In other words, the presence of the observer could have an influence on how the participants behave. To limit this, external analysts were invited to assist with analysing the extracts of interview, observation data and Twitter data.

This study adopted the structured approach in two stages – physical and digital observation. The first stage, physical, was conducted by observing the interactions that was taking place in the event space itself, whilst the second stage, digital, was observing the conversations and interactions between youths in the festival, and online. In addition, as a way to compare the physical and digital youth, Twitter and Instagram were used to highlight the engagement between youths who attended all three festivals physically and digitally. Data in qualitative studies are collected in a number of different ways yet, observations and interviews are considered to be one of the most common data collection methods (Kaplan and Maxwell, 2005, Taylor et al., 2015). Data collected from both stages were a combination of physical and digital observations, spatial mapping, statistics using Chorus Tweet Catcher, real-time Instagram stories (see Appendix 4), Instagram and Twitter live videos.

### 3.6.1. Criteria List for Case Studies

Following the pilot festival, aiming to improve the initial level of coherency across all data sets, and to connect it to the theoretical aspect of this research, each festival needed to be characterised into the three components of hybrid space – 1) physical, 2) digital and 3) socio-cultural. Establishing a specific criteria list of attributes for all festivals to meet yielded a better understanding of the sort of data that would emerge. It also helped to filter out the festivals that failed to meet the requirements and did not align with the research aims and objectives. Prior to selecting the final three case studies, a total of ten festivals were chosen and short listed to three. The criteria points in tables 2, 3 and 4, helped to measure if each festival was suitable enough; which would also allow generate a sufficient amount of qualitative and quantitative data. Figures 6, 6A and 6B are digrams which illustrate how each festival met the physical, digital and socio-cultural requirements of each criteria list.

| No. | Criteria         | Sub-Criteria   |
|-----|------------------|--|
| 1   | Event type       | Must be a festival that attracts 200+ British Nigerian youths                              |
|     |                  | The festival must go on for more than 1 day, or held again at another time during the year |
|     |                  | The festival must be longer than 4 hours   |
| 2   | Location         | The festival must be located in a central area   |
|     |                  | The festival must be in an attractive location   |
|     |                  | The festival location must be easily accessible for youths attending and researcher        |
| 3   | Activities       | The festival must have numerous activities for youths to participate in                    |
|     |                  | The festival must have musical performances by well-known celebrities                      |
|     |                  | All activities must be user friendly   |
| 4   | Spatial elements | The festival must contain public and private areas   |
|     |                  | The festival must have aesthetically pleasing and moveable elements                        |
|     |                  | The researcher must be able to access all areas of the festival                            |

**Table 2:** Physical criteria list that was used to select the case studies

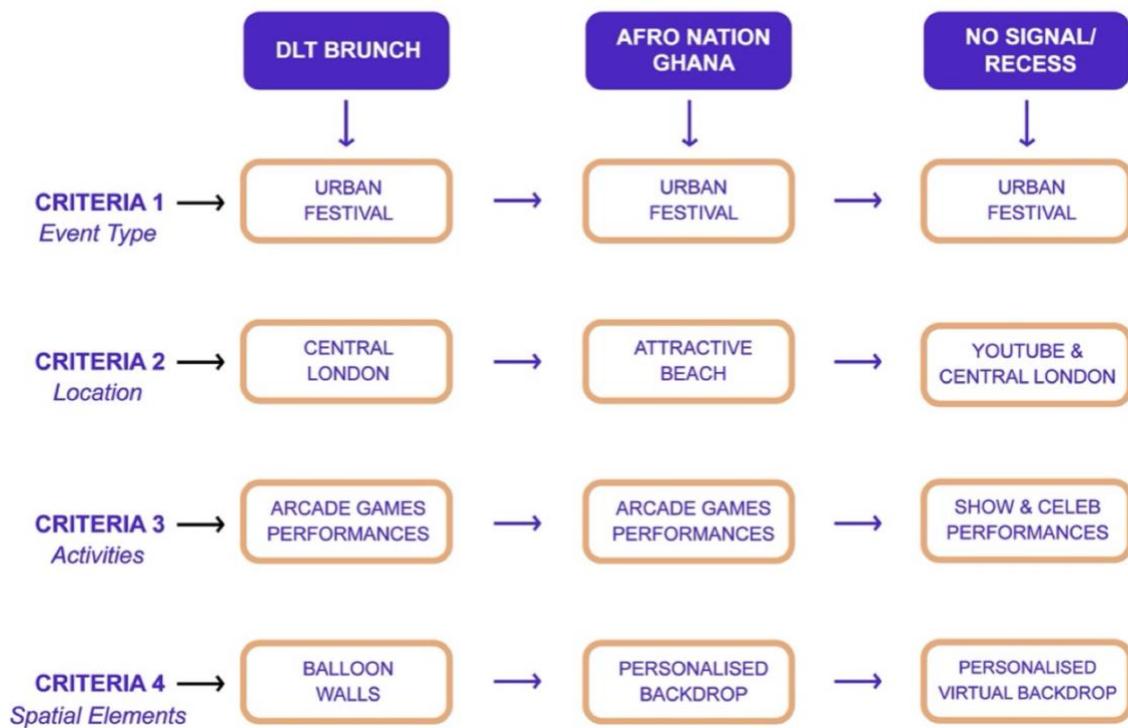
| No. | Criteria                 | Sub-Criteria  |
|-----|--------------------------|---|
| 1   | Online awareness         | The event has over 5k followers on Twitter and Instagram                                    |
|     |                          | The festival is heavily promoted and spoken about on Twitter and Instagram                  |
|     |                          | The festival is sponsored/supported by major online platforms                               |
| 2   | Social media influencers | Social media influencers promote the event on their social media platforms                  |
|     |                          | Social media influencers are attending the event  |
|     |                          | Social media influencers influence other youths to attend the festival through their posts  |
| 3   | Audience attraction      | The festival promotion must predominately attract second generation British Nigerian youths |
|     |                          | The festival must be trending on Twitter and Instagram                                      |
|     |                          | The festival must be organised by popular people amongst the demographics                   |
| 4   | Social features          | The festival must have its own hashtag (#)  |
|     |                          | The festival must have its own keywords and phrases used by youth                           |
|     |                          | The festival must have its own geo-filter and other online visual attractions               |

**Table 3:** Digital criteria list that was used to select the case studies

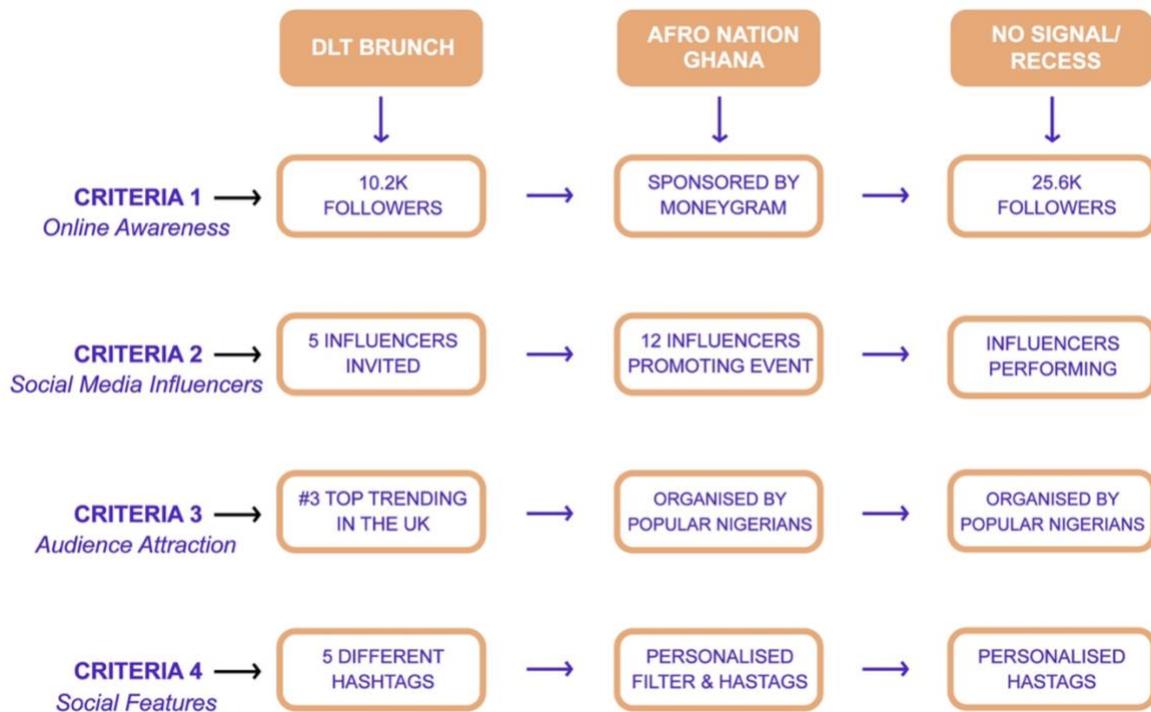
| No. | Criteria      | Sub-Criteria   |
|-----|---------------|--|
| 1   | Conversations | The festival must spark conversations amongst second-generation British Nigerian youths on Twitter and Instagram prior to the festival                 |
|     |               | The festival must encourage second generation British Nigerian youths to interact with other youths on Twitter and Instagram, prior to the date        |
|     |               | Using social media features, the festival must encourage second generation British Nigerian youths to conversate about the festival, prior to the date |
| 2   | Social groups | The festival must influence social groups on social media to attend the festival – this will be known prior to the festival via conversations online   |

|   |            |   |
|---|------------|---|
| 3 | Organisers | The festival organisers must be popular amongst the demographic     |
|   |            | The festival organisers must be experienced in organising events    |
|   |            | The festival organisers must be easily accessible to the researcher |

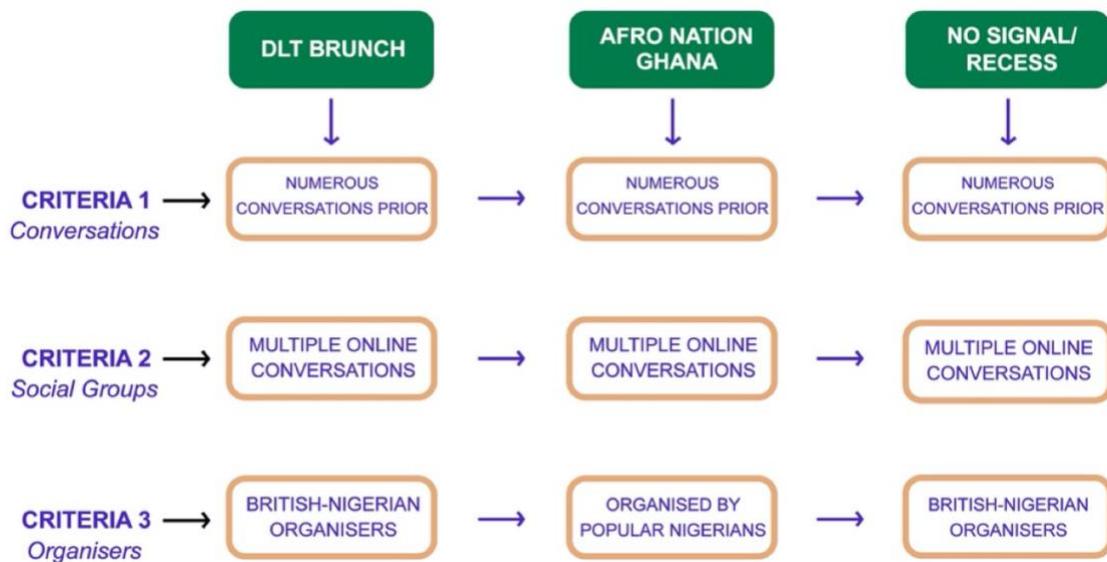
**Table 4:** Socio-cultural criteria list that was used to select the case studies



**Figure 6:** Physical Criteria and how each festival met each requirement



**Figure 6A:** Digital Criteria and how each festival met each requirement



**Figure 6B:** Socio-cultural Criteria and how each festival met each requirement

### 3.6.2. Physical (Spatial)

The major part of the data collection were two stages of observational work – physical and digital. As this research is concerned with the organic production process of phygital spaces,

through the social and spatial qualities of urban festivals, the observational methods adopted were put into place to seize the complexity of space in a wider manner than other qualitative methods. The physical observation consisted of physically analysing 1) how youths were interacting with each other in these spaces, 2) the physical activities and spatial arrangements that influenced different behaviours and actions, and 3) the discourses between the physical and digital youth, based on instances from the festival. This form of observation was collated in note form in notebooks whilst funnelling through the site. In addition to this series of site mappings were drafted on site to highlight different interactions, spatial qualities, interactivity throughout the space, thirdspace production, and so on. Participant observation and self-reflection took place at each festival and was written in note form, after each event. Photographs and short videos were taken to aid memory and to add a richer understanding of the interactions, behaviours and processes that took place at each festival. For instance, a few participants, whose physical and digital path that were followed through the festival, were photographed and videoed at different parts of the event, with their signed permission.

This study has its philosophical foundation, hence why ethnography is the best approach for it, as from a personal opinion, the rich observation enables a more accurate reflection of that world (Evans, 2013). It is worth mentioning that the physical observation is selective and therefore, not entirely accurate but by utilising ethnographical study objectives, it creates a holistic picture of reality. Hammersley (1983), stated, *“over time the ethnography can check out his or her, understanding of urban festival phenomena alongside participants, it required an internal and written communicative system for myself and a level of scrutiny”* (1983:34). However, the result was a deeper and broader construction of knowledge. Physical observational research enabled the capturing of the lived experiences of participants at all three festivals, and made it easier to identify the various interactions taking place and its influential factor. Not only was witnessing this highly beneficial for the study, but it was also fascinating to see the multiple sub spaces that were produced through these interactions. Whilst second-generation British Nigerian youths were not the only youths at these festivals,

it was interesting to see how the different cultures merged and formed their own culture that was best known to them in the site-specific environment. Utilising participant observation for this study created a safe environment that encouraged a free dialogue to emerge, and addressed motivations and emotions alongside what was witnessed, critiqued and analysed about the lived reality of second-generation British Nigerian youths at urban festivals.

### **3.6.3. Digital (Virtual)**

The second stage of the observational process was conducted digitally via social media – Twitter and Instagram. Employing certain features on both apps, gave authorisation to observing the spatial elements that influenced their online interactions. This was achieved using Twitter hashtags (#), whilst the first, was done using Instagram stories, and the live video. Trailing the youth's spatial and online path, configured and paired the online data from the youths' Instagram stories to the spatial mapping, and produced a concrete foundation for the spatial analysis; as it was simpler to plot the specific spots of interaction within the space. Unfortunately, a huge number of the youths in each festival, had their geolocation switched off, which made it difficult to carry out this task; but was rectified by using Instagram stories and the live videos to spot and match the engagements with the digital activity. Doing this observation retrieved a good understanding on the spatial dimensions of the festival, its physical and digital influential factors, and the online communities that were being formed by these interactions. Both elements offered the tools needed to produce a hybrid of phygital spaces in festival landscapes.

#### **3.6.3.1. Twitter and Instagram**

Created and launched in 2006, Twitter is a free microblogging service which enables users to communicate through short messages of up to 140 characters in length, which is used by youths, adults, businesses, organisations etc. Users have integrated their engagement with social media networking site like Twitter, into their daily routine and research from numerous

fields is examining this in order to fully understand the practices, implications and cultures of these sites, as well as how users engage with them (Ellison et al., 2007). Instagram is a free photo and video sharing app available on iOS, android and windows phones. Launched in October 2010, and owned by Facebook, Instagram is a service where its users can upload photos or videos and share them to their followers or with a selected group of friends. Instagram users can view, comment and like the posts shared by their friends on the app. Countless studies suggest that social media is changing how individuals communicate and socially interact with one another (Kwak et al, 2010; Zhao and Rossen, 2009). Java et al. (2007) formulated three types of twitter users: 1) the user who seeks information, 2) the user who shares information, and 3) the users that expresses social activity. Naaman et al. (2010) on the other hand, describes how the amount of information shared on the platform can be organised into 'opinions' and 'about me' information; therefore suggesting that Twitter acts as a tool for self-promotion and self-gratification for youths. In addition to the scholars above, Turkle (1996), Boyd (2007), Gardner and Davis (2013), Buckingham and Willett (2006), and many more, have all produced countless amounts of research and books which discuss the positive and negative effects of social media, on the lives of teens, youth and young adults.

Prior to social media, we were very limited in our means to interact with others and people that we knew in person. Nowadays, with networks like Twitter inviting a new type of communication technology for people to engage with via text, and Instagram offering a platform where youth can post videos, moving images (gifs), images with filters etc, it makes youths more eager to use it when in a social gathering; in order to record the experience and share with friends. Various pieces of research have been conducted addressing questions in terms of the social-cultural roles of these social interactive sites and the information they can stipulate about engagement with online social behaviour and interaction. However, there remains a lack of research which discusses what influences youths to utilize social media in social settings; hence the need for this study to fill such gap. Another reason why Twitter and Instagram are the only sites for this study, is because of the chosen demographic. In order to

understand what influences their behaviour and interaction in festivals, it is important to highlight where they hang out phygitally, what they are using in the festival spaces and base the analysis on that element.

### **3.7. Interviews – Open Ended Questions**

Data in qualitative studies can be collected in multiple ways. In conjunction with physical and digital observations, interviews are considered to be one of the most common methods for collecting qualitative data (Kaplan and Maxwell, 2005, Taylor et al., 2015). Another type of interview process is semi-structured interviews. This strategy, as well as being the chosen one for this research, is where the researcher asks informants a series of predetermined but open-ended questions. Open-ended, focus groups interviews and in-depth semi structured interviews are common strategies used in interviews (Cohen et al., 2007, Hennink et al., 2010, Maxwell, 2012). The open-ended interviews involve individual one to one conversations, during which the researcher asks the interviewee/s a series of open ended questions, meaning the questions cannot be answered with a simple “yes” or “no” – leaving room for follow-up questions. By adopting this method, the researcher is able to get a more in-depth answer, and a sense of personality of those being interviewed. These can be conducted in groups or on a one-to-one basis. The advantages of this type of interview strategy are that open-ended questions provide detailed response from the interviewees. In the context of this research, using open-ended questions for the semi-structured in-depth interviews, allowed the interviewees to feel more relaxed, as they felt they could express themselves freely and did not have to choose from a list of potential answers – they could respond in their own way and at their own pace; resulting in the elimination of biasness as the interviewees were able to respond on their own account. Another advantage of using open-ended questions was the potential of unexpected insights. With the free nature of this strategy, interviewees were more likely to express their thoughts in a deeper manner, making the number of possible answers, infinite. The other advantage of in-depth interviews was the chance to observe the

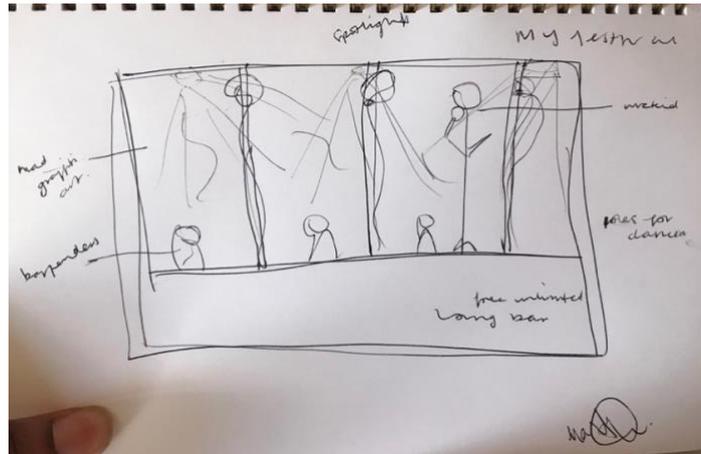
interviewee's reaction, body language and how they respond to different questions (Hennink et al., 2011, Kaplan and Maxwell, 2005). In reference to the studying of second-generation British Nigerian youth in festival landscapes, engaging in semi structured in-depth interviews gave a better understanding of the lived experiences of that space and other surrounding determinants; that would be helpful to this research.

### **3.8. Mapping**

The results from the interviews developed the idea of visual methods through mapping. Examining how space is produced from the perspective of youths offered a more intimate and personal connection to the space. The first 'vision map' was created at the pilot study Afro Nation Portugal amongst a group of youths at the music/stage area. Before creating the map on site, conversations about what they were videoing at the festival, took place and gave the impression that youths were extremely keen (and somewhat intrigued) to talk, draw and share further. They were discussing and debating what it was about this particular festival that made them attend three out of five, each at different locations. Questions like "if you could draw your dream festival, what would it look like?" "What elements and activities would you include?" "Who would you invite?" were asked, and during the last question they were handed a piece of paper and a pen to jot down their visual ideas (figure 7A). The map they produced took them between two to five minutes to complete, was planned and produced by them all, and was negotiated and written in collaboration, and resulted in an ongoing debate on what a festival needs in order for it to be memorable. From an observer's perspective, each participant was highly pleased and shocked by the quality of what they produced, because of the stimulating conversation that accompanied it. One of the participants was so pleased with what he produced, that he posted his on Instagram (figure 7B). By them doing so, it showed that they formed an emotional connection with the map process, as it was made with their friends in a meaningful and social space that they loved; hence why they chose to share it with their virtual friends on social media. Most 'visual maps' were stored with the other

datasets, but some participants wanted to keep their maps, therefore, photos of it were kept as a record. These maps were seen as artefacts of research, in other words the objects which represented the participants that created them.

The 'visual map' was one of the creative methods for the visual process, the second was a part of the spatial analysis and involved mapping the different interactions onto the outline of the festival and location map. During the pilot trip, the map that was sourced online was inaccurate, so a visit was made to all locations to sketch the plan and become familiar with the surrounding landscape, after which all site maps were redrawn to avoid inaccuracy on site. At the festival, the maps that were produced beforehand and the programme books (provided by the event organisers) were used to navigate around the site and illustrate youths movements and interactions with each other, youths online and temporary elements of the space. This was to establish the way youths at the festival were traversing space and making them understand and be associated with the spatial aspects of festivals both physically and digitally. Festival attendees did not have an active role in the spatial observations, however their 'visual maps' gave further insight into the existing fieldnotes. In regard to the 'visual map' youths were made aware that they could retrieve from any part of the study at any time; and if they do choose to withdraw, their data would not be used in the study. The advantage of using the visual method was being able to visual a clear representation of what youths look for at festivals, what elements they enjoy, interact with and look for when choosing to attend festivals. A limitation however, was some participants were not interested in drawing as they could not get their ideas down on paper, and as an alternative, were asked to write it down instead.



**Figure 7A:** 'Vision map' created by one of the youths at the festival



**Figure 7B:** Screenshot of youths 'Vision map', from their Instagram story

### 3.9. Qualitative Analysis

Qualitative research is a highly valued model of inquiry, which requires the right rigorous and methodical methods to produce beneficial results (Nowell et al., 2017). Whilst becoming increasingly recognised in multiple disciplines, due to its reliability and validity, it has established a unique place in human experience research and literature (Sandelowski, 2004). In qualitative research, Thorne (2000) in his book *Data Analysis in Qualitative Research*, branded the data analysis stage, as its more intricate phase, but the stage which is the least discussed in literature. Data that is analysed in a systematic manner can be clearly translated

to others (Malterud, 2001; Sandelowski, 1995). This is achieved by researchers being overtly clear about the what, why and how of their research; and offering a short, clear but detailed description of their analysis methods (Braun & Clarke, 2006; Malterud, 2001; Thorne, 2000). Failure to do so, results to the assumptions of what informed their analysis; which then questions the trustworthiness and reliability of their research process.

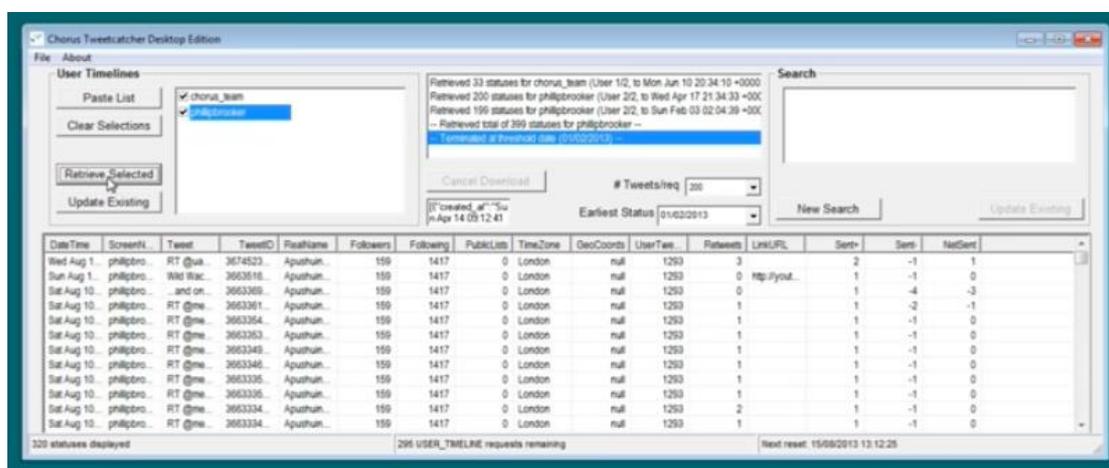
In Chapters 4 and 5, qualitative analysis (which also produces the quantitative data) is implemented for the exploration of patterns and themes in a sample of tweets and interview transcripts; which are then compared to the data generated from the physical observation. Therefore it was imperative to select analytical processes that would aid the discovery of knowledge to answer them. Two approaches are presented in this chapter and materialised with data in Chapters 4 and 5 – sentiment analysis and thematic analysis.

### **3.9.1. Sentiment Analysis**

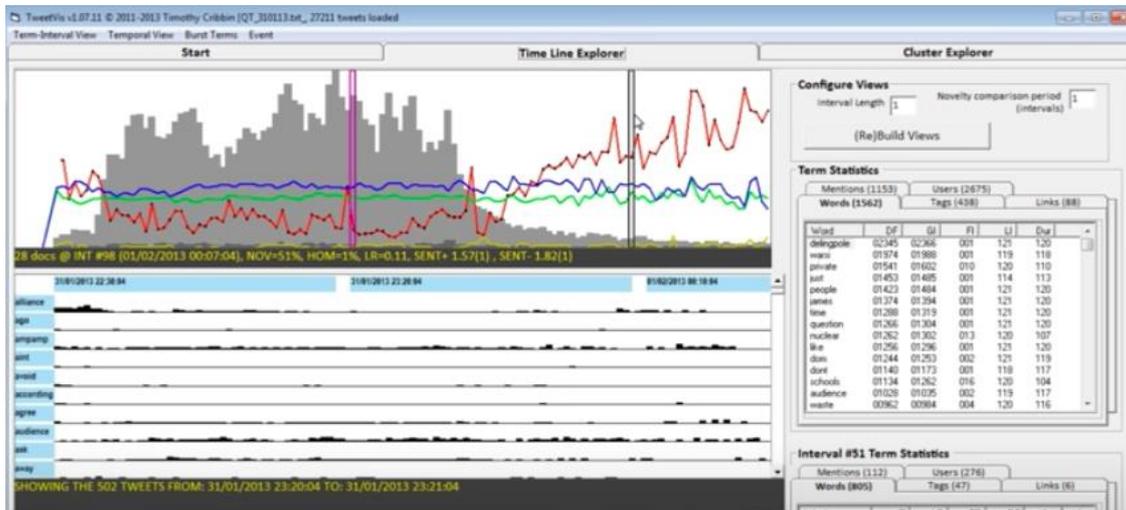
Sentiment analysis, also known as *opinion mining*, aims to extract the opinions and sentimental values, words, phrases, and so on, from a body of text utilising computational methods (Liu, 2015). Sentiment analysis is the heart of social media analysis through its user generated content (Lui, 2015). This is because the content created are the views and opinions of its users. Therefore applying this method will help to investigate the positivity, negativity and neutrality of youths interactions on the basis of hybrid space-making. Using Chorus TweetCatcher and TweetVis, online tweets from youths at the festival are analysed and categorised in order to determine the positive, negative or neutral elements within them. Herein, sentiment analysis portrays the analysis of opinions, emotions and attitudes of second-generation British Nigerian youths towards the use of social media in festival spaces.

#### **3.9.1.1. Chorus TV**

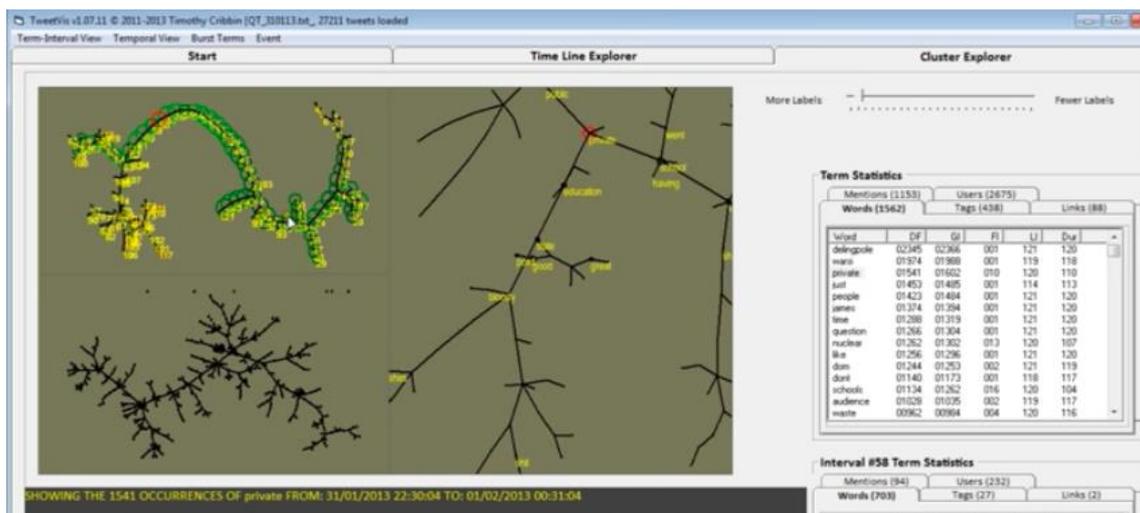
Chorus TV is a free, data collecting and visual analytics suite designed to expedite and enable social science research using Twitter data (Brooker et al, 2014). Comprising into two distinct programmes – Tweetcatcher and Tweetvis, the Tweetcatcher (figure 8) programme, like Mosquito, sifts Twitter for significant data by keywords and phrases occurring in Twitter conversations, or by relevant hashtags. Tweetvis, has two elements – the Timeline Explorer and the Cluster Explore. Unlike Tweetcatcher, this component sorts the quantitative and qualitative data collected from Tweetcatcher, through visual analytics in order to enable exploratory analysis of twitter data into a perceptive way. The Timeline Explorer (figure 9), provides the opportunity to analyse the Twitter data collected between the date of the festival and seven days after, whilst providing a visual of the telling conversations between youths, according to various metrics – tweet frequency, sentiment, collated words, and so on. The Cluster Explorer (figure 10), on the other hand, on a 2D map, sanctions the examination of the semantic and “topical makeup” of the dataset, by displaying the semantic similarity of intervals, tweets and terms in a cluster form. This offers the chance to connect the interval-level, tweet-level and term(word)-level, and generate relationships between them. One of the major limitations when using Chorus TV was the Cluster Explorer failing to display the cluster visualisations – this was rectified by utilising the ‘term statistics’ to understand the terms/words that were frequent and classified against the novelty score.



**Figure 8:** Tweetcatcher: Image of relevant tweets and other metadata, based on the keywords/hashtags searched



**Figure 9:** Tweetvis (Timeline Explorer): Image of positive, negative and neutral lines, keywords frequency etc.



**Figure 10:** Tweetvis (Cluster Explorer): Image of relationships between keywords and phrases

### 3.9.2. Thematic Analysis

Thematic Analysis is a qualitative research method that is commonly used across an array of epistemology research studies. This method is used to identify, analyse, organise, describe and report occurring themes found within data sets (Braun & Clarke, 2006). Thematic analysis described as the *translator* by Boyatzis (1998), enables researchers who have utilised numerous research methods to communicate with each other in a holistic manner. In the

context of this study, thematic analysis was used to identify the themes, topics, ideas and patterns in the twitter messaging scripts and interview transcripts. It facilitated the classification of the physical, digital and socio-cultural factors, from the themes present in the interview transcripts. This studies rigorous approach to this analytical method produced trustworthy and insightful findings on the research topic (Braun & Clarke, 2006).

### **3.9.2.1. NVivo12**

From the digital observation and interviews, raw large amounts of text data was produced and needed decoding and categorising. Coding text-based data, involves dividing it into smaller amounts with specific themes. The most useful and effective software for this method, in qualitative research, is NVivo 12. NVivo 12, through the use of nodes, tabs, labels, and so on, was effective in identifying the emerging patterns and themes in the collected text data, and assisted the exploration of resemblances and differences in the data (Kaplan and Maxwell, 2005). Furthermore, relevant connections between the data was categorised into codes and subject themes; thus proving the software's high levels of efficiency. Using NVivo made organisation and storage of the data more effectual and easier to manage.

## **3.10. Participatory Data Analysis**

Participatory data analysis is a common technique used across various disciplines – research, business, sociology, and so on (Learning for Action, 2021). The importance of implementing such method for this study was to eliminate any forms of biasness. Although the two external researchers involved, were not a part of the data collection process or any other form of fieldwork, their attendance at all three festivals contributed to the overall reliability of recall, and their high levels of experience in this technique proved their adequacy to effectively analyse large datasets. The process involved each researcher receiving a data package which included anonymised extracts of conversations from the twitter data, the observation fieldnotes, and interview transcripts. Individually, they were asked to process the data and

highlight the most significant and common themes, where the new insights were added to the initial emerging themes from all three data types.

### **3.11. Pilot Trip: Afro Nation Portugal Festival**

The pilot study involves pre-study before commencing the full final study. It also refers to the pre-testing of a research method such as a questionnaire, interview or survey (Van Teijlingen and Hundley, 2001; Baker, 1994); however, in this case physical and digital observation in festival spaces. In order to collect a sufficient amount of research data for this study, and to solidify the theories, concepts and method for this study, it was required to gather real-life photography, videos, and a clear understanding of the interactions which take place in festivals. This was achieved through the spatial mappings, interviews and physical/digital observations. It is important to note that, as this was a pilot study, some of the methods used for the final testing's (analysed in chapter 4, 5 and 6) were not implemented here, as they were developed later on, based on the pilot study's findings. The major purposefulness of incorporating a pilot trip, was to test the methods and determine whether social interactions emerge from the data collected. In agreement with Professor DeVaus (1993), his work suggests researchers to avoid risks and disappointment by first conducting a pilot trip. The risk was evaded when a trip was made to the biggest urban music festival, called Afro Nation. The name of the Festival "Afro" originates from the "Afro-Caribbean" society which seeks to educate, promote and celebrate the African and Caribbean culture. The aim of the festival was to create a central space where youths from the African Caribbean could interact and "*enjoy good vibes, music and culture*" (Smade, founder of Afro Nation, 2021). Attending this festival was impromptu, as it was planned for the pilot to take place at another urban festival called "The Endz" which shares similar objectives and mode of organisation as Afro Nation. However, as the date for Afro Nation was closer, and the aims of the festival fitted better with the aims of this research, it seemed more appropriate to visit Afro Nation. Attending Afro Nation was highly beneficial for the overall success of this study, the main reason being, it

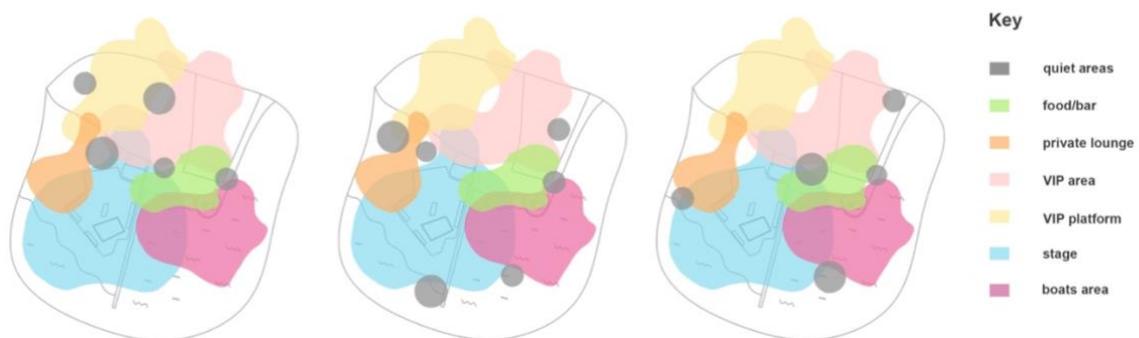
opened up possibilities to develop the strategies originally outlined for the data collection. It also gave a glimpse of what to expect when carrying out the final testing's, and permitted instant measuring of the physical, digital and socio-cultural qualities of festivals that have an impact on the conditions of the event experiences. At the festival, a thorough spatial analysis was carried out at different times of the day, to understand what physical and social parts of the event influenced different behaviours and interactions.

The first part of the pilot study was a swift spatial and programme study, mapping out the different areas that made up the festival landscape (figure 11). This involved an earlier arrival to the location before the attendees, in order to establish and mark the different spots without disturbances from youths. Photographs, videos and sketches of the festival facades, stage, VIP area, Afro stations, chilling area and so on, were required for further development and plotting, and to draw and compare the spatial conditions with the physical and digital interactions. As a tourist, going from place to place, resulted in relying heavily on Portuguese guides, maps and google translation, to understand street signs, conversations with residents of the country, taxi drivers, and so on. Firstly, the heavy traffic in Portugal wasted a lot of time from the hotel to the festival. Accompanied with this was the 32-degree heat which made it difficult to freely move around, because most of the uber cars in Portugal did not have air conditioning. Secondly, a brief spatial study of the environment that the festival was situated in was conducted to get a deeper understanding of the culture. To do so effectively and without trouble, permission had to be obtained by the building porters, shop owners, street police and some members at the beach.

Coming from a multi-cultural background, it was obvious that the spatial analysis at different times of the day, had potential to be difficult. The first was conducted upon arrival, while the rest were conducted every hour. As it was predicted that certain difficulties could arise in the spatial analysis, it was imperative to establish an initial connection with the youth before asking them to take part in the study. Most of them were curious, wanted to know more and were

more than happy to take part, as they were contributing knowledge to an ongoing study, as well as trusting the person conducting it. Directing the spatial analysis in this manner, enabled a thorough observation of the relationships between the physical elements, the behaviours and interactions that were taking place in the different areas, at different times of the day.

In total, Afro Nation had seven different spaces where each had its own spatial arrangement. Figure 11 is the diagram that illustrates the different spaces, its arrangement and human circulation around each area – they included, 1) main stage, 2) VIP area, 3) private beach, 4) VIP platform, 5) lounge, 6) bar/food, and 7) quiet area. All seven pockets were situated on one giant beach landscape, called, Praia Da Rocha in Portugal. From the map it is clear that the ‘grey areas’ – the quiet zones were changed each day. This was because the organisers wanted the youths to experience the idea of “quietness” and “alone time” in different areas; whilst also enjoying the festival. Each zone had a series of high tables, bean bags, an electric fan and a shield type object, for youths to put over them. Although it was not used that much, the idea of it was effective because it gave youths the chance to be alone, to relax and also be out of the heat.



**Figure 11:** Mapping out different areas of the festival. Left: day 1, middle: day 2 and right: day 3

### 3.11.1. Physical (Spatial) Observation

The second stage of the pilot trip was split into two phases – physical and digital observation. The first phase which was a spatial observation of the spatial arrangement, involved observing

how youths interacted with each other and the space around them. As previously stated, the festival had seven different areas that were surveyed at different times of the day. It was important to adopt the same method to this observation due to the fact that, the aim of these methods are to build connections between the spatial objects, and physical/digital youths, therefore conducting it any other way could hinder such discovery of establishing relationships between the three determinants.

Within the first hour of the festival, an instance on the main stage took place during the allocated DJ's time slot. It was seen that groups of 20-30 Nigerian boys were marking territory on the stage by dancing, jumping and chanting whilst the DJ played their favourite songs. In addition to this, it made it clear that they were using the stage as a platform to showcase the music they had been working on for a few months. As a way to get further insight into why and how they got access to the stage, an interview was conducted immediately after, in order for them to remember every detail. Upon discovery, it was also noticed that 90% of them were using their mobile phones to record what they were doing on stage, tagged the video "Afro Nation takeover" and posted it on their Instagram story. During the conversation, on asking one of the boys a question regarding the instance, he responded:

**Question:** What made you get on stage to perform like that?

**Answer:** The stage is where it's at, girl. Shows we're at the top. Let everyone see us big and proud *[laughs]* (Interview, B, L. 27 years old)

From this statement it was clear that they saw the stage as a podium of power and influence, so by using the stage to perform, they would gain a sense of respect, likability and fame from their peers; both offline and online. The physical form of the stage and the connotations surrounding it, influenced them to take the opportunity and display an energetic and self-fulfilling performance to their friends and total strangers; indicating that they're at a higher hierarchical level. This behaviour and interaction were a blend of physical and digital activity.

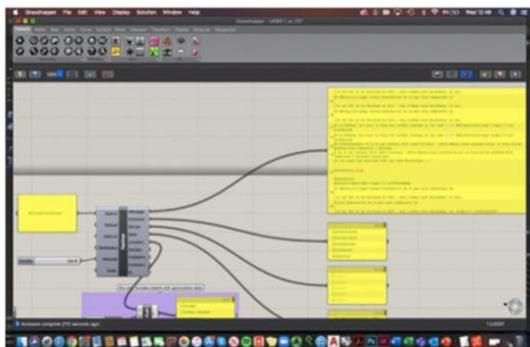
The physical being the action – getting on stage due to its objective meaning, and the digital being them recording and posting the performance online. As suggested in previous chapters, the combination of physical interaction and digital activity, extended and created a new sense of space – being it phigital. This behaviour expressed by this group of youth boys not only begins to support the theories and concepts of this study, but it also begins laying the foundation of physical-digital hybrid space in festivals.

### **3.11.2. Digital Observation Using Twitter**

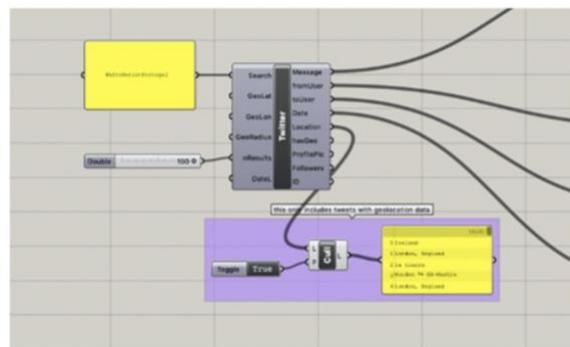
The second phase of the second stage, was digital observation using Instagram and Twitter and Mosquito, a plug-in for Grasshopper that is powered by Rhino and enables researchers, developers, designers and architects to tap into social media. Using a Twitter API (or Facebook's), information such as location, profiles, images and messages from Facebook, Twitter, Topsy and Google can be extracted for any usage. Through 4-dimensional modelling, it gives us the ability to extract user geo-coordinates, language, thoughts, profiles and images, enabling us to paint a clear picture and draw connections between information and architecture; widely referred to as the "spatial condition". The sonic twitter component that was used for this digital observation authorised a deep delve into the social media network and plot on a blank canvas in the Rhino viewports. The Google component would have provided the specific directions of the plot, from one direction to another, but in this case, the path from one user to another user. However, as stated above, most of the attendees did not have their geo-location on, so to trace their exact positioning at the festival, was impossible, and resulted in looking for an additional method for twitter data collection.

Hashtags and key words surrounding the festival was inserted into the sonic tweet component to look at what youths were saying about the event online and how they were interacting with other youths. From this, viable information was extracted from the conversations and were manually plotted inside the physical plan, to understand the exact positioning of these

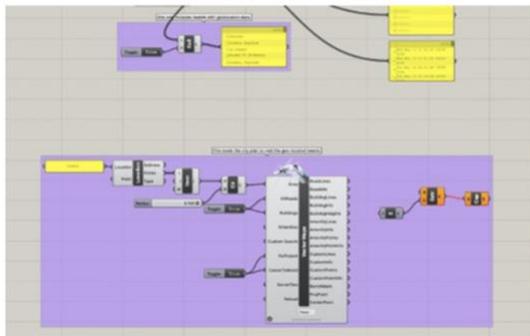
interactions. Again, like the previous stages, this digital observation was carried out every other hour. The metadata that was retrieved using the Twitter API were – 1) username, 2) geolocation, 3) the message attached to the hashtag, 4) who that individual was interacting with (if they were), and 5) the date and time of the tweet. Figure 12 – 15 are screengrabs of the twitter extraction process. Using a cull pattern (figure 13), it permitted the abstraction of messages that was geo-located, where longitudinal and latitudinal co-ordinates would be identified.



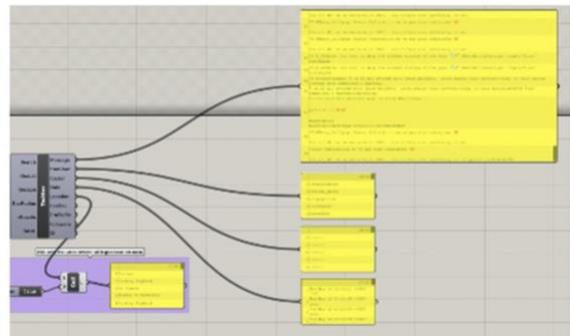
**Figure 12.** Extraction process using the sonic Twitter Component on Mosquito



**Figure 13.** The Cull Pattern to trace the latitude and longitude details



**Figure 14.** The component used to plot tweets on the map



**Figure 15.** Top yellow box: Tweet messages 2<sup>nd</sup>: Usernames, 3<sup>rd</sup>: Users interacting & 4<sup>th</sup>: Date and time of the tweet

The main challenge of positioning some of the tweets on the location map was resolved by manually going through the images/videos, examining the backgrounds and placing them in the festival spots. This adjustment was extremely time consuming, and as it was done on site, it almost caused the elimination of two scheduled spatial observations. Going through the text-based data, different patterns began to emerge in terms of youths language and other

colloquial ways of interacting; based on certain situations and activities at the festival. For example, during the last performance of the festival, the celebrity performing, Wizkid, asked a lady from the crowd to come up on stage with him, and perform alongside him. This act influenced the youth to tweet and take photographs and videos of them dancing and singing; and caused the lady (on stage) to go viral. The language youths were using to describe this instance were words, such as, “lit” and “dope” – meaning amazing, “baecation”, “fleeky”, “slay”, and “piff” – which were all in reference to the physical appearance of the lady performing with the celebrity. Other common words amongst youths, and phrases created at the festival, such as, “hot girl summer”, “hot boy summer”, “Afro Nation Wo Wo Wo” were frequently used by youths both at the festival and other youths back in the UK. This action showed that the social conditions of the festival were being transferred to youths in a different part of the world; showing the production of new definitions of physical space across different mediums.

Once all twitter data was collected, they were analysed from the data scripts using a free ‘Online-Utility’ web, which gave specific insights into frequent words and phrases that were used, and the number of occurrences. Key words and phrases that were relevant to the festival was highlighted and categorised in themes (table 5).

| <p style="text-align: center;"><b>Tweet Analysis</b><br/><i>Highlighting the patterns between the twitter conversations</i></p> |         |   |            |        |
|---|---------|---|------------|--------|
| Order   | Keyword | Occurrences   | Percentage |        |
| #AfroNationPortugal   | 1       | <u>baecation</u>  | 12         | 0.5991 |
|   | 2       | thread  | 12         | 0.5991 |
|   | 3       | <u>oloni</u>  | 12         | 0.5991 |
|   | 4       | stories   | 12         | 0.5991 |
|   | 5       | chicks  | 11         | 0.5492 |
|   | 6       | <u>afronation</u>   | 11         | 0.5492 |
|   | 7       | <u>burnaboy</u>   | 11         | 0.5492 |
|   | 8       |  | 11         | 0.5492 |
|   | 9       | <u>african</u>  | 11         | 0.5492 |
|   | 10      |  | 11         | 0.5492 |
|   | 11      | <u>fuckinnnnnggggg</u>  | 10         | 0.4993 |
|   | 12      | <u>ghana</u>  | 10         | 0.4993 |
|   | 13      | <u>woahhhhhh</u>  | 10         | 0.4993 |
|   | 14      | summer  | 10         | 0.4993 |
|   | 15      | #africarise   | 10         | 0.4993 |
|   | 16      | culture   | 10         | 0.4993 |
|   | 17      | vlog  | 10         | 0.4993 |
|   | 18      | <u>davido</u>   | 9          | 0.4493 |
|   | 19      | vibes   | 9          | 0.4493 |
|   | 20      | <u>wo wo wo oooooo</u>  | 9          | 0.4493 |

**Table 5:** Frequency of keywords and phrases from twitter data, using Online-Utility.com

The intensity and diversity of textual and visual interactions among the youths at the festival and the youths attending, highlights that physically gathering youths together is not the only option for urban festivals. At Afro Nation, many youths used their Instagram and Twitter accounts to live stream certain parts of the event, sharing and incorporating digital conditions into the space; and vice versa. Doing this opened up new avenues for social interaction, expanded the physical landscape into phygital environments, and opportunities for social interaction were sensibly regulated across the channels. The analysis that follows in the latter chapters highlights how the site of three case studies – DLT Brunch Festival, Afro Nation Ghana and No Signal/Recess, shape and influence phygital encounters through a number of socio-cultural, physical and digital factors. Nevertheless, what Afro Nation Portugal shows is

how opportunities for youth social interaction can evolve unexpectedly, out of spatial and behavioural conditions.

### 3.11.3. Digital Observation Using Instagram

Analysing media shared online by youths at the festival, has enabled the understanding of how youths imagine, create and represent themselves and the event through the features given to them on the social networking site, Instagram. Although Mosquito is yet to create an Instagram component to capture photos and videos utilising a hashtag, over ways of retrieving this information and analysing the socio-cultural and phygital aspects of it was done manually. By inserting the same twitter hashtag, into the Instagram search engine, a variety of different media was retrieved – photographs, videos, long Instagram videos, stories, highlights and so on (see Appendix 4). The difference between the way youths at the festival (and those attending via the screen) used Twitter and Instagram was the time they used it and tone of the messaging/media posts. Majority of the youths used Instagram instantly and in real-time, at the event, and used Twitter mostly after the event to express their thoughts and feelings of it. On speaking with some of the youths at the festival, they were asked

**Question:** What app are you using to post this?

**Answer: [lady 1]** Instagram (Interview, C, B. 28 years old).

**Question:** Why not use Twitter to talk about what you're doing?

**Answer: [lady 1]** nah, nah, man! Twitter is hella long. I'll miss everything if I'm tweeting words (Interview, C, B. 28 years old).

**Answer: [lady 2]** yeah, sis, it's easier to take a picture or a video let them see me live in the flesh that I am here! Ha ha ha [laughs]. (Interview, P, A. 29 years old).

Instantly, patterns of socio-cultural trends and convenience emerged from this conversation. From this we can understand that some youths prefer to use Instagram to show real-time

events, as the process of doing so is quick and easier for them to “be noticed”, whilst Twitter takes long in a real life setting, and is better for discussing their thoughts, opinions and behaviours after the festival (see the stories in Appendix 4). Unlike the Twitter data, the only videos and photographic data that was collected, were all relevant to the festival, and was created by the youths physically present. The Instagram data also revealed the excessive use of filters, gifs and other graphic features, and more specifically, the filter created specially for the festival attendees. As majority of the youths used this filter, it created a new visual language culture between the youths present, whilst also creating a divide between both groups of youth. Furthermore, it was interesting to witness that youths were creating a visual story to register their presence at the festival and formulate a cultural narrative that was easily extended to the youths who attended digitally.

#### **3.11.4. Interviews**

The third and final stage of the data collection process, were interviews. This involved conversations with youths on a one-to-one basis; and sometimes in groups of two – six. Prior to the interviews, a few doubts arose as to whether or not youths would be open to having a conversation, whilst one of their favourite artists was performing. However, this was not the case. Many youths at the festival, were more than happy to answer a few questions, as they were intrigued by the nature of the study. A group of four Nigerian ladies, from ages 24 – 26, complimented and praised the high levels of dedication, as research was taking place at a busy, noisy, social event. Although some youths were eager to participate, as expected, others were not. None of the youths were forced to take part, as it would breach the ethics protocol and reduce the authenticity levels of responses. As this was just a test trip, an improvement on the interview strategies were made for the final testing. Nonetheless, speaking with youths at the festival permitted a deeper, broader and more holistic understanding of second-generation British Nigerian youth’s various perceptions of social media usage in festivals.



**Answer: [lady 3]:** Social media, well Instagram for me, is like a job. I'm an influencer. I get paid from posting. Like I'm getting paid to post this event on my page and show people what I am doing. So its great! (Interview, C, N. 28 years old).

The common themes in all their answers were 1) the celebrities invited to perform, 2) wanting to perform for Instagram (in their words, "the gram") and 3) the festivals location. All interviews were audio recorded on a phone and were transcribed after each day of the event (see Appendix 1). To store the data, all recordings had to be transferred onto a laptop and uploaded to the university OneDrive. Common answers from participants (and Twitter data), were describing how they felt toward the activities taking place, and how they wanted to document what was going on, in order for people that weren't at the event, to know that they were there. The perspective of the influencer posting for her followers, it showed that interaction and community is not dependent on location. Social media and festival spaces provides a wider reach for social engagement and space-making. As long as you have the right tools, it can be experienced and recreated from any space.

In total, 20 participants were interviewed. The next part of this stage was to compare the transcripts with the physical and digital observations, to see if there were any correlations between all three data sets. From mapping out the physical and digital data sets and plotting the positions of these interviews, it was quick to see the physical objects in the space and the interactions it prompted. For example, a dance competition was taking place in the VIP area, which prompted youths to get involved physically and also record the competition on their phones, and post it online. Whilst this was taking place, an interview with a group of males was in motion, in the same area, and they were expressing their thoughts on the competition and showing the different conversations between online and physical youth. This proved the correlation between the social influences of physical activity, the digital features needed to express these levels of excitement, and its impact.

### **3.11.5. Emerging Themes from Pilot Study**

The social media data, physical and digital observation maps highlighted physical and socio-cultural factors that influenced behaviour and interaction. These were, spatial access – having access to different areas of the festival, spatial aesthetics – the ‘instagrammable’ elements – backdrops, Instagram board cut-out for pictures and so on. As started above, one of the ladies that was interviewed made it clear that she was just attending “to catch the mandem” meaning get a boyfriend. This revelation showed that peer attendance within social groups determined their attendance. Another socio-cultural factor was online trends. Youths were bringing to life some of the popular online dances that had been circulated on ‘black twitter’ (described in Chapter 2) for over two months. The music used to form these dances online, were played at the festival and influenced majority of them to perform. The interviews and physical mapping enabled spatial activity to emerge as a fundamental factor. Activities such as, performances (from celebrities and attendees), dance competitions, body art, and so on, were major influences to how the youths behaved and interacted with others. However, upon arriving the field it was clear that Instagram was the most popular within the festival, which resulted to Twitter being mostly used after, and Instagram during the festival. This caused some of the data collected to be very generic and repetitive about their time in Portugal, and not much about the festival itself. As a way to resolve this, Chorus TV will be used for the main three case studies (DLT Brunch, Afro Nation Ghana and No Signal/Recess), in order to collect a wider spread of Twitter data.

### **3.12. Conclusion**

This chapter has shown that the data collected from the pilot study is primary data. It was highly necessary for it to take place, as most of the things that were planned beforehand, didn’t go ahead on the field. Also, the weather and culture differences out in Portugal, differed from the British and Nigerian culture, which also caused for collecting adjustments. This steered a rethink of some methods and techniques in order to make the data collection process a lot

more effective and easier. This chapter thoroughly discussed the methods used to collect the primary data, and the refined methods that will be used to collect the rest of the data. A clear definition, the advantages and disadvantages of each method has been discussed to demonstrate the reasoning behind each choice of method. Through the pilot study section, this Chapter has illustrated the process of each methods application to the primary data, and contribution to the overall aims of this research. It also explained the significance of ethics, how approval was attained, and what measures had to be put in place, in order to protect both parties in the data collection phase. It has also articulated the hurdles and difficulties faced and how they will be prevented when collecting data for the final testing. The next chapter will be the first to document the data findings in this study.

## Chapter Four

### Physical Analysis: Using Spatial Data to Investigate Physical Interactions in Urban Social Environments

#### 4.1. Introduction

Chapter 2 summarised the concepts and ideologies associated with the production of social space. With Lefebvre (1974), Boyd (2014), Benedikt (1992), Tuan (1977) and Soja (1996) being one of the main literature pillars for these chapters, they helped to illustrate and analyse the social lives of British Nigerian youths and how the culture they are born into and the culture they join through friendships contribute to the construction of new social spaces. Chapter 3 described the methods that were implemented in collecting the three types of data, the reasoning behind each method and its case study, in order to successfully answer the research questions. This chapter will discuss and visualise the spatial data collected whilst using the social variations as a reference to contextualise the phygital landscapes. It will explore emerging themes from the fieldwork data, and serve as the first phase of concluding the physical, digital and socio-cultural factors that influence certain youthful behaviours and contribute to the production of phygital space. Additionally, this chapter aims to support the theoretical explanations in Chapter 2, by practicalizing the theories and concepts discussed, to explore in-depth how the online social culture of British Nigerian youths has an impact on the way they behave and interact within festival spaces.

This stage was conducted in the second and third year of study with the intention to provide a clear framework for the subject area; considering the lack of attention paid to the phygital literature in architecture. The data collected supports the claims and helps to elucidate the unique stages of methodology for this research. The physical and digital activity of British Nigerian youths were collected as they are a multi-cultural group. Besides bearing the two cultures they're born into (Nigerian and British culture), they possess a third social culture that creates a unique dimension on this research. Most research in this area focuses on the social

relations of how new spaces are produced, but this research uses this cultural triad to suggest that certain cultural blends influence behaviour and interaction and therefore has an impact on the types of phygital spaces created in existing landscapes. Analysing spatial arrangements alongside social media data, in particular Twitter hashtags and Instagram stories for sentiment analysis has become a popular research activity due to its availability of web-based APIs (Batinca and Treleaven, 2014) and a high interest in discussing how social media transform architecture. This has led to a plethora of data services and software tools for multiple analytical methods. Utilising a straightforward dual technique, this chapter describes the data collected from the physical fieldwork, the methods used, themes from it and the level of effectiveness.

## 4.2. Case Study 1: DLT Brunch Festival

As explained in the previous Chapter, the Days Like This brunch festival took place for a day on several dates. Three out of five dates (16<sup>th</sup> and 30<sup>th</sup> November 2020 and 29<sup>th</sup> December) were used for this research to analyse the social interactions taking place both physically and digitally – the two that were not used, were exclusive events for private members of an inhouse club. Each festival had a befitting theme to celebrate a season in the British Nigerian social culture – which also encouraged youths to attend, and costed £12 per ticket. During an interview with a group of ladies at the ‘*Summer in November*’ themed festival, they confirmed this by explaining their reasons for attending:

**Question:** DLT has many dates. What made you decide to attend this festival in particular?

**Answer:** “the theme is mad creative.. like who would really be dressing like summer in the winter? Are you dumb? [laughs] We had to come see who was that silly... plus Stormzy posted on his insta that he is gonna be here... so gotta see my boo [laughs

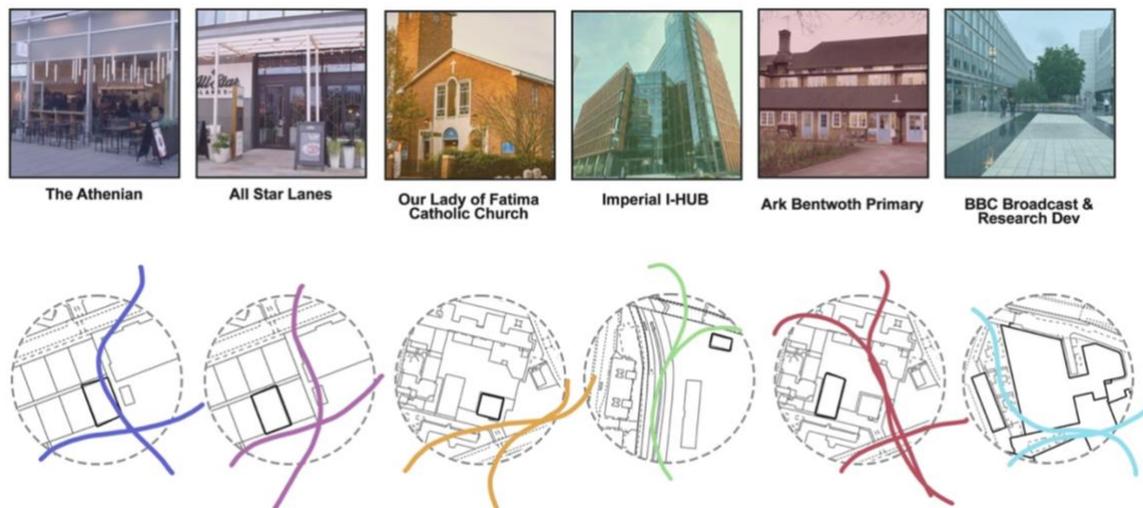
whilst making hand gestures] A WHOLE STORMZY.” (Interview, C.O. 25 years old, 2019)

If we are to dissect this statement from a socio-cultural perspective, it indicates two things 1) the celebrity paid to promote the festival on his Instagram page attracted this group of British Nigerian ladies, and 2) a concocted narrative at the centre of this particular festival evokes a feeling of suspense for the attendees. The unifying element between both findings is the level of influence on attendance. It reflects and manifests the power of celebrity culture and “make-believe” festival themes within the physical space. Graeme Turner (2013) argues, “*It is the pervasiveness of celebrity culture that marks out the contemporary version*” (2013:5) whilst the journal of *Celebrity Studies* (2010 – present) helps its readers to understand that “*in the current environment where images and clips circulate freely, repetitively, and non-sequentially, there is an intensification of celebrity.*” In agreement with this claim, it is evident that this festival acts as a home for such behaviour, making this factor a facilitator of the production of phygital space. Other reasons why these three particular festivals were selected were on the grounds that they explicitly met all the requirements in the case study criteria list (in Chapter 3). In addition to this, each festival celebrated a precise theme that evidently contributed to the production of phygital space.

#### **4.2.1. Study Area**

It was important that the three DLT festivals chosen were all at the same location in order to truly understand how the physicality’s of space influences interaction - had it been otherwise, the analysis would appear unfair, which would result in a gap within the findings. The festivals were held at a restaurant/bar called W12 Studios in Shepherd’s Bush. Located in the heart of central London, W12 studios is a popular multi-functional venue that is commonly used for day parties, festivals, birthday dinners and so on. Figure 16 depicts the location by visually annotating the stores, other restaurants and recreational facilities surrounding it. To support the explanation of festival choice in Chapter 3, these particular festivals were selected

because of the location and venue. Additionally, it was chosen to reflect and manifest the intensity of social interaction found online, in regards to the festival. As they were the easiest to locate, it was predicted that it would be just as easy for other British Nigerian youths to attend; and was confirmed through prior online conversations.



**Figure 16.** Context Mapping of W12 Studios – venue of DLT Brunch Festival. The lines symbolise youths circulation routes, through the surrounding sites

The location map above gives a rough indication of the festival locations surrounding environment and how youths navigated through, to get to the festival location. W12 Studios is situated in a socially-hyper environment and is surrounded by shops and places that are highly familiar to the targeted demographic of this study. From the interview data, it was made clear that such familiarity of the area influenced their choice of festival. In addition to the location offering services and facilities that are beneficial to the group, it was in a place that was 1) easy to access, 2) a place filled with positive memories and past experiences, and 3) was described as “*peng*” which in colloquial terms means aesthetically pleasing. These findings were extracted from the interview script:

**Question:** DLT has many dates uno. What made you decide to attend this festival in particular?

**Answer [Lady 1]:** To be honest, the fact that it's in Shepherd's Bush. This place is home to me man, been coming here since I was little. So to see a vibesy party like this in my real hometown is a blessing (Interview, S.W. 28 years old, 2019)

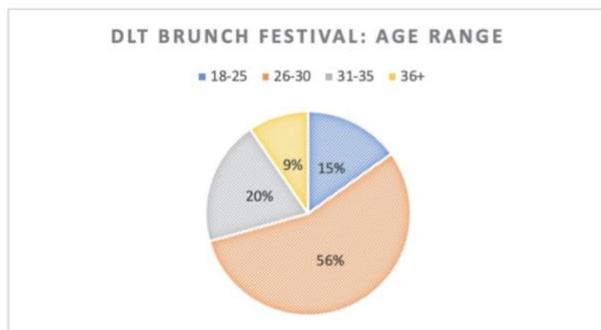
**Answer [Guy 1]:** Me and my guys used to book this place for some of our parties, so I know it well. It's a peng place as well. I like it a lot. The ambience reminds me of a few times wayyyyyyy back with Georgina, you feel me? *[winks to guy 1]*. (Interview, T.U. 29 years old & D.D. 30 years old, 2019)

Majority of the attendees reflected deeply on this particular question because it inspired them to recall a previous joyful memory or experience. Both responses highlights the significance of memory and past experiences in certain spaces. The landscape layered with past memories becomes an important reference for youth when interacting with one another in the new definitions of its existing landscape. Such exposure and build-up of new unplanned interactions within the current spatial layout become an important aspect of the festival experience and the production of phygital space.

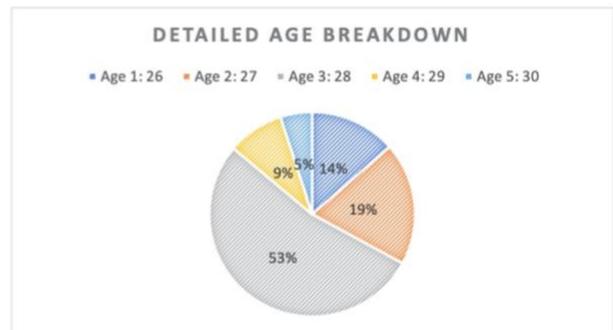
#### **4.2.2. Participants**

The total number of youths at DLT Brunch Festival (provided by the organisers) was 2,650 and 1,390 of them were British Nigerian. Looking closely at Chart 1, 20% of attendees were between the ages of 31-35, 15% were between 18 and 25, whilst the remaining 9% were above 35. Chart 2 further breaks down the most common age (taken from the most common age group in Chart 1) group of festival attendees. From this table, it is clear that the average age of attendees was 28 years old. Ethnicity breakdown at DLT was explicit. From Chart 4, it was clear that the youths identifying as British Nigerian were in the majority at 60%, and those identifying as British Ghanaian were 13.8%, the youths who identified as Jamaican were

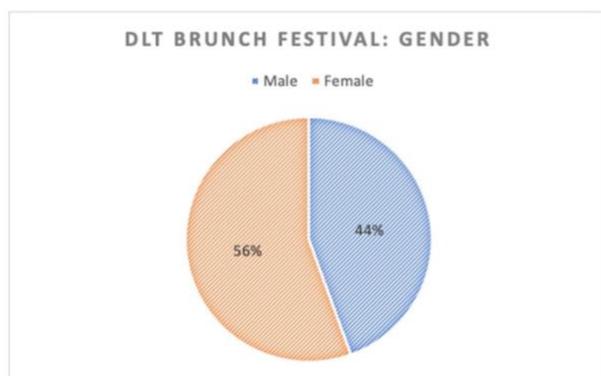
18.6%, Ethiopian youths were 4.9%, Somalians made up to 1.5% and the youths identifying as other made up to 1%. The information based on these statistics, were provided by the organising committee.



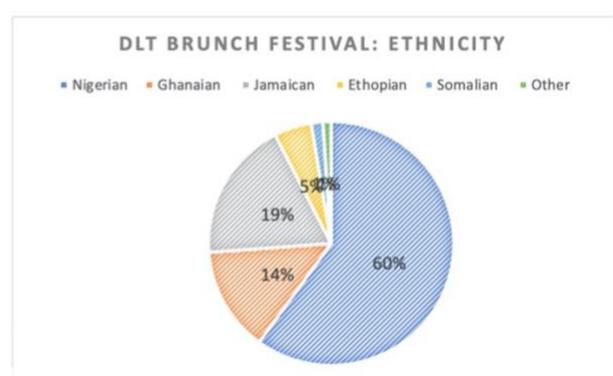
**Chart 1:** Festival attendees age breakdown



**Chart 2:** Detailed breakdown of youths' ages



**Chart 3:** Festival attendees gender breakdown



**Chart 4:** Festival attendees ethnicity breakdown

### 4.2.3. Account of Spatial Fieldwork and Data

With an exploratory approach, the fieldwork for DLT festival took place during the second year of this research. The pilot study was the first phase of the fieldwork, and was conducted at Afro Nation Portugal beforehand. Conducting this helped to identify the most efficient ways of engaging with, and assimilating, the ways British Nigerian youth were interacting and behaving within the festival environment. The initial methods during the pilot study were not fixed and was therefore re-thought and well-structured in response to the data collected, before approaching the field. Throughout the festival, regular spatial observations were made on the festival grounds between the start of the festival and the end. With the intention of observing

and gathering advantageous data, the observation process was categorised into three forms – 1) activities observation, 2) social observation and 3) elements observation. The first category focused on the three different activities taking place at the festival – performance body art, pop-up selfie mirror and arcade games. The second focused on the way youths were interacting with each other, whilst the third concentrated on the different spatial elements in the space, and how youths were interacting with it – such as, the stage, the bar/food area, and so on. Dissecting it into three eased the observation process, grouped the data collected and added extra value and meaning to the spatial analysis. It also appeared to be significantly beneficial as the data collected seemed much more easier to analyse. During the three spatial observations, interviews were also conducted with some of the British Nigerian attendees and festival organisers.

Amid the pilot study, a visual approach was taken to enhance the data collection. The choice of adopting such approach stemmed from a conversation with a festival attendee at the pilot study as it was difficult for him to communicate his thoughts through words. However, although it worked perfectly well during the pilot study, it failed to support the data collected, at the DLT Brunch festival. This was due to the fact that most attendees were standing up throughout the festival with items in their hands, eating brunch whilst music was playing, which therefore discouraged participation. At the pilot study, there were intervals where there was no music playing and as a result, youths had more time to take part in a visual activity. Having said that, the visual method was retracted and created by the researcher at different times of the day. In total, fifteen observations were made throughout the course of the festival. The first was conducted upon arrival at 12pm, whilst the remaining were carried out quarterly up until 11pm. Each type of observation was conducted consecutively and in the same manner – with a camera phone to capture imagery and videos, writing/drawing material to take notes and sketch useful observations, and an orthographic plan drawing of the site to make a note of what was happening in the exact areas. Although the observation process was structured beforehand, the technique of dividing the kinds of observations into three categories was

developed organically and experimentally, in response to the pilot fieldwork experience. This line of thinking was galvanised by the high level of commitment to cultivate a flexible but rigorous approach to the fieldwork, also leaving room for amendments in response to abrupt circumstances.

Referring back to the spatial observations, all three produced an interesting understanding of the specific physical objects that influenced interaction within the festival, which in turn enabled British Nigerian youths to orchestrate a new understanding and definition of local space. The first, activities observation, was inspired by the multiple overlapping activities at the festival, and the overall spatial layout. Each area had its own sign indicating what activity it was, however, different parts of each are blurred and connected to each other in an abstract but communal manner. As each activity was highly popular, most of the queues were interwoven, and through conversation, dance and other social interactions, aided youths to produce their own emblematic space – what Lefebvre refers to as representational space. Lefebvre (1974) describes the meaning of counterspace as, *“Such spaces appear on first inspection to have escaped the control of the established order, and thus, inasmuch as they are spaces of play, to constitute a vast counter-space”* (1974:383). In support of this statement, and with the intention to show how it materialises in this space, the youth within the festival landscape that were actively taking part in the activities were layering new senses of space on the existing fabric through their social interactions. The second observation, social, highlighted the social cues that influenced certain behaviours, conversations and actions presented by these youths. To illustrate an example, one of the main pop-up features, the selfie pod allowed youths to share GIF images online, and print images to take home, as a festival souvenir. Whilst this activity acted as a social mediator between the festival attendees, it also facilitated youths to leave their personal marks on the festival by transforming its environment, and using the activity to form co-operative and transportable elements of play. Closely linked to this method was the third, elements observation. The difference between the

two was that social, focused on the multiple areas within the festival terrain as a whole, whereas elements, concentrated on the specific spatial elements within these areas and how the youths were using and interacting with them. Inspired by Lefebvre's (1974) metaphoric analysis of occupying space, this observation was implemented to challenge Lefebvre's (1974) thoughts of *content* (formal – spatial elements) and *container* (material – festival landscape) as being indifferent to each other.

Dissecting the spatial observation into three different but relatable modes gave this method a high level of rigour, and provoked further knowledge into the social dynamics of the festival and how each area and the elements within it, influenced certain behaviours and interactions, in their natural setting. Clear connections were made between all three and patterns were discovered to suggest that each mode complemented each other (figure 17). The first observation was useful for understanding the different activities that influence spatial interaction. The second observation helped to comprehend the social forces and cultures that shape the behaviours and interactions within the festival landscape. Whilst the third observation aided the discovery of the impact of the spatial arrangements on the level of social interactivity amongst the British Nigerian youths. However, the disadvantages were the lack of control on the festival environment. As the festival terrain is inherently organic with no physical structure to demarcate the area, it was difficult to observe the festival as one huge area which resulted in observing the space in smaller zones. Furthermore, another limitation was the potential for subjective biasness. Being a member of the demographic targeted for this research, released a chance to subconsciously want to connect certain interactions to a particular activity or object; thus resulting to a misinterpretation of some behaviours and interactions. For that reason, other qualitative and quantitative methods were implemented to complement, control and eliminate any levels of biasness. In reference to Lefebvre's (1974) notion of *content* and *container* being two separate entities, from this observation it is clear that there is a clear connection between the two – the content informs the frame of the

container, and the container influences the types of content. Detailed findings from all three observations will be discussed in the next section.



**Figure 17. Spatial Observations Explained:** Observations map, outlining the advantages, disadvantages and connections.

#### 4.2.4. Measurement of Spatial Variations in Phygital Activity

The design of the spatial observation method was based upon three physical and social constructs (activities, social and elements) and were aligned to the kinds of spatial and social movements that British Nigerian youths usually encounter at festivals. The instrument devised was created for all the youths in attendance, but specifically directed at 1,390 British Nigerian youths. In essence, the spatial method acted as the foundational mode to illustrate the production of new phygital space. Battista (2007) summarises it as, “*the ability to see, inspect, and reflect on spatial objects, images, relationships and transformations*” (2007:843). Through the combination of spatial ability (the capacity to understand and recall spatial relations) and spatial imagery (comparing spatial patterns), it was easier to imagine the transformational processes of each area from spatial to digital and then phygital. Such transformation was

recorded and documented visually, to process and explain the information collected more coherently; and to easily identify the correlations between the multiple spatial elements. This methodology created a hybrid of spatial information in reference to the physical interactions which commenced at DLT Brunch Festival. The observations gathered a diverse variety of information including the sort of activities youths engaged with, who the youths were engaging with, the origins and materialisations of online trends, the length of time interactions were taking place, members and behaviours of social groups, and so on.

In total, each DLT Brunch Festival had between 4 – 6 different but blended areas. The festivals chosen to analyse were the 3<sup>rd</sup>, 4<sup>th</sup> and last festivals of 2019. The first had four areas – 1) body art/pop-up selfie mirror/arcade games, 2) food stall/van, 3) VIP area and 4) performance area, the second, due to an increase in spatial capacity, had six areas – the same spaces at the 3<sup>rd</sup>, plus, 5) outdoor seating area and 6) life-sized cut out. The last festival had the same, except for the life-sized cut out, due to the lack of usage at the festival before. Although some of the objects required for each function were different, the parameters that each occupied were blended and therefore connected through its use. The positioning of each activity created a series of interlocked spaces through the festival. At all three festivals, three different activities (body art, selfie mirror and arcade games) were situated within close proximity of each other; and orchestrated them to share a number of primary objects, such as, tables, chairs, signage and barrier posts. This arrangement created finer spatial prospects for the youths to converse with one another and cultivate new festival experiences through conversation and social activity. In reference to the fabrication of blended space, each area bled into the other whilst retaining its identity and definition as a singular space – for instance, some of the elements used at the selfie mirror area, were unique and tailored to that particular activity. However, the integration of these new elements within the existing people-less (Gronlund, 1993) landscape projected the existences of local everyday life into a newly constructed *conceived* space (Lefebvre, 1974), reserved for socialising; which ultimately enriched communication and interaction amongst the youth. Lefebvre (1974) defined the conceived

space as *“a place for the practices of social and political power; in essence, it is these spaces that are designed to manipulate those who exist within them”* (1974:222). The youth in attendance were presented with the option to utilise the props given, to take polaroid style photos as a memorable souvenir from the festival. In the adjoining body art space, youths could express their experiences and thoughts on DLT, through art and digital imagery. It was fascinating to observe how the youths navigated through this area, and used art and temporary objects as a premise for interacting and communicating with other youths they did and did not know. All these elements in this shared, hyperactive space enabled the youths to actively participate in the production of second space (Soja 1996). Their involvement exhibited possession and organisation at urban festivals accompanied by elements of territory and investment in the landscape. This conceptualised space became a representation of the activities and interactions lived in it, whilst demonstrating a deeper connection with the festival and as Lefebvre (1974) expressed shows *“true productive capacity (1974:383)*. Furthermore, the participation and collaboration expressed through the activities exposed the progressive contributions that the youth had in constructing new spaces. Kapp and Baltazar (2010) & Gregory et al., (2008) concurred this – *“every society produces its own space according to its mode of production”* (2008:698), which confirms that the second space is the central and most crucial element in space production, as it is the mode where the youth were in physical contact with the spatial objects and with each other.

DLT Brunch had a number of performers at all three festivals. The first festival analysed, had performances from popular local Dj's and recording artists. The second had celebrities like Stormzy, So Solid Crew, Lisa Maffia and upcoming performers. Whilst the third had celebrity Dj's and a slot allocated to upcoming youth rappers from the audience. Each performance at all three festivals celebrated the community, culture, and identity of British Nigerian youths. Performers such as So Solid Crew and Lisa Maffia were legendary figures that the British Nigerian youths saw as role models throughout their childhood. Similar to this, the Dj's played songs that triggered different memories and experiences associated with each track, and

caused the festival attendees to “invite” and “gather” real and imagined features which discover fundamental cultural and social references associated with external experiences. These prompts influenced socio-cultural behaviours amongst all the youths. During the performance of So Solid Crew, youths began to gather in groups of 5–10 to perform the dances associated with the songs, towards the end of the performance, they gathered in a huge circle and performed with the celebrities. This observation projected two meanings. The first being the blend and extension of the stage area into the audience space, and the second being that the festival provided a platform for the celebration of community. Although their geographical locations and societies differed, elements within the festival dissolved such and unified them by providing a space for a shared culture to manifest (Dunstan, 1994). Furthermore, such celebration offered a physical manifestation and a clearer understanding of the connections between the youths, their environment and the spatial elements within it; thus creating a unique sense of place (Goldbard and Adams, 2005).

The ethnographic observation at DLT clearly depicted how spatial elements and objects within space constructed and deconstructed temporal areas. The festival landscape transformed from a space of production, to a space of consumption. Once new layers of social interaction was produced through the temporal festival structure, it became a hybrid of consumption for British Nigerian youths to display and witness multiple behaviours and interactions. Through the youths presentation of conceived space, parts of the observation (mainly the activities implemented) also validated the fluctuation of the atmosphere and feeling towards the festival. The youths experiences, interactions and behaviours became embedded into the landscape, which made them active participants of the production of new space; and therefore suggests that not only do they inhabit the space, but become a part of it through their ways of interaction.

#### **4.2.5. Measurement of Interview Data**

Conducting the interviews at DLT complemented the observation work, as it supplemented an extra layer of intimacy. From the conversations with the youth present, it provided a more personal account on their entire festival experience and dwelled on themes which emerged from the observational study. The method itself, offered a more flexible approach to collecting data, as it was possible to seek clarification from the interviewees and modify their needs accordingly. In addition to this, the data collected was rich and detailed, however, was rather complex (Braun & Clarke, 2006; King, 2004) and slightly difficult to simplify and analyse. On the field, the duration of some interviews were longer than others due to the fact that some youths were extremely passionate and intrigued as to how they were creators of new space, through everyday technologies. As mentioned in Chapter 3, the questions asked (table 6) were structured prior, in order to avoid wasting time and allowing sole focus on questions that were relevant and met the attributes.

| <i>Physical/digital factors</i> |  |                        |                |        |              |
|---------------------------------|--|------------------------|----------------|--------|--------------|
| No.                             | Questions  | Number of participants |                |        |              |
| 1                               | Why did you attend this event?   | DLT<br>Brunch          | Afro<br>Nation | Recess | No<br>Signal |
| 2                               | What are the physical factors you consider when deciding to attend this festival? (E.g. location, accessibility etc)               | 30                     | 40             | 10     |              |
| 3                               | Is it the physical features (E.g. venue aesthetics, activities etc) that make you use social media (at this event) the way you do? |                        |                |        |              |
| 4                               | What is the most important aspect of festivals to you?   |                        |                |        |              |
| <i>Social media perception</i>  |  |                        |                |        |              |
| No.                             | Questions  | Number of participants |                |        |              |
| S1                              | Why do you use social media at festivals?  | DLT<br>Brunch          | Afro<br>Nation | Recess | No<br>Signal |
| S2                              | Do you think social media has had any influence on the way you behave and interact with others here?                               | 30                     | 40             | 10     |              |
| S3                              | Do you think social media makes it easier or harder for you to interact with other people at festivals?                            |                        |                |        |              |
| S4                              | What makes you use social media at festivals?  |                        |                |        |              |

**Table 6.** Interview questions created for the study (physical and digital, and social media perception)

The data generated from the conversations gave a closer insight into the emotional element of the production of new space. It was clear that youths felt a sense of attachment and belonging to the festival landscape through interacting with other youths. The questions planned prior acted as prompts for meaningful conversations, however, not all were used, as some responses from the first question, prompted extended questions, that helped in understanding the youths personal interaction and the role they played in the production of new space. It was intriguing to discover the high levels of passion that youths had towards the festival, other attendees and the organisers. During a conversation with a group of ladies between the ages of 26 – 29, they specified that the brunch festival is a space of solace and security.

**Question:** Why did you attend this festival?

**Answer: [Lady 1]** DLT is a vibe man [laughs] I've missed it once and that day was the worst day. I saw bare insta stories uno, I must belong to the sharing too [all laugh]

**[Lady 2]** Honestly, let us belong! [all laugh]

**[Lady 1]** No, but on a real. This is like my second time attending DLT and its lit. It's more than a festival. We can do anything here – vibe, chill with our people, and celebrate us. It's like being at home with friends, family and music, obviously. You get me?

**Interviewer:** Home? In what way?

**Interviewee: [lady 3]** It's the feeling for me [looks at friends and all laugh]. Maybe it's because I'm with my close friends, the music is popping reminding us of our childhood memories and other experiences. It just feels safe, secure like your home.

**[Lady 2]** That's deep. And and and the VIP sofa area. Wow, man. I could literally fall asleep – wallahi! Especially when So Solid Crew came on. Are you duuuuuuuumb?! I had Harvey posters all over my wall, as a kid [ laughs]  
(Interview, T.O 29 years old, S.D. 28 years old, & R.R 28 years old. 2019)

This conversation disclosed a number of unexpected but highly beneficial notions. As well as using modern colloquial language to express their thoughts and personal experiences, the most frequent words used by this group were “vibe”, “safe”, “memories” and “home”; thus indicating that the activities and spatial arrangements of the festival, presented a home-like environment for the youth. In addition, where the Lady 1 mentioned, *“it's like being at home with friends, family and music obviously”* (Interview, R.R 28 years old. 2019) it exposed the strength of the relationship between the youths in attendance, and revealed a general picture of the communities image, culture, character and spirit; what Obst et al. (2002) label a sense of community. In conjunction with this question, when asked – *‘What is the most important aspect of this festival to you?’* 93.3% of the youths either said ‘people’, ‘humans’ or ‘us’ – such keywords highlight the pillars of togetherness and its shared importance and connectedness of youth.

‘Distance’, ‘surrounding’ and ‘location’ were the most common answers to the question *‘What are the physical factors you consider when deciding to attend this festival?’* in the interviews – 132 British Nigerian youths at festival 1, 307 youths at festival 2 and 240 youths at festival 3 mentioned it as the most important factors for them to consider before attending the festival. In the follow-up question *‘Why these aspects and not others?’* one youth stated,

**Answer:** These are like the fundamentals init. I need to know if I can park my whip here, how far it is from my house and what other shops/bars are beside it for the after party, you feel me? (Interview, J.J. 27 years old. 2019)

Alongside 'distance' and 'location' 180 youths at festival 1 and 112 youths at festival 3 mentioned the words ' lush vibes' or 'overall insta look' (referring to the aesthetics of the festival), to personally explain the most important physical factors to them. On the subject of word frequency, the most commonly used amid the qualitative interview data, was 'facilities.' Youths main concern, aside from the activities at the festival, was how the spatial environment would impact their festival experience – for instance, parking, surrounding stores, and so on. From all conversations, it was clear that youths were heavily invested in guaranteeing that they created an unforgettable festival experience. Not only did their involvement help clarify the meanings behind their interactions and attendance, it also reflected the dynamic value procedures of British Nigerian youths combined by their customs, past experiences, community-specific interactions and memories.

#### **4.2.6. Participatory Data Analysis**

Inviting two external researchers to assist in the thematic analysis of the interview data, was paramount in eliminating any forms of biasness. It also helped in the integration of multiple perspectives, especially the thought processes of the participants. In addition, including researchers that were also at the festival, provided an extra opportunity to demonstrate their commitment to extracting beneficial results for this study. It is important to note that the two researchers did not participate in the fieldwork or any forms of data collection. After completing the thematic analysis, anonymised extracts of the conversations which occurred and fieldnotes were sent to the researchers. Two types of feedback was required of them – the first was for them to present emerging key themes from the interview data. Upon returning the first set of feedback, they were then handed the initial themes, and asked if they were in agreement with the ethnography, initial observations, and whether they thought anything needed to be added or challenged. The reason behind this strategy was to reduce any sort of influence on the researchers views/opinions. In addition to this, they were asked if the coding

and analysis from the original observations were accurate and if they felt anything needed changing or further clarification.

The main challenge from this practice was timing, it took the researchers a long amount of time to complete and return both sets of feedback. Although a series of follow-up emails were sent, their involvement and feedback as it came from a researchers and participants perspective – making it rich and in-depth. Furthermore, they were in total agreement with the themes and analysis' which was presented to them.

#### **4.2.7. Emerging Themes in the Data**

The spatial observations highlighted the individual elements that partner in producing second conceived space. This was visually represented through spatial mapping of the interlocked areas, whilst the series of maps offered a detailed insight into the collective experiences of the space. The interviews alongside other types of data, elicited data about community and belonging, and how these linked individuals' shared attitudes that materialise and form new layers of space. Parts of the spatial mapping was informed by the interviews and enabled the concept of 'shared space' as an integral theme. The theme solidarity was chosen through the participatory practice as an extension of community and belonging; due to the fact that it conveyed the youths aspirations to partake numerously in a greater manner. The instances of solidarity were displayed through social interactions, such as, dancing, engagement in meaningful conversation, exchange of personal details, and making use of the activities provided. These examples enunciated the organic way in which youths constructed communities within their unique *representational space[s]* (Lefebvre 1974), and eliminated any forms of social restraints from the private lives of British Nigerian youths. The data also revealed the formation of '*tribes*' which mirrored the systems of sociality that they were engrossed in.

### **4.3. Case Study 2: Afro Nation Ghana Festival**

Afro Nation, the largest 4-day urban music beach festival took place at Laboma beach, Ghana, between 27<sup>th</sup> – 30<sup>th</sup> December 2019 and cost between £800 – £900 to attend all festival days (including flight, accommodation and festival tickets). All four days were used for this research to analyse the spatial elements that encouraged interaction and in turn, contributed to the production of phygital space. The festivals theme, *The Year of the Return*, simultaneously aligned with the aims and objectives of this research, and the other case studies chosen for analysis. Its cultural connotations has a fundamental influence on this research as it is a category that is being used to analyse how interactions produce new space. Culture and the environment in which youth inhabit mostly affect (both positively and negatively) their attitude, thinking and behaviour. When an environment changes the culture embedded into also changes, which results to the youths attitude, thinking and behaviour changing. For example at the pilot study Afro Nation Portugal, the ladies were free to wear provocative clothing and dance in any manner. However at Afro Nation Ghana, as some areas within the country are religious, the clothing of the ladies that attended the festival were restricted. Having said that, it is safe to say that any environment and the culture it possesses has its mode of living and thinking.

#### **4.3.1. Study Area**

The location of the festival was at a popular beach that was situated in the capital of Ghana – Accra. The fieldwork was highly successful in illustrating the factors of production and youth social interaction. Using Afro Nation Portugal prior benefitted this case study seeing as the elements and the structure of events were similar to that of Afro Nation Ghana; and therefore gave an incline into the kinds of interactions that would take place. The beach, a popular tourist attraction was closed for the four days and only open to the festival attendees. During a conversation with a few of the festival attendees, they made it clear that their reasons for

attending the festival was due to its geographical location (Ghana) and the festival location (Laboma).

**Question:** You actually travelled all the way to Ghana for Afro Nation. May I ask why, please? Like does the location not matter to you?

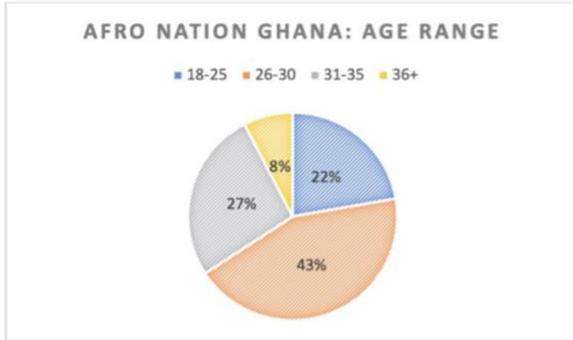
**Answer:** [laughs] Who will hear about it and not wanna turn up. It's the year of the return man – year for our people – to celebrate our culture – our sister motherland. Nothing go stop me, ma (Interview, S, A. 27 years old, 2019).

Based on this subject, it was clear that the location of the festival had a significant impact on the youth's attendance. This was proved when the youth said *"It's the year of the return man... our sister Motherland"* (S. A, 2019). Such statement implied that the cultural theme of the event and its location was of monumental value. Cultural tourism, a niched concept developed by Whyte, Hood and White (2012) can be explained as tourism trips whereupon a place's culture plays a consequential role in the appreciation of one's place. Thorne (2009) specified that cultural tourism *"is about encountering a destination's history and heritage, its narratives and stories, its landscape, its townscape, its people. It is about discovering what makes a destination distinctive, authentic, and memorable. It is about the experience of 'place.'* Accordingly, *place-based cultural tourism identifies, and then capitalizes on the unique cultural character and sense of place that distinguishes one place from another"* (2009:3). In support of this definition, it can be summarised that the conversation above practicalized and confirmed the notion of cultural tourism. However, in the context of this research, this culture is not only limited to the destination of the festival. Through this research findings, this concept is stretched and reconfigured to fit several deeper meanings that can be considered as 'place-based' cultural tourism. Of course, culture embodies attractions and activities that are reasoned to be deemed as 'cultural', but at the same time there are a lot of hidden meanings in the places where these cultures manifest. In reference to the interview conversation above, its metaphorical process and the combination of influential socio-cultural (festival theme) and

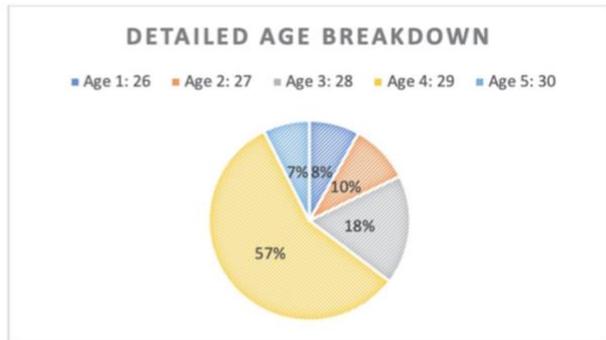
physical factors (location) have successfully contributed to the making of a new place. It has allowed the youths to develop a temporary but everlasting and meaningful connection with the space, whilst indicating the youths are not just at the festival but they are in and embedded into the festival landscape.

### **4.3.2. Participants**

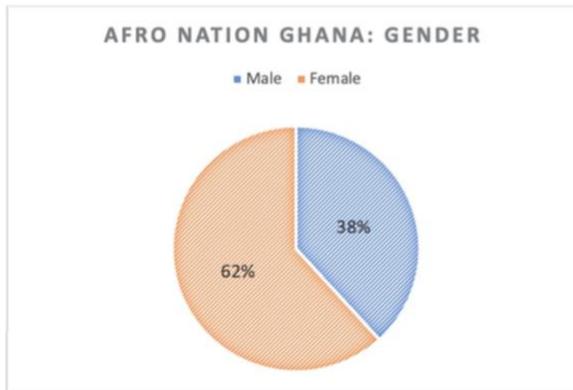
The overall number of festival attendees was 12,987. 62% were female whilst 38% of the youth in physical attendance were male (Chart 6). From the fieldwork it was interesting to notice that a large amount of the groups at the festivals, were clusters of British Nigerian females. Chart 5 illustrates the age range of the youths that physically attended the festival. From the chart, it is clear that the predominant age range was 26 – 30 years old. Chart 6 indicates from a deeper understanding that the average age of festival attendees was 29. Chart 8 however, is a detailed overview of the different ethnicities at the festival. In the favour of this research, the majority of youths were of British Nigerian descent at 78%, whilst 10% were Ghanaian, 8% Jamaican, 3% Ethiopian and 1% Somalian.



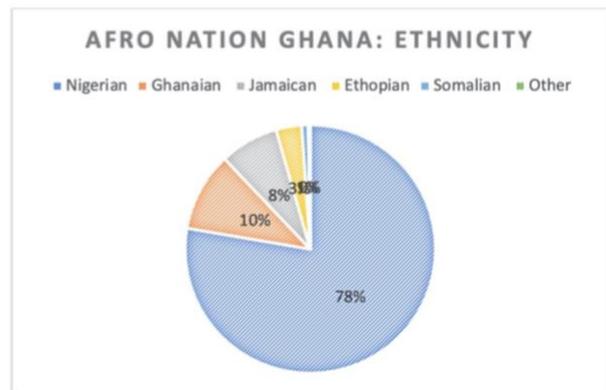
**Chart 5:** Festival attendees' age breakdown



**Chart 7:** Detailed breakdown of youths' ages



**Chart 6:** Festival attendees gender breakdown



**Chart 8:** Festival attendees ethnicity breakdown

### 4.3.3. Account of Spatial Fieldwork and Data

Similar to the pilot study, Afro Nation Ghana was a four day event, between 1pm and 1am. From the figures presented in the earlier section, it is clear that this festival was on a larger scale than the first case study, suggesting that the procedures had to be developed to suit its scalability. Having said that, although the same methods were conducted and the same writing and observing equipment was used, the scale on which it was executed had to triple to successfully observe the spatial interactions taking place. For instance, a total of fifteen observations was made for DLT, but a total of 84 observations was made for Afro Nation Ghana – this was mainly due to the wide proximity of the festival and the duration being considerably longer. Moreover, several factors had to be taken into account during the observations. For example, the area the festival was located in was one of the religious zones in Accra, meaning further permission had to be granted by the beach wardens before the three different modes of observation was carried out. Despite having already conducted a piece of

field work, it was important to make sure this festival was treated as its own case study so as to reduce any level of influence and possible biasness from other case studies. This was done by altering the order of observations and its frequency – the social observation was conducted first, elements observation second and the activities observation third.

Each method was planned according to the spatial qualities of the site and the techniques adopted were slightly altered to manage and control a larger landscape. But in spite of that, at the beginning of the festival it was difficult to get the attendees to co-operate with the methods – a handful of them refused to take part in the interview and another handful of youths kept asking questions whilst the fieldwork was in motion. This was rectified by carefully but jovially explaining to the youths the aims and purposes of the research, and reassuring them that the data will not be publicised on social media; as this was their main concern. In this regard, it was clear that the reasons behind their unwillingness to get involved were because they were unsure of the study, what it required and worried if their involvement would be published online. This discovery was somewhat interesting due to the fact that it showed youths were allowing societal issues, the views and opinions of their peers to control how they interacted and behaved at the festival. Furthermore, this discovery benefited this research as it confirmed the concepts described in Chapter 2 that were in relation to social groups influencing certain behaviours and communications.

Unlike DLT Brunch the social observation was conducted first. Making this decision beforehand ameliorated this fieldwork because numerous thought-provoking interactions were spotted upon arrival and the elements that inspired such interactions were investigated after. Having previously attended Afro Nation Portugal, and from that, understand the social dynamics of the environment, it was significantly easier to navigate through the festival landscape. This first social observation took place at the entrance, where two life-size pop-up backdrops were positioned for youths to take digital images, post online or make use of the photographer present. Not only did this create a unique phygital experience, but it also

triggered other social cues (group chants, dances, body movements and languages) and behaviours within the same area; based on this activity and its social elements. Additionally, youths were seen to “hail” (praise through colloquial language and body language) youths taking photographs as a way form of praise or validation. From this observation, two key themes were brought to light – the first, the idea of gratification being a necessity for youths and that acceptance having a positive or negative impact on the way they interact with others in that space, and the second (as an extension of the first) being youths manifesting Lefebvre’s (1974) first stage of the triad, perceived space, through this interaction. As a result of these lived experiences, the behaviours displayed are mediated through the space and become attached to its landscape and moulded into the architectural identity, and transform the communal identities of the youth. The second and third observations, elements and activity, illustrated that festival elements and activities can represent the image and identities of the people and social groups they belong to, and contribute to the production of new space. To illustrate two instances, the first occurred within the body art booth, whilst the second took place during the live performance of a well-known celebrity, Burna Boy. During the performance he instructed the crowd to form a circle and perform a particular dance that went along with his songs. Eager to co-perform with a celebrity, many youths within that area and the body art booth, obeyed this instruction and began to execute the dance within the areas they were situated in. This act transformed both spaces through three significant processes – 1) territorialisation 2) desire and 3) value, whilst also demonstrating that both temporary areas, create an embodiment of Lefebvre’s (1974) absolute space. The triad process resulted to youths carving out their territory through a social activity (group dance) that they desired, which as a result created multiple overlays of value across both areas. In light of this, it showed the activities that youths were familiar with, but not necessarily attached to that environment, were the activities that mainly helped to reassess and reconfigure the space; which corroborates with the findings from the activities observation of DLT Brunch.

After completing the first two modes, and discovering the connection between the first, second, and third observation, it was evident that the triad split facilitated the realisation of the different spatial elements that revealed how each contributes to the reformation of the festival landscape. The spatial arrangements influenced behaviour, the social interactions therefore added value to the activities in the festival, which in turn disclosed that the physical festival space have been mobilised to assist and accommodate the multiple behaviours, cultures and norms which this demographic possesses. A key advantage for this process in relation to Afro Nation Ghana was that the power which the culture retains was exhibited at length through activities, behaviour and interactions. This was particularly interesting to physically witness because it showed how the social culture and heritage culture collided and coincided.

#### **4.3.4. Measurement of Spatial Variations in Phygital Activity**

The construction of this method was devised to analyse the physical and social paradigms being exhibited by British Nigerian youths within the festival landscape. 12,987 youths were physically present, 10,090 of them were British Nigerian and 3,890 were based in Nigeria. As this festival was on a much grander scale than DLT, the observational strategy implemented needed refining, in order to evenly examine the spatial and social movements of these youth. As mentioned above, a total of 84 official observations was conducted at Afro Nation – visual representations of the spatial and social discoveries were documented through photos, videos and spatial mapping. On the field, youths were also asked to visually map their experiences and the activities they were fond of at the festival. Not only was a plethora of useful and informative information gathered, but this technique also showcased the wide range of interactions and experiences of each youth. Although difficult and slightly challenging, the visual mapping created by the festival attendees enabled the capturing of the present reflections and intimate responses to the festival space.

The spatial layout of the festival was slightly altered each day to encourage different interactions between different youths. On the first day, this was achieved through the set-up of social “pods” being displayed in different areas of the festival – a few in the VIP and others placed in random spots away from the stage area. The activities which took place in them were interviews with guest artists and celebrity invitees, relaxation before 7pm, and occasionally, acted as temporary cafeterias. What the organisers thought would encourage interaction, actually inspired the opposite – the pods located in close proximity of the stage disrupted the spatial flow and natural connection between the physical environment, spatial activity and the youth. This was also observed by the organisers as most of the youth were uncomfortable and struggled to move around freely; resulting in their removal. Neřmeth and Schmidt (2011) discovered through the examination of private and public spaces, that they encourage public use and access equally. Furthermore, features within private areas control behaviour and how the spaces is used. But, despite the private pods being social interferences and distractions of ‘publicness’, they also served as pockets of intimacy and seclusion – a space where some youth (who were in favour of the pop-up structures) could escape from the busyness, reflect and construct their own private, temporary sub-festivals. During an interview with one of the ladies relaxing in them, she spoke on the benefits of ‘quietness’ within noisy environments.

**Question:** Ah, finally some quietness [chuckles]... What do you think of these pods?

**Answer:** Erm.. I like them uno. My friend was complaining about them earlier because she couldn’t see Burna Boy do the gbese [laughs] but I love how snug it is. It’s kinda like secret hideaway.. like my own mini apartment in a festival [laughs] You’re away from the noise of the festival. Even tho you can still hear it a bit, but its not as bad (Interview, L, B. 27 years old, 2021)

From this response it was clear that the tangible benefits of the temporary pods created a complex but accommodating space for youths to reflect and be private within the public

landscape; therefore questioning how “public” this space really is. Amongst the interviewees’ utterances, she referred to the space “*like my own mini apartment in a festival...*” (L.B, 2021). The reference of a “mini apartment” suggests that the pods invite a sense of home amongst the chaotic arrangements of festival. What is clear from this, is the secure and intimate connotations of the home being replicated inside the pod space, and the landscape at large. The soft furniture used, its arrangement, and the overall ambience, allowed youths to orientate and identify themselves with a secluded environment; thus enabling an intimate connection between them and the space.

It was evident that the activities at Afro Nation dominated and influenced youths’ spatial navigation. In total, there was five public and three private activities. The public, included regular festival games – ring the bell, dunk tank, rollercoaster rides, various pool games and pop-up photobooth. The private activities were an inflatable mechanical bull, exclusive celebrity ‘meet and greet’ and ‘studio-style’ photo area. The activities that unified both parties was the celebrity performances. Although the public and private activities were clearly demarcated using steel barriers, the ‘private’ youths were permitted to interact and use the ‘public’ youths facilities; which caused a few ‘public’ youths (that was friends with the ‘private’ youths) to cross over to the private area. This fluency and exchange of hierarchy and territory caused an unusual but compelling hybrid through the interference of youth from the other space. Besides creating a new ‘in-between’ layer of shared experiences, the youths that were involved, created a new site-specific dialogue between the space and its new users. This was due to the fact that objects from the public space was brought into the private and used by both sets of youths. Such dialogue is difficult to take part in just the public or private space and requires the combination of the ‘public’ and the ‘private’ youth to create an extension of both spaces. Borrowing the concept of “*form follows function*” coined by architect Louis Sullivan (1896; sourced from *The Tall Office Building Artistically Considered*, 2007), and later reformed as “*form and function are one*” by Frank Lloyd Wright (1908; sourced from Craven, 2019), one might declare that in the context of this observation, Wright’s use of nature to

explain the integration can be replaced with interaction. The root of his ideology was stemmed from his belief of the inherent relationship between the architectural site and its time. However, based on the idea of youths interaction merging form and function, the union between both 'public' and 'private' spaces become an embodiment of the developed concept; at the same time, advocating that the form (new in-between space) and function (new public-private interactions) are dependent on one another.

#### **4.3.5. Measurement of Interview Data**

The youths interviewed at Afro Nation appeared to be significantly more relaxed than the interviewees at DLT, which was due to them taking place inside the private pods located at the festival. During several conversations, majority of them commented on the way the pods made them feel, its convenience, and how it supplemented their experience as a whole. The data collected from the interviews revealed the sacred relationship between the youth, the space and the performances. Although other activities were admired and used, the performances were significantly more popular amongst the British Nigerian youth and the space where most interactions took place. Colloquial words and phrases, such as, 'bosh' (awesome), 'this is mint' (this is great), 'its Burna Boy for me' (Burna Boy is my favourite) and 'lit' were used by 66.1% of youths interviewed, to describe the performances of the festival; that also happened to be their sole reasons for attending. One of the youths from day 3 referred to the performances as a "*feeling of home, away from home*" (L.B, 2021). They further discussed how the cultural dances and words sung by the celebrity artist, reminded them of their upbringing in Nigeria and how they had to transition and adapt to the western youth culture in the UK. Due to the immense amount of festival attendees, each conversation had to be brief in order to get different perceptions and thoughts from a substantial number of youths. This was achieved by asking one or two questions per youth (or group) based on their countenance and the interaction which prompted questioning. For example, at the performance area, a group of boys who were seen to be performing a certain cultural dance

and a female within the same area was recording them, this distant interaction prompted the question:

**Question:** What physical features make you use social media at festivals?

**Answer:** these guys, their dancing is sick. Look, everyone's recording them. They're like mini Wizkids. Hopefully when I tag Wizkid, he'll share it [laughs] (Interview, Q, N. 29 years old, 2021)

From this, it was clear that she was recording and posting it in hope that the celebrity associated with this dance, would see it and share with his online fans. Not only was she seeking approval from an iconic and highly influential celebrity, but she was also craving a sense of belonging from the other youths doing the same thing and the youths online.

Question 4 (table 6 in section 4.2.5), instigated a lot of fascinating and advantageous conversations. When asked "*what is the most important aspect of festivals to you?*", 36.4% of youths expressed the importance of 'culture', 'belonging' and 'community'. Two groups of six youth elaborated by expressing their love for the Nigerian culture, and how the festival organisers conveyed it through their spatial arrangements and objects. The pods, seating, tables, food stands and specific cultural instruments that were played, all amounted to an embodiment of the Nigerian culture.

Although other cultures were expressed at the festival, the Nigerian culture was made dominant as the organisers were of Nigerian descent and wanted to celebrate their heritage.

Astonished by their responses, this provoked the follow up question:

**Question:** So, without these cultural objects what would the festival be to you?

**Answer:** Wow, I really don't know. I guess it would just be a normal festival init. Like, it's a festival now, don't get me wrong. But, as it is now, it's more than that – Wallahi,

it's as if I'm in Nigeria. It's just the Ghanaian flags at the front that brings me back to reality – but so many things remind me of home (Interview, Y, B. 27 years old, 2019).

Such response revealed the importance of community and culture. Similarly to this research, Katya Johanson and Robin Freeman (2012) during their study *The Reader as Audience: The Appeal of the Writers' Festival to the Contemporary Audience*, discovered through the analysis of the *Eye of the Storm Writers' Festival*, that the event attendees main reasons for attending was to network, belong to a community get-together and engage in a communal dialogue (Johanson & Freeman, 2012:303). This resemblance in discovery proves that in order for the festival to have an impact on the way its attendees interact and experience the space, it has to provide a sense of community and togetherness, through its activities, spatial objects or overall ambience. As Afro Nation successfully achieved the above, youths were extremely eager to engage in conversation, due to the fact that they wanted to 'complete' their festival experience and they felt obliged to assist a member of their community in doing so.

#### **4.3.6. Participatory Data Analysis**

The external researchers included in analysing DLT data, were the same researchers used for Afro Nation. Since each researcher attended on different days (researcher number 1 attended days 1 and 2, whilst researcher number 2 attended days 3 and 4) they were both given data from the days they had attended. Again, it is important to note that they did not participate in any spatial fieldwork or interviews – they were strictly festival attendees. Each researcher was given a data package that consisted of 1) transcripts of interview data, 2) spatial mapping of attendees, and 3) fieldwork notes and mapping, and were asked to comment on the accuracy of results, and if they thought anything needed clarifying, changing or modifying. The exchange process was anticipated to take a lot more time due to the magnitude of data. However, it was completed before the arranged deadline. Prior to this each

researcher was asked to produce their own emerging themes from the data that was issued to them.

The main challenge was dissecting researcher 1's themes as it was difficult to decode. Understandably, this caused a bit of a setback because it took over two weeks to reanalyse and rewrite his concluding thoughts. Aside from this, it was interesting to see how all our themes correlated and complemented each other. Whilst the main themes discussed social hierarchy, culture, community and sacredness, both external researchers used the words 'cohesion', 'unity' and 'co-creation' to describe the experiences, interactions and production of new space.

#### **4.3.7. Emerging Themes in the Data**

The mapping produced by the youth emphasised the themes of unity and community. One of the advantages of them visually expressing their festival experience was it helped with retention and made the youth more engaged in the participation process. In addition, youths felt it was easier to portray complex instances and interactions visually rather than verbally. The interview data portrayed togetherness and where youths described their attachment to the spatial environment (through objects and furniture) and activities, showed the love of their culture and an element of sacredness. In addition to this, other important themes that emerged from this method was territory and desire. This was shown when youths spoke about the home-like ambience of the private pods, and how the specific bits of furniture resembled other intimate and secluded spaces. The main spatial observations revealed the spatial politics and division amongst the festival attendees, however the interactivity between both 'public' and 'private' groups, suggested an element of in-betweenness and hierarchical structure. This theme promoted, re-created and altered the shared experiences of youth within both spaces. As explained above, the blurred lines between both groups gave youths the chance to interact with youths that they would not interact with at a normal festival; whilst also relegating the

divisional parameters orchestrated by the organisers. In agreement with the findings, the external researchers included two more themes for the interview and main spatial observation – ‘cohesion’ and ‘unity’. To their understanding, youths performed as a united front when transporting from ‘public’ to ‘private’ space. As they knew each space was marked for a certain group of youth, together, they decided to relegate this rule and form as one entity. All themes have shown how festivals are spatially and socio-culturally formed through the community and youth culture devised by the demographic.

#### **4.4. Case Study 3: No Signal/Recess Festival**

The third and final (joint) case studies No Signal and Recess were selected to predominately investigate the digital components of the festival which contribute to the production of phygital spaces. Split into a two-part festival, Recess, the physical aspect of the festival, is based in Central London. The second, No signal, was birthed during the COVID-19 pandemic, as a means to celebrate and “bring vibes” to the screens of youth within the black culture, in the comfort of their homes. Whilst it is strictly online, the physical festival, Recess was used as a support, to consider the physical elements of phygital space in the context of these festivals. The second of the two-part festival, No Signal was used to access the digital elements, whilst the first in support of the second, was used to partially examine the physical components. Five out of ten of the No Signal shows were chosen (6<sup>th</sup>, 10<sup>th</sup>, 24<sup>th</sup>, 25<sup>th</sup> and 29<sup>th</sup> April 2021 – all free to attend), meanwhile, one out of three of the Recess (1<sup>st</sup> May 2021 – donation entry) festivals was selected to strategically carry out the necessary fieldwork. Delving into No Signal, the structure of this show is dissected into ten rounds – two opponents are selected to go against each other to select a popular song based on a particular theme, for the audience to then vote for the winner of that round. As discussed in the previous chapter, the main aim of the show was to create a platform to celebrate black British culture through music and everyday social issues.

The events that were selected, was due to the subject being highly relatable to the targeted demographic of this study, whilst also challenging the physical aspect of phygital space. All selected themes celebrate and encapsulate British Nigerian culture by giving the members of this society a chance to exercise their power, take part in a fun online festival whilst also having an impact on a small fragment of their culture. Each online show lasted for six hours with a 15 minute interval. The process in choosing the correct Recess festivals for this study was similar to No Signal – according to the theme. The unique element to this case study was the combination of physical and digital features, which encouraged and unveiled the blended properties needed to produce new definitions of space, and served as a fundamental element of new spatial discovery.

#### **4.4.1. Study Area**

The digital location of No Signal was as broadcasted on their YouTube Channel via the Live Stream, whilst the second part Recess, was held at a commonly used and well-known warehouse in Shoreditch, London. The initial thoughts of including a case study with two opposing locations seemed detrimental and imbalanced to the other case studies, however during the physical and digital fieldwork, and the data collected, it exposed how beneficial No signal and Recess were to the scope of this study. As well as challenge and disrupt the physical and digital components, both festivals complemented and directed each other's modes of data collection. It was important for the popularity of both festival locations (physical – site location and digital – Instagram and Twitter pages) to equate one another, in order to maintain a balance across all aspects.

#### **4.4.2. Participants**

##### **No Signal**

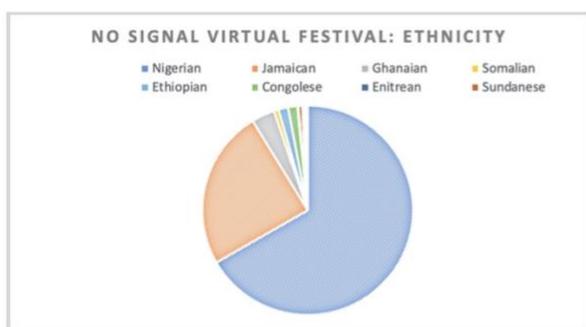
During an interview with the founder, Jojo Sonubi, he explained, *“the internet took a radio stream with our bredrin’s to the other side of the world. We’re doing it from our bedrooms and*

*houses with mum's Wi-Fi, and now we're being played in places like Mauritius.*" Within a month of airing, the digital festival was being played by Nigerian youths all over the world. With over 25,000 listeners per show, the festival used for this research were the clashes between popular Nigerian artists WizKid, Burna Boy, Popcaan, Davido, D Banj and so on. These particular shows had over 89,000 listeners via the website streaming service, however, after crashing during the virtual performance, the whole operation was shifted to YouTube, where over 200,000 youths instantly tuned in. One of the main highlights of No Signal was witnessing the manifestation of the physical festival Recess, to the digital setting, No signal. Watching and listening to the celebrities live-stream their interactions, behaviours and reactions from their homes, created an extra and unusual layer of community and authority to the overall data collected. The two dominate nationalities that tuned into No Signal virtual festival were Nigerians and Jamaicans, although other nationalities attended the virtual festival, the two dominate nationalities stated were more consistent. Chart 9 illustrates the multiple African nationalities that were in attendance. At a glance, it is easily recognisable that majority of the attendees were Nigerian youths at 67%, whilst Jamaican youths followed at 25%, then Ghanaian youth at 11%, and so on. To justify the high number of Nigerian youths, during an interview with a female that attended, she expressed her passion and excitement towards the virtual festival because it amplified and later on addressed real life socio-cultural issues that these youth face on a daily basis.

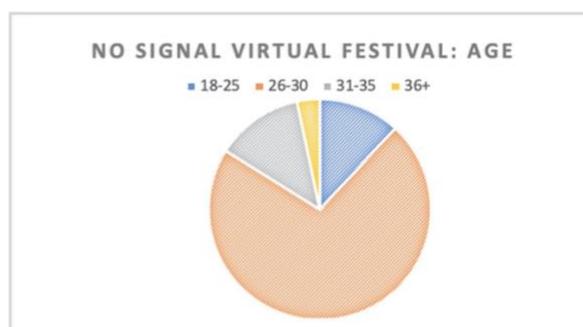
**Question:** Why did you decide to tune into No signal?

**Answer:** [W, A] Jojo, the founder, has my heart man. He's helping so many of us during a shit time. Honestly, its more than a show for us, its like it's a part of us. I think its because its been created by our people. So it feels more closer to home. It just reaks of our culture, reak in a good way tho *[laughs]* We gotta support our own. Who else will? ... I can't wait for Recess too, we gon' turn up! And it will be good to actually see and chill with the people we been tweeting with all this time (Interview, W, A. 28 years old, 2021).

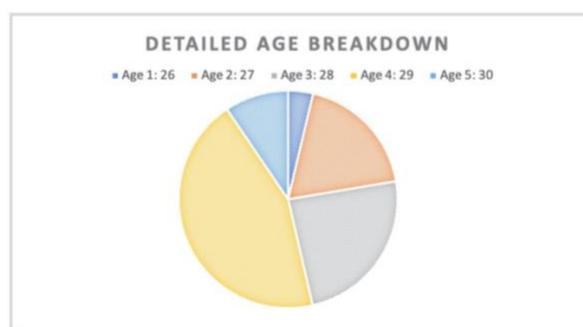
From this interview, two key relatable themes can be extracted – 1) the need to express their culture in a familiar social setting and 2) the connection between physical and digital mannerisms. Where she said, *“I can’t wait for Recess, we gon’ turn up! And it will be good to actually see and chill with the people we been tweeting with all this time”*, it revealed the desire of physical interaction with their virtual friends, which instantly shifted the parameter of the festival from simply digital to phygital. Chart 10 is a clear breakdown of age ranges at No Signal virtual festival. The most common age range at 72% was 26 – 30 years old. Delving deeper into the average age in attendance, Chart 11 shows 44% of this age range was 29 years old.



**Chart 9:** Ethnicity breakdown of No Signal attendees



**Chart 10:** Age range of No Signal attendees

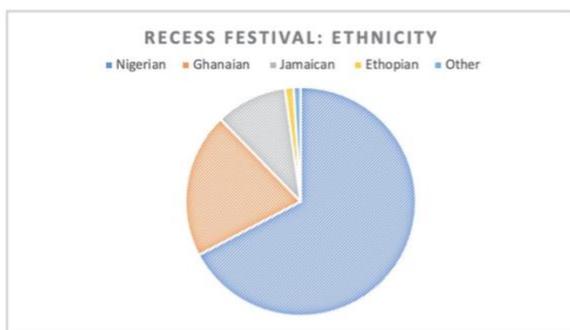


**Chart 11:** Detailed average age breakdown of No Signal attendees

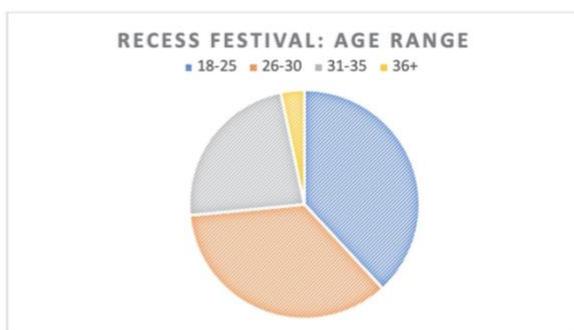
## Recess Festival

A large amount of the Recess festival attendees had also attended No signal virtual festival. This was shown through the personal data given by the festival organisers. Chart 12 shows 67% of them were British Nigerian, 21% were Ghanaian, 10% Jamaican, whilst the remaining

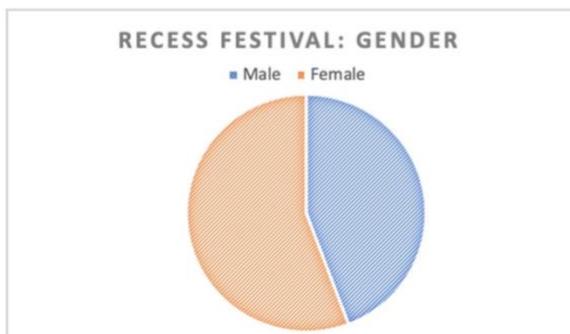
2% were either Ethiopian or did not wish to disclose this. The total number of youths that attended the Recess festival was 818 – 56% were female, whilst the remaining 44% were male (Chart 13). Unlike No Signal, majority of the youths that attended were from 18 – 25 years old (Chart 14). Chart 15 demonstrates the average age of attendees at Recess festival. The chart shows that 55% of youth were 20 years old. The Recess festivals theme, “Discovery” contributed to the majority of youths being this age. From engaging in multiple conversations with some of the older attendees, they explained that the theme came across “a little childish... a lot of the youths my age don’t want to discover themselves at a festival. It’s not for our age, to be honest” (S. D, 2021). From this, it was clear that themes attached to certain festivals had a positive and negative effect on the age range of attendees.



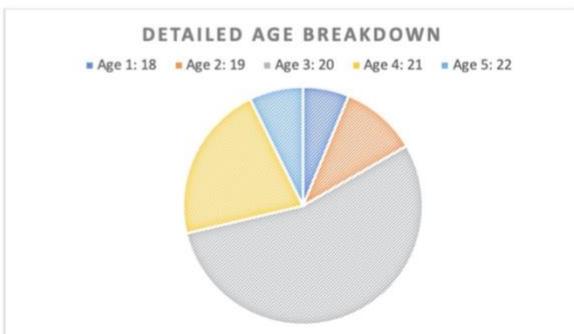
**Chart 12:** Ethnicity breakdown of Recess attendees



**Chart 14:** Age breakdown of Recess attendees



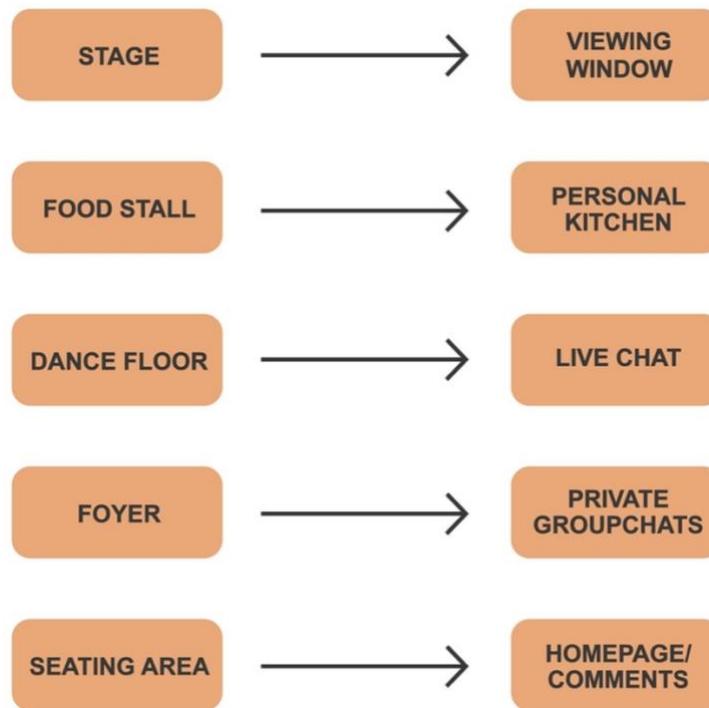
**Chart 13:** Festival attendees gender breakdown



**Chart 15:** Detailed breakdown of age at Recess

#### 4.4.3. Account of Spatial Fieldwork and Data – No Signal/Recess Festival

Conducting fieldwork at No signal was an unusual but a highly fascinating experience. The other case studies used for this study was done within a physical landscape, and although Recess was also included, having a digital landscape to survey and observe, expanded the potential and scope of this study. As mentioned in the earlier sections, five different virtual shows was analysed to investigate the physical, digital and socio-cultural factors which influenced behaviour and produced new definitions of space. Each virtual show was between 9 pm and 3 am, and aired across five Fridays. Prior to the festival, it was clear that the approach adopted for the other physical case studies, would be less effective for this virtual festival. The most effective means of engagement was identified and understood in order to fully accumulate the ways British Nigerian youths were socialising and utilising the virtual festival space. The methods used were not fixed, however they were revised in the field in response to the virtual surrounding. The No signal website, YouTube and Twitter page were constantly monitored to investigate the different behaviours, actions and means of interaction. It is important to note that this method is compatible with the physical observation conducted during the other festivals – but slightly differs from the digital observation (in Chapter 5) as it seeks to observe the way the youths interact with the virtual spatial elements. In order to maintain the high quality and beneficial data retrieved in the other case studies, new methods devised were an extension of the previous. Instead of observing the physical activities and elements, trends (a form of activity and interaction tool) and virtual spots (virtual spaces where these youths hang out) were observed. For example, what would be considered as a stage in a physical festival, was seen as the homepages of No signals YouTube channel or Twitter page. Figure 18 clearly articulates the physical and digital spatial compatibility.



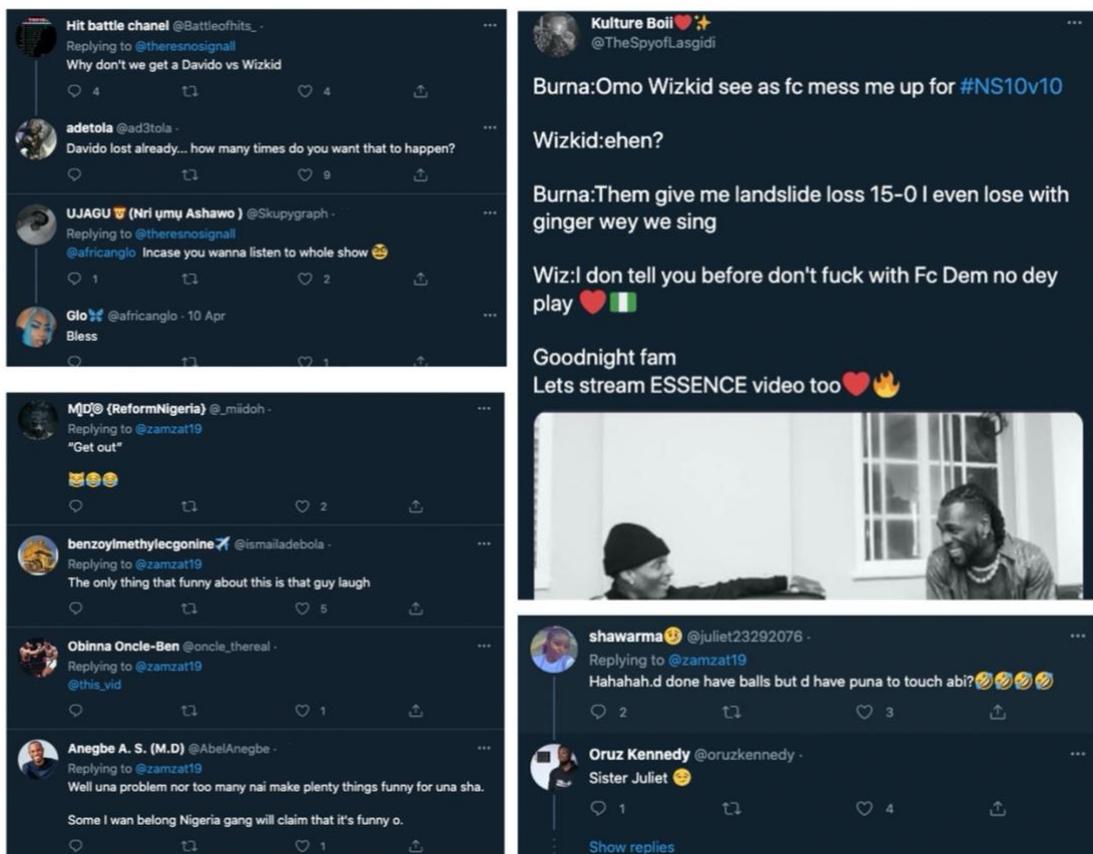
**Figure 18.** *Physical and digital spatial compatibility diagram*

The digital (and somewhat physical) conditions of No signal challenged the social interaction discovered during the physical festivals. Although it reduced physical contact with the festival attendees, it had a unique and positive impact on how the festival attendees interacted, shared and navigated the virtual space. This observation was detected during several instances, such as, intervals during each round, ‘clip-bait talk’ (meaning colloquial conversations to promote the next round) between the festival hosts, speeches by celebrity artists and so on. However, it became majorly rampant during rounds 2, 4, 6, 8 and 10 of the clash (each festival had a total of 10 rounds). British Nigerian youths from different parts of the country and Nigerian youths all over the world, were using the songs and trends around the celebrities as the theme of their interaction. Figures 19 and 20 are some of the twitter ‘threads’ created during rounds 4, 6, 8 and 10. From the conversations, youths were congregating on Twitter, to share their thoughts and feelings towards the festival. Whilst they were categorically using the physical interactions and behaviours at real festivals, as a substitute for the online interactions and behaviours. Figure 21 shows a conversation about the upcoming virtual festival, a number of female youths were confirming their attendance. One of them stated, “*Omo!!! We are there!!!*”

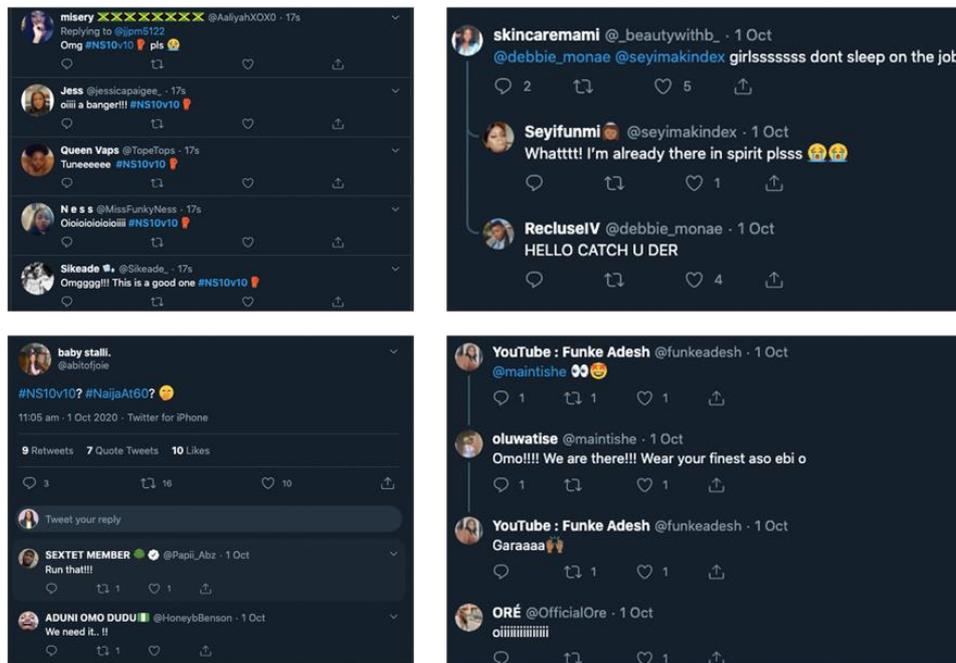
*Wear your finest aso ebi*" (S.D, 2021). The term "*aso ebi*" meaning "*family cloth*" is commonly worn during family ceremonies, such as birthdays, funerals and other intimate gatherings. The use of it within this context shows the closeness and family-like community that has been created by No signal and the high level of familiarity embedded into the digital social culture. Furthermore, from this thread, the youths begin to invite physical behaviours into the digital landscape through their use of language and behaviour. In reference to the term "*aso ebi*", which is worn at physical events, mentioning it at a virtual festival, instantly invites the physical cultural attachments and the connotations surrounding it; thus reshaping and mixing the socio-cultural dynamics of both physical and digital space.

In continuation of how youths use physical actions and behaviours to reshape digital landscapes, it was evident through the comparison of both digital (No signal) and physical (Recess) data that youths were more receptive and eager to interact via Twitter and Instagram, as opposed to the physical festival Recess. Therefore it is in the best interest of this study to clarify the reasoning and reliability of such investigation, with the support of one-to-one interviews with the youths that attended both festivals. Due to the complexity of the virtual festival, conducting interviews with the youths was somewhat tedious because a few of them were slightly apprehensive of having a private conversation with someone they could not see. This was rectified by a confirmation tweet from the No signal team. In the tweet, the team made it clear that this study was being carried out and anything shared would be private and confidential; and not shared on social media. After this, several youths were more than happy to take part and discuss their thoughts and perceptions of physical and digital festivals. On the contrary, from the interview responses, various patterns in light of virtual festivals and online interaction began to emerge. The underlying theme eluded to the fact that majority of these youths felt more "at ease" interacting behind a screen from the comfort of their own home, and felt they could communicate how they wanted, without being judged or told differently (see Appendix 1 for interview transcripts). The initial understanding upon conversating with a handful of youths, that contributed to the subjective narrative of phygital space were:

- 1) Peer pressure: they felt less pressured into acting a certain way to “fit in”  
(Interview, C, L. 27 years old, 2021)
- 2) Hidden identity: people they did not know, would not be aware of the user behind each Twitter and Instagram account  
(Interview, P, B. 29 years old, 2021)
- 3) Social belonging: they could virtually join any Twitter group, tweet whatever they desired and still be a part of their original group  
(Interview, W, A. 28 years old, 2021)



*Figures 19 and 20: Twitter threads created during No Signal Festival*



**Figure 21:** Twitter conversation created during No Signal Festival: Talking about “aso-ebi”

This discovery is especially pertinent for this study as it enables a deeper understanding of how physical, digital and socio-cultural factors influence the creation of phygital layers within festival landscapes. Furthermore, it materialises the social theories discussed in Chapter 2, whilst also carving out a nuanced perspective on the manifestations of phygital culture. Sherry Turkle (2011), illustrated human vulnerability in reference to technology offering layers of intimacy and connection. She stated, *“Technology is seductive when what it offers meets our human vulnerabilities. And as it turns out, we are very vulnerable indeed. We are lonely but fearful of intimacy. Digital connections and the sociable robot may offer the illusion of companionship without the demands of friendship. Our networked life allows us to hide from each other, even as we are tethered to each other. We’d rather text than talk”* (2011:5). Considering Turkle’s (2011) claim of humans preferring to engage in digital forms of communication rather than physical, it can be established that the factors recognised from the collected data, supports but also questions Turkle’s beliefs as it is contextualised from a phygital and socio-cultural stance. The questioning arises from the physical elements of the other festivals and exhibits the vigorous social interaction within the physical settings. Whilst

the support is stemmed from the lack of interaction at Recess festival but high levels of interaction at No signal, Turkle's statement thus confirms the need for new modified methods (for clarification purposes, all methods are the same, however the execution has been altered to fit the dynamics of each festival) in order to extrapolate a deeper understanding of youths digital interactions and socio-cultural identities. Additionally, an element of generalisation can occur, as Turkle's claim also stems from a social perspective, however, in the context of this study, the cultural characteristics enhance the above quote, and supplements it with the invitation of socio-cultural constructs.

The observation methods for No signal were tailored to suit the digital dynamics of the social media networking sites. As it was an online festival, new observation techniques were put into place to carefully observe the digital surroundings that influence social interaction amongst the British Nigerian youths that attended. The activities observation conducted during case study one and two, was changed to trends observation in order to detect the multiple online socio-cultural trends that were being used to interact. Social observation was conducted in the same way as the first two case studies, however, the elements observation was slightly altered to represent the virtual elements youths used to interact with each other. All three techniques shared underlying similarities that suggested the social relationship between them. However, they each had unique physical or digital dynamics that needed to be catered to, with the intention of answering the research questions of this study. Although it took some time and effort to first separate the three techniques to individually illustrate how each observation contributed to the production of new space, the relationship concerning them enabled a clearer and in-depth understanding of the impact these social trends, behaviours and elements used to interact, had on each youth and their ways of interaction. Table 10 indicates the likenesses between all observations, proving the inseparable relation amongst them. Although a detailed visual of phygital space is provided in Chapter 6, it is important to list the similarities here, in order to establish the foundation of the wider narrative. The first observation, trends, was separated into two parts - The first observed the overall trends used by British Nigerian youths

at the festival (for example, gifs, hashtags etc), whilst the second part observed deeply into the conversations these trends were a part of (for example, conversations about celebrities, hosts, festival comments etc). Although the data was part visual and textual, in order to observe the correlation and connection between both datasets, a thorough clean of extra typographical errors, values, extra spaces, extra lines, removing duplicates, foreign or characters words etc, were erased (Narang, 2009). The initial purpose of splitting this method was to 1) evaluate the trends associated with No signal and British Nigerian youths and 2) assess the different types of trends that influence interactivity. However, on the (digital) field, most of the observations were directed at different types of trends that influenced interconnected layers of interaction that then exposed the trends that were associated with this cohort. The third observation, virtual elements, provided substitutes of various elements that made up the festival landscape. What was considered as the physical landscape was now being contested and restructured into a phygital space. Dyson (1998) argued that cyberspace, her “virtual environment” reflects the physical, social, economic and ideological world that we currently live in. Perhaps Dyson’s (1998) line of thinking is true and is beginning to manifest within today’s hybrid context. To explain further, the use of social media within the festivals and now virtual festivals within our home, has merged and is starting to reflect the everyday practices and routines of British Nigerian youths. Observing all areas provided an interesting abstract image of how both worlds connect and blur into one another, to create a new layer of in-between space. The most fascinating observation from this technique, that wasn’t exhibited at the physical This was evident when No signal posted a video, on Twitter, of Afrobeat artist Burna Boy tuning into the virtual festival and dancing with his mother in their living room, immediately after many British Nigerian youths began posting similar videos, tweeting multiple phrases and words that were associated with him; some of which included “African Giant”, “Marlins come forward”, “Gbe-body”, and so on. Such observation clearly showed the celebrity influence in social behaviour and youths desire to be recognised and appreciated by the celebrities they spent most of their lives, admiring from a distance. Furthermore, by them mentioning the celebrity in their tweets and visual posts, and Burna Boy

resharing to his personal Twitter and Instagram account, it metaphorically broke the notion of the digital divide, and formulated a string of phygital interactions with a undertone of hierarchical structuring as Burna Boy status within the community is seen to be much greater than theirs.

| Trends Observations             | Social Observations  | Virtual (Elements) Observations   |
|---------------------------------|--|---|
| #forusbyus                      | This trend influenced youths to use certain languages to celebrate the launch (e.g. 'big-up', "that's leng", "love to see it" etc)   | Youths used tweets to contribute to this conversation                     |
| Virtual <u>Naija</u> Hall Party | This influenced youths to post pictures of them wearing "aso-ebi" (celebratory family clothing) in light of the Afrobeat performance   | Youths used Instagram stories to visually contribute to this conversation |
| #blackexcellence / #blackradio  | Youths used GIFs and emojis (forms of social language explained in Chapter 2) to tweet in support of this trend  | Youths used Twitter mentions to interact with one another                 |
| "Run up my Ends"                | This phrase is a social term used by these youths to talk about the area they live in. This specifically means "come visit my area" – youths used this term in hope of a physical after party. | Youths used tweets to contribute to this conversation                     |

**Table 10:** Physical and digital spatial compatibility diagram between No Signal and Recess

#### 4.4.4. Measurement of Spatial Variations in Phygital Activity

The structure of this method was carried out in a more complex manner, as it contained a physical and digital element, therefore it was important that both were equally analysed. The two-step procedure was shaped to investigate the physical, digital and socio-cultural environmental factors that influenced interaction amongst the British Nigerian youth

attendees. This duo-spatial exploration created an extraordinary rich phygital landscape that showed how both elements coupled together, produced an epitome of the youths social culture, interactions and experiences. Disparate to the other case studies, the spatial and digital methods revealed the structure of phygital space. Although, only the digital landscape (not detailed conversations and use of hashtags) was observed, it gave a clear insight into the online spatial elements that influence youths use of both spaces. Both sets of discoveries were recorded and visually documented, whereafter correlations were drawn to easily identify the overlapping spatial and digital elements. For example, a small number of behaviours expressed at Recess were also identifiable at No Signal. During the welcome speech, youths were seen to be jumping and praising the organiser speaking, and chanting words of approval and excitement – some of which included “yes, boy, get in!”, “that’s my boy”, “bosh”, “its about to get litty”, “we love you Jojo” and so on. This was then reiterated at the No Signal online festival during the opening speech. However, in addition to this, youths also made use of the “hearts” Instagram live feature; thus substituting and adjusting to the digital parameters available. Benedikt (1992) described the virtual world as being *“generated in real time by the computer, or it is preprocessed and stored, or it exists physically elsewhere and is “videographed” and transmitted in stereo, digital form.”* Besides the fact that this description clearly summaries the relationship between both aspects of this case study, it creates the base for hybridity to construct through interaction within the new world, and further describes how each aspect influences each other. Both sets of observations gathered a plethora of unique and highly enlightening kinds of information – this included the activities youths engaged with at both festivals, who they were engaging with, what platform was more popular than the other, how online trends materialised into real space, and vice versa. In addition, individual social groups, the different sorts of interactions and the factors which influenced such interaction, were also detectable. Comparing and contrasting both sets of spatial (physical and digital) data, helped to explain in a detailed and nuanced manner how and why phygital elements infused from youths social interaction in both worlds. Undeniably, some of the analysis’ uncovered unforeseen patterns and relationships, but surmounted to the overall research

questions of this study. Particularly, although the other two case studies revealed celebrities and music were popular factors that influenced youths interaction, Recess showed many youths were more interested in building on the personal connections that they formulated prior, with youths online. This was confirmed through a conversation with a one of the youths spotted interacting with friends:

**Question:** What made you come to Recess?

**Answer:** Most people here tbh. Met a few people online, and I knew they were gonna be here. So when we were talking on Twitter a few weeks ago, we decided to link up..  
(Interview, R, A. 27 years old, 2021)

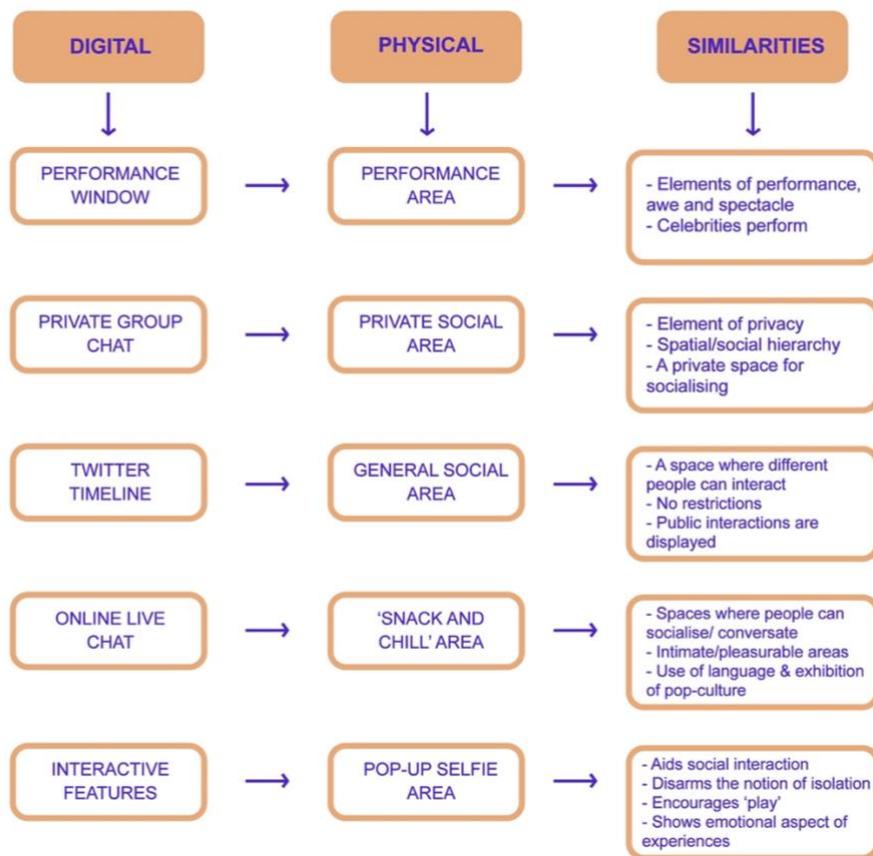
**Interviewer:** Ah okay. So, not even Headieone or NotSs or Kayden the rappers

**Answer:** Erm, sort of! Don't get me wrong I like their music. But mainly here to see my new mates. (Interview, R, A. 27 years old, 2021)

Jarvis (2011) believes that *"publicness challenges the notion of the stranger"* (2011:46). In agreement with this statement, the conversation above shows the credibility of social media and how youths form relationships on these intimate sites and then build upon it in real life. From the interview, it was evident that relationships were a key influential factor and further revealed the role of the festival space in occurring digital relationships in real-time; therefore, producing a layer of phygital interaction. Boyd (2007) in her ethnographic study on why youths heart social media, made a similar discovery through the online conversations between two users. In the context of her study, youths were seen discussing private conversations within the public sphere; consequently creating an exchange between both facets. Both discoveries corroborates the scope of this research as they have both uncovered how online relationships can disarm the notion of isolation on social media. Moreover, this observation concurs and stretches Lefebvre's (1974) concept of space as a social construct, into space as a phygital construct that accommodates multiple forms of social interactions.

Whilst this case study was predominately analysing the digital aspect with the support of the physical, the spatial areas for both elements were similar. At every No Signal festival, there were five different areas – 1) live chat, 2) twitter timeline, 3) private group chat, 4) performance window, and 5) interactive features (like, mentions and retweet on Twitter & love on Instagram). The Recess festival that formalised and brought No Signal to reality, also had five different areas – 1) performance area, 2) 'snack & chill' area, 3) private social area, 4) pop-up selfie booth and 5) general social area. Figure 22 reveals the connections between each space and strategically outlines the specific similarities between each spatial construct. One of the occurrences where similarities between the live chat (digital) and food/buffet area (physical) was demonstrated was during the second No signal festival. As its theme was circulated around Nigerian culture, many Nigerian youths began to conversate and role-play in the live chat box as though they were at a real cultural party. Phrases like “pass me the jollof rice”, “are you not going to eat”, “is there any more small chops” etc were used as a subsidiary form of communication to illustrate their experiences at cultural events. This publicised the making of phygital space as real life interactions were being performed online. Furthermore, it created a multi-dimensional and fluctuant space that housed different types of socio-cultural dynamics and communications.

This complex ethnographic observation undoubtedly described the multifarious role of festival landscapes in phygital space. Both landscapes (digital and physical) also transformed the youth who attended, from normal British Nigerian youths into *Networked Youths* (Boyd, 2007). The use of the word '*Networked*' stemmed from the use of social media to interact at the festival, and the leaked physical connotations within the digital landscape. This observation revealed how layers of both space intertwined and interfered with the production of each space and equally to the other two case studies, produced a hybrid of multiple socio-cultural layers that are embedded into the experiences of these youths. This was evident when the youths transmitted their physical social experiences into the digital festival chat, thus disbaring the limits of physical and digital experiences of space.



**Figure 22:** Similarities between physical area (Recess festival) and digital area (No signal)

#### 4.4.5. Measurement of Interview Data

The interviews for Recess and No Signal helped to understand how each aspect influenced the youths mode of social interaction (see questions in table 6 in section 4.2.5). During the interviews at Recess, when youths were asked *why did you attend this festival?* 50% of them referred to No Signal as the main reasons for attending the physical festival Recess. One of the interviewees specifically said he *“wanted to see what the hype was all about”*, meaning, he wanted to see what everyone was talking about online and how it would manifest into a real festival. After, he further explained saying, *“it bangs via YouTube, so I actually just wanted to see if it would bang in real life – and it actually does... look at my snap [points to phone].”* This then led to question S4, where he responded *“why not sis?! I see social media as a very important tool. I’m showing people what they’re missing.. I’m also helping spread the name of Recess and No signal. Without social media, how many people will you be explaining. How*

would different people know about them?” From this, it was clear that the reasoning behind social media use at Recess was to spread awareness and to be public, and in some form, be viewed as the community helper. Another interesting point he made was reaching different youths from different areas. In agreement, and with the work of Jarvis (2011) to support, he emphasises on the benefits of publicness and how the use of Facebook builds relationships, the response from this interviewee practicalizes Jarvis’ theory and develops it further by using No Signal/Recess as a premise for such relationship. Incorporating questions about social media usage in the context of festivals stimulated interesting conversations. 52.7% of youths said it was easier to interact with youths at social media because it was like a common ground for all of them. All of them was imbibed into the digital culture and used it as a “*breaking the ice*” (Interview, S, H. 28 years old, 2021) tool when wanting to communicate. To specify this point, when speaking to a group of ladies at Recess, they emphasised on social media as a unifying instrument. They said:

**Answer: [Lady 1]** Literally, everyone is on Twitter or Instagram. It’s a great place to meet people or follow from festivals like this (Interview, T, C. 25 years old, 2021).

**[Lady 2]** Yeah, especially the mandem [laughs] just be like “ah I think I’ve seen you on Instagram, are you blah blah blah” trust me, it works every time [laughs] (Interview, B, A. 25 years old, 2021).

**[Lady 1]** [laughs] exactly, even with females too. You can literally start off with, “oh my God, I saw your post on this this this” it’s a good icebreaker, I tell you. It makes interacting a lot more easier, less pressure because we have something in common already (Interview, T, C. 25 years old, 2021).

Such conversation also revealed the on-going pressures that youths face when interacting in real public spaces, which therefore stresses on the significance of social media at festivals, in order to create a more bearable environment that aids physical interaction. 43.3% of youths used words like “culture”, “community”, “family” and “purpose” to answer P4. This conversation

implied that youths felt an emotional attachment to this festival as it meant a lot more to them, than just entertainment. The words above also demonstrate the deep meanings behind No Signal/Recess and the momentous relationships between the festival, the attendees and the organisers. 67 of their answers connotated with word “family” whilst 48 of their answers steered towards the words “community” and “fulfilment”. In amazement of such significant answers, the follow-up question *“Do you see everyone here as family, then?”* was directed at the youths that used the word “family”, in which a youth responded, *“well, technically yeah. Its odd because most people know each other from another person. Like you know of them, but you don’t know what they do on a daily basis”* (Interview, N, K. 26 years old, 2021). This response further illustrated the sense of “community” and complex “family” structures amongst the youths at the festival. Arguably, it also reformed the idea of identity at festivals, due to the fact that they became a part of a new group identity once interaction took place. Lefebvre (1974) pointed out that visual symbols and language were the dominate factors in social institutions – festivals being a prime example shows how a new identity was constructed at this festival through the shared experiences and interactions of the British Nigerian youths in attendance. Interviews for No signal were limited as a lot of the youth were hesitant in taking part. The youths who took part, also felt reluctant to answer questions and took days and weeks to respond to messages and emails. Although this slightly affected the study, the interview data from the partner festival, supplemented the loss of data.

#### **4.4.6. Participatory Data Analysis**

As explained in the previous two case studies, it was important to invite two external researchers to engage in thematic analysis process, to moderate the data collected and analysed, and to get a mixed perspective of views, opinions and themes, on the basis of youth social interaction at festivals. Whilst they did not participate in the physical and digital fieldwork, working with people who also attended, revealed different but favourable insights. Once the initial thematic analysis was conducted, anonymised extracts of the interview

transcripts, fieldnotes/mapping, screengrabs of the digital landscape and supporting annotations were sent to both researchers to provide two types of feedback. The first was to present emerging themes from the interview and fieldnote data, and the second required them to state if they supported the ethnographic work, initial observations, digital and physical fieldnotes and if anything needed further clarification or modification.

One of the challenges from this method was one of the researchers not fully understanding the digital aspect of the case study – this was mainly to do with where No signal was being showcased. Once he was shown the festivals Instagram and Twitter pages, and attended the festival on YouTube, the external researcher was a lot clearer and excited to be involved in such a “thrilling” study. Another challenge was timing, because he initially failed to understand the mode of festival, it caused his responses to be delayed. This was rectified by a follow-up email being sent to his personal email to speed-up the reply. In hindsight, the involvement of both researchers was highly beneficial as it revealed hidden emerging themes – for example, “spatial performance of identity” and “shared dwelling” surfaced from their analysis work.

#### **4.4.7. Emerging Themes in the Data**

Each method revealed different themes. The spatial observations produced the theme of shared and lived experiences, whilst the digital observations revealed a sense of “phygital dwelling.” The spatial theme was shown through youths sharing tables, food, and props at the pop-up selfie and performance area. The digital observations theme was delivered through the rampant use of social media at festivals, and it acting as a support unit for youths when interacting with each other. The interviews conducted at Recess gave a deeper insight into why youths attended Recess and the connection between both the physical and digital festival; thus causing the theme “purpose and fulfilment” to suffice. No Signal, however, revealed an unusual but thought-provoking theme, which was “privacy”. As they all either refused to partake in online interviews or provided vague answers, it showed that although they were

eager to be public and openly tweet about the festival and interact with each other, taking part in private conversations about the festival with someone they could not see, felt like an invasion of their privacy. Similarly to this, the themes devised by the external researchers also included an element of “belonging” through the way youths digital activity within the space. All themes helped in understanding how physical interactions influence social media usage, and vice versa; enabling the production of new layers of phygital space.

#### **4.5. Conclusion**

This Chapter has thoroughly discussed the multiple and diverse ways that space is assembled and transformed at physical and digital urban festivals. Initially, the conceived space created housed interlocked areas that were challenged and expanded to reveal the in-between element for interaction. Secondly, the activities at all festivals dominated and reorganised the traditional space navigation, whilst also contributing to the construction of new pockets of space. During the fieldwork it was demonstrated that youth evidently need ounces of interaction in order to relate and experience space in various ways. Enabling spatial objects that resemble social media features benefitted the relationships of these youths and had a positive impact on the way they shared and experienced the space. During all stages of the fieldwork it was evident that youth destabilised the “traditional” elements of festival space and co-created their own representations of contemporary festival landscapes, inviting new ways of *dwelling* in a youth orientated space. This chapter has revealed the different experiences of youth at festivals and has tailored these experiences to how new layers of festival space influence their perception of space.

Examining festivals as spaces of phygital production, has exposed its role in reconnecting youth and their culture. Incorporating festivals with high cultural connotations, enabled a fluid approach to reconnecting some of them to their cultural heritage. This therefore shows the important role culture and identity has in festival spaces and the production of phygital space

– it is through the culture that is felt at festivals and portrayed through youths behaviours and actions, that amount to the new layers of space. The link between subjectivity, festival settings and festival action outlined in Chapter 2, has been portrayed in this Chapter through the different methods of data collection. In various ways these are influencing the way British Nigerian youths experience social space – their subconscious attachments to space and the replicas of those elements in other spaces, create a chain effect and give the youths reason to become protective of that space; thus shown in their use of technology. This Chapter has exhibited that youths are achieving solidarity at urban festivals and has highlighted that majority of the literature on youths at festival fails to appreciate contemporary ways that youth experience and reproduce space through a more valuable and emotional manner. Festivals are no longer the standard “fun” landscape, it is filled and reconstructed continuously, through physical, digital and socio-cultural behaviours of its inhabitants, and challenges the landscape via the incorporation of digital dimensions. This reconstruction of hybrid space is achieved through the use of language, external behaviours, and social media – all that will be unpicked in the following chapter.

## Chapter Five

### Digital Analysis: Using Twitter and Instagram Data to Investigate Digital Interaction in Urban Social Environments

#### 5.1. Introduction

This Chapter analyses the spatial conditions within digital festival landscapes to further evaluate them in the light of what was exposed in the previous Chapter. Through an in-depth account of the spatial arrangements and its connection to youthful festival experiences, Chapter 4 analysed the physical component of phygital space through the exploration of youths conceived and perceived space. This articulation of the first phase and the thorough conversations with the festival attendees helped in investigating the objects and arrangement, that contribute to how youths interact and build memories. Through the Twitter data collected, this Chapter will continue to present and examine the role of digital factors in the production of phygital space. Unlike the previous Chapter which predominately analysed the social interactions that took place in the physical constructs of the festival, this Chapter, using Instagram data as a support, will further examine the large data sets and dissect the emerging themes which will characterise the digital elements in the production of new space. This combination of visual and textual digital data will provide a more in-depth methodological understanding of the research theme and consequently lead to a more detailed description of the phygital phenomenon (Nicholas, 2018). According to Onwuegbuzie et al. (2012), the mixed method approach has been used in many published books, several conferences and multiple online groups with the unifying aim to examine and group different types of data, in order to verify the results of an investigation. In support, Nicholas' (2018) *triangulation* concept will be used to contextualise the phygital and assemble the two datasets analysed in Chapter 4 (spatial and interviews), and the data examined in this chapter.

The emerging themes were highlighted from the data gathered at the same case studies in Chapters 3 and 4 – Days Like This (DLT), AfroNation Ghana and No Signal (and Recess).

These festivals were used to extract the three main data sets of this research. Thematic and sentiment analysis were utilised to dissect and combine the tweets into nodes and classify them as highly positive, positive, neutral, negative or weakly negative, according to the overall topic of this study. It was important to analyse the same festivals throughout the study for the reason that it would 1) clearly illustrate the progression of interaction in all three data sets, 2) provide a strong overview of how new layers of space are produced, and 3) maintain the quality level of data collected. The outputs of numerous analyses that were implemented to examine the digital and temporal variations in tweet positivity were conducted by first organising the descriptive statistics for each dataset. As attested by Vaismoradi and Snelgrove (2019), *“description and interpretation are the main features of thematic analysis, being that it offers a higher level of description than an abstract interpretation”* (2019:3), for this reason, thematic analysis was used to describe the phenomena of phygital space and interpret its fundamental aspects through the patterns extrapolated from the data. Hereof, the sentiment score (highly positive, positive, neutral, negative and weakly negative) of each observation was calculated and mapped using the spatial data to construct a phygital image (see Chapter 6).

Using Twitter data and sentiment analysis, Saif et al. (2012) proposed the use of semantic features in analysing Twitter data and sentiment classification. Their discovery led to the results that in order for organisations and other researchers to gain a more desirable set of results from Twitter data, entities must map their variables in a more subtle semantic concept space. Amongst other researchers such as, Bakshi et al. (2016), Agarwal et al. (2011) and Pak & Paroubek (2010), the countless amount of information including, hashtags, character repetitions, emoticons, and so on, makes these microblogging sites a useful source of data for sentiment analysis in multiple disciplines. This approach was adopted in this study through the observation of two digital study areas Twitter and Instagram. The first and more dominate networking site was Twitter, whilst the second, Instagram was used to support and conjugate the physical and digital together. Being physically present at all three festivals enabled an

intimate connection between the festival landscape and their attendees, one which the digital fieldwork lacked. However, although conducted in parallel with the spatial fieldwork, the online observations revealed the thoughts, feelings and expressions of a wider range of British Nigerian youths as its parameters were almost infinite. The digital areas investigated in this study were 1) the Twitter timeline, 2) notifications and mentions page, 3) private direct messaging and 4) the Twitter accounts of DLT, Afro Nation Ghana, No Signal/Recess, the organisers' pages and the celebrities invited. Each space was strategically selected to reflect the physical elements of festival landscapes that was of sentimental value and aided interaction across the digital landscape. Rightfully predicted, each area facilitated a variant perspective to the manner in which youths interacted and created emblems of phygital space.

## **5.2. Case Study 1: DLT Brunch Festival**

Correspondingly to the spatial fieldwork, a similar exploratory approach took place during the same time; yet it was conducted via a digital dimension. Carrying out physical and digital observations alongside each other exposed the numerous interwoven interactions from both aspects. Although a similar approach was conducted during the pilot study, Days Like This, provided a larger number of data due to the fact that it was structured in a more systematic manner. Whilst the festival was going on, regular online observations were created on the festival grounds from the beginning of the festival, to the end. Doing so at the festival displayed the areas of interaction that resulted in the formation of certain tweet messages, images and videos. As disclosed and thoroughly examined in the previous chapter, the modes for observing digital aspects of the case studies were altered to suit its spatial dynamics. To do this effectively, and evenly to the physical observation, this method was also divided into three modes – 1) trends observation, 2) social observation and 3) virtual elements observation. It was important that each observation mirrored the physical, with the intention of maintaining its flexibility and modification to change, if such was required. Organising the observation in this form permitted a peculiar kind of cultural understanding about British Nigerian youths, one

of which other methods lacked to exhibit. For example, the subtle interplay of physical space and digital interaction was exhibited when youths partook in a cultural dance in response to a song by the performing celebrity (discussed in Chapter 4). During the dance, many youths within close proximity tweeted, recorded and snapped their version of events and posted it on Twitter and Instagram. From this behaviour, youths viewing from their screens at home, responded to it and orchestrated their own cultural community by performing the dance with the use of language, gifs and other new forms of online communication (see Appendix 3 and 4 for Twitter and Instagram data). This revealed that the implementation of both methods evidently showed the cause of youths online interactivity – which paved the way for further investigation into the sorts of interactions, and the meanings behind them. The main scope of three different modes of observations, was to directly observe and collect data during the time of occurrence. By simply watching youths interact and construct different social conducts based on the activities of the festival, it was easy to detect why they were behaving in such manner, and generate relevant conclusions on its impact towards phygital space.

### **5.2.1. Account of Digital Fieldwork and Data**

As explained in the latter part of the previous Chapter, the digital observations were altered to suit the digital aspect of the festival case studies. Creating a methodological approach that combines the dynamics of the physical and the digital world, accentuates the need to create a systematic framework that allows both aspects to be thoroughly, and equally analysed. Practical research conducted by Benedikt (1992), Grigorescu & Curnier (2020), Davis & Gardener (2013) and Boyd (2010) have revealed the implications of social media usage and the power to connect youths from different backgrounds. What their research lacks to inform its readers is the context in which the intimate sites are used in and the factors which primarily build communities through the spatial culture; hence the essence of this observation. In combination with the spatial fieldwork, this mode showed how the digital spaces on Twitter and Instagram, in conjunction with the digital culture works and informs one another. Whilst

the importance of the digital tools in the production of phygital space was briefly outlined towards the latter part of Chapter 4, creating a fine balance between the digital and physical aspects, established a well-defined framework for analysing phygital environments. This was achieved by designing a strong strategy for both Twitter and Instagram to ensure that the endless digital parameters of both social media networking sites, were conducted efficiently. The digital observations for DLT Brunch and Afro Nation Ghana, were conducted in the same manner as No Signal. However, as each part was carried out through the same technique – the use of relative keywords and hashtags, it was inevitable for all three observations to inform each other and merge into one during the collection process. All three techniques revealed the most rampant and popular trends and behaviours amongst the youths that were physically and digitally in attendance. The hashtags *#DLTBrunch* and *#DLTFestival* were the pillars of multiple conversations between the youths that were physically and digitally present. These hashtags were used to conversate and describe interesting occurrences between festival attendees and to phygitally congregate on both landscapes to further socialise on the basis of the physical occurrences. The display of centrality in conjunction with the spatial and digital conditions of the festival developed a new realm for the socio-cultural interactions of these youth to take place in. The elements observation highlighted the relationships between the digital data, youth social interaction and the material landscape. Whilst it consolidated the *digital pillars* briefly explained in Chapter 4, it also began to orchestrate the phygital infrastructure that plays a crucial role in identifying the new phygital footprint of British Nigerian youths. Additionally, this observation illustrated the locations of the digital spots that influenced physical interaction, the phygital conduits that connect both types of youth to one another and the socio-cultural cross-section of interactions impacted the production of new space.

Considering the fact that youths watching at a distance, could visually see the activities taking place at the festival, and could recognise the youths performing, it influenced the ways in which they interacted and formed phygital relationships. This discovery exposed the possibilities for groups of *networked youths* to shape the qualities and dynamics of phygital

entities, and co-create spaces based on the passion and love for their peers (Benedikt, 1992). One of the limitations was the poor internet connection on the ground floor of the building, but was rectified using mobile hotspot. Capturing live visuals and conversations related to the activities taking place, helped in understanding the physical objects and digital elements which contributed to the production of new space. Furthermore, in the context of the socio-cultural relations of both youth groups, the physical festival landscape and its digital representative, reshaped into spaces of solace, intimacy and togetherness, which somehow, influenced the diverse forms of interaction. It is clear from the three modes of observation, that these youths become the *social engineers* of phigital space, through their constant moulding of the space, in order to fit the physical and digital dynamics of their inhabited space (Benedikt, 1992).

### **5.2.2. Tweet Corpus Creation**

Twitter's REST API (Application Programming Interfaces) offers the public accessibility to retrieve data entities and related information. Through the use of Chorus Tweetcatcher and Tweetvis, two approaches were employed in collecting data. The first, using recognisable query keyword, values, hashtags and URLs search was used to compile different datasets. The second approach consisted of dissecting the extended timelines of British Nigerian youth users – described by the Chorus developers as “the user-following strategy” (Brooker et al., 2016, p. 4). Attaining semantic data via query keyword searches, used the semantic element of users' tweets as the collection kick-off. Prior to data collection, discernible keywords and hashtags related to DLT and the chosen demographic, were sourced in order to retrieve accurate data. These were selected on the basis of dissecting British Nigerian youths' tweets and relevant social media data. In addition, the keywords and relevant hashtags that were most likely to personify tweets based on the festival, youths means of interaction, and other attributes that would contribute to the production of phigital space, were selected. These included:

- #DLTBrunch

- #DaysLikeThisBrunch
- #DLTFestival
- #Wedobrunches
- 'Days like this'

User-driven data was structured around the Twitter activity of British Nigerian youths. Retrieving this data included detecting the youths whose tweets were relevant to the research questions, collecting their twitter timelines and examining the related themes. Incorporating this tactic was helpful in the sense that it supported the hashtag searches and collected pertinent Twitter messages that didn't contain the hashtags; but included colloquial, informal and implicit references of interest. English and colloquial language tweets were approximately downloaded every three hours of each festival, from the API to guarantee maximal coverage over the period of the entire festival. Anything more frequent than what was conducted, would result in unnecessary duplication of certain tweets.

### **5.2.3. Datasets and Annotation**

To ensure the success of data collection, five different Twitter datasets were used for this study. The relevant statistics of each dataset, the number of tweets that were collected, how each tweet was ranked according to the sentiment classification, and its percentage, is listed in Table 22. Each dataset was created based on the different observation times and search queries and was searched at different times of the festival. The table below illustrates that datasets 1, 2 and 3 – #DLTBrunch, #DLTfestival and #DaysLikeThisBrunch were used frequently throughout and after the festival, and datasets 4 and 5 were less successful.

| Dataset       | No of Tweets | Strongly Positive | Positive       | Neutral      | Negative     | Weakly Negative |
|---------------|--------------|-------------------|----------------|--------------|--------------|-----------------|
| <b>D1</b>     | 3,120        | 510<br>16%        | 1,971<br>63.1% | 290<br>9.2%  | 163<br>5.2%  | 186<br>5.9%     |
| <b>D2</b>     | 1,678        | 52<br>3%          | 621<br>37%     | 102<br>6%    | 489<br>29.1% | 414<br>24.6%    |
| <b>D3</b>     | 1,556        | 12<br>0.7%        | 894<br>57.4%   | 123<br>7.9%  | 351<br>22.5% | 176<br>11.3%    |
| <b>D4</b>     | 934          | 0<br>0%           | 119<br>12.7%   | 189<br>20.2% | 532<br>56.9% | 94<br>10%       |
| <b>D5</b>     | 602          | 31<br>5.1%        | 278<br>46.1%   | 122<br>20.2% | 67<br>11.1%  | 104<br>17.2%    |
| <b>Total:</b> | <b>7,890</b> |                   |                |              |              |                 |

**Table 28.** Statistics from DLT Brunch twitter data, used for this research

### 5.2.3.1. Dataset 1: #DLTBrunch

This dataset consisted of 3,120 tweets from the first observation. As this was the first hashtag shared to the festival invitees, it emerged as the most dominate amongst the other search queries due to its high usage. The annotation of tweets was based on positive and negative emoticons that were used to express the emotions and meaning of the tweet text, of youths that attended and could not attend the festival. The positive, such as :), :D, ;) , =) and :-), and the negative, :(, :-(, and : (, were accompanied with other languages, images, gifs and videos which were all grouped into categories (see Appendix 3 for Twitter data). In such instance, the imagery and videography were used to support the annotation in offering the context of such tweet. 16% of the tweets collected were categorised as highly positive according to the overall topic of this Doctoral Dissertation, whilst 63.1% ranked as positive, 9.2% as neutral, 5.2% negative and 5.9% classified as weakly negative. Beforehand, all tweets were categorised into groups to dissect the different aspects:

- Event comments
- Youth culture

- Language
- Activities
- Location
- Performers/celebrities
- Virtual features
- Physical interaction
- Digital interaction
- Attendees

Such categorisation was inspired by a plethora of similar sentiment analysis of Twitter data, such as, Ekman’s (1999), Andrews and Roberts (2012) and Resch et al (2015). Although their dissection of emotion was not implemented, a similar sentiment approach that was relevant to this particular study was created – dissection of factors (listed above). In doing so, a clearer perception of where the tweets were being created, what influenced them, and how it contributed to the overall topic was generated with each dataset.

### **5.2.3.2. Dataset 2: #DLTFestival**

1,678 tweets were collected from this dataset. 3% of the them were highly positive in correlation to the overall topic of the research, 37% positive, 6% neutral, 29.1% negative and 24.6% were classified as weakly negative. The annotation of these tweets evolved from the heavy use of positive and negative colloquial language by youths who physically and digitally attended the festival. The positive category consisted of languages that proclaimed youths perception, views and opinions of the festival, such as, “vibe”, “mazza”, “lit”, “sick” and so on. The negative set of tweets included a variety of languages, emoticons, gifs and mentions (@). The majority of negative tweets were of youths who virtually attended the festival, and contained expressions of upset, sadness and sometimes resentment. The classification of negativity was not always “negative” words per say, but were also tweets that were irrelevant to the overall topic (Table 14). From this dataset, it was clear that youths who attended

virtually, used Twitter as a substitutional platform in the hope to feel a sense of attachment and recognition from the festival.

| No | Tweet   | Popularity      |
|----|---|-----------------|
| 1  | <i>Fam, #DLTBrunch WAS A MAZEEEEEM!</i>   | Neutral         |
| 2  | <i>Great vibes people! #DLTBrunch</i>   | Positive        |
| 3  | <i>So solid Crew(@OFFICIALSOSOLID) at @DLTBrunch #DLTBrunch .. Mazza</i>  | Highly Positive |
| 4  | <i>#DLTBrunch felt cutie</i>  | Negative        |
| 5  | <i>@DLTBrunch why didn't you guys release more tickets man. Why am I even at yard? I should be on ground man *angry emoticon* *angry emoticon* *angry emoticon* *angry emoticon* *angry emoticon*</i> | Negative        |
| 6  | <i>#DLTBrunch wait is that that Jenny girl?</i>   | Weakly Negative |

**Table 14.** Classification (highlighting the negative) and engagement of tweet from DLT Brunch Festival

### 5.2.3.3. Dataset 3: #DaysLikeThisBrunch

A total of 1,556 tweets were collected from all observations, using this hashtag. From this dataset, 12 of the tweets classified as strongly positive surmounted to 0.7%. 57.4% of all 1,556 tweets were positive, 7.9% neutral, 22.5% negative and 11.3% were ranked as weakly negative. From the positive and negative annotation of these tweets, it was interesting to detect that within this dataset, majority of the tweets were in relation to the brunch aspect of the festival and the celebrity music performances. The positive and negative tweets contained messages which suggested that youths were transcending experiences from previous festivals into the DLT festival, given that the performing artists present, were the same as other events they had previously attended. As explained in Chapter 2, with the support of Lawson's (2001) literature examining the mechanisms of perceiving space, his notion of "the interaction between the eye and brain" is being materialised by these youths at DLT festival. Past memories and experiences that have been attached to certain spatial elements and activities, have been triggered by the performances at this festival; causing the youths to perform and re-enact the same dances and modes of interaction within this area of the festival. This dataset revealed youths subconscious connection to spatial elements and activities, and

how they use their bodies to utilise and challenge the spatial conditions they encounter with at the festival. In addition, it also aided the discovery of youths using past experiences to interact within new but similar festival settings.

#### **5.2.3.4. Dataset 4: #Wedobrunches**

934 tweets were collected for this dataset. 12.7% of the tweets were classed as positive, 20.2% neutral, 56.9% negative and 10% weakly negative. Although more than 50% of the dataset was ranked as negative, the annotated positive tweets revealed the ways in which members from various social groups, physically and virtually interacted at DLT. Using the “mention” feature (predominately on Twitter) youths tagged each other’s usernames in the body of their tweet, as a way of engaging with one another (see Appendix 3). This feature facilitated conversations between the physical and virtual attendees; thus extending the arm of interaction into multiple dimensions and causing youths to adapt to the blurred lines of physical and digital territory.

#### **5.2.3.5. Dataset 5: ‘Days Like This’**

The last dataset contained 602 tweets, with 5.1% as highly positive, 46.1.% rated positive, 20.2% neutral, 11.1% negative and 17.2% weakly negative. Connections were made between this dataset and the spatial analysis examined in Chapter 4 as it perpetrated one of the themes of complexity, fluidity and ‘interlocking’ space within the activities area. The annotation for these tweets were based on the positive and negative tweets that were collected. Amongst the body of collected tweets youths shared nuances of their conversations when occupying the activities space and revealed a sense of intimacy between them. As Turkle (2011) rightfully stated, *“technology proposes itself as the architect of our intimacies...The advertising for Second Life, a virtual world where you get to build an avatar, a house, a family, and a social life...”* (2011:1). Youths constant shared interactions not only built digital communities, but it re-formed the digital dimensions of the hybrid world. Turkle’s (2011) statement supports this

research as it suggests that, although they were individuals filling the festival landscape, their shared purpose of congregating and interacting with the spatial layouts and using social media as a platform to share these interactions, enabled a penetration of intimacy and sacredness.

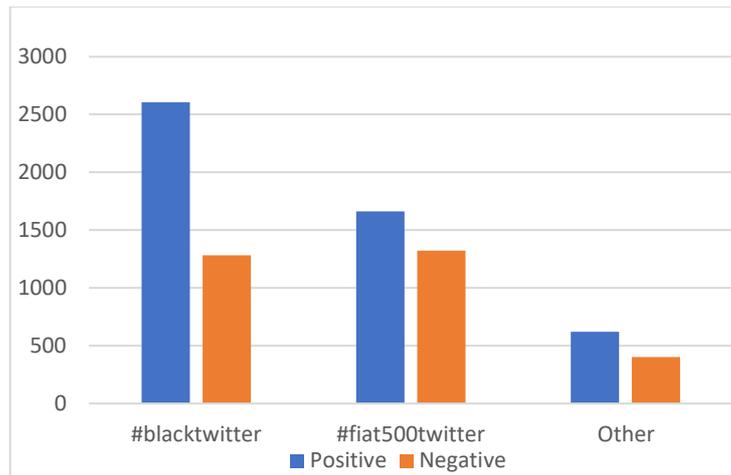
#### **5.2.4. Results and Discussion**

Complementary to the data collection strategies, the analytic orientation to the Twitter data was based upon the temporal and corpus analytical frameworks. Due to the recent trend in the application of visual analytics, discovered by Cui et al. (2011); Luo et al. (2012); Marcus et al. (2011); Rose et al. (2009), the analysis of this data was decomposed and semantically structured into distinctive but coordinated views. Although the same data was shown in both the 'time-line' and 'cluster' explore on Chorus TV, the representation and emerging themes differed. The time-liner explorer presented the textual Twitter data in a plotted format across various times of the festival and enabled the flows of different conversations that highlighted particular interests. The cluster explorer has the same statistical measures as the timeline explorer, however, it provides visualisations around the overall topics that surface; thus suggesting that both explorers work parallel to one another and also serve as a supporter for the other. For instance, during the festival, the time-line explorer generated words such as 'Wizkid', 'Burna Boy', 'solid', 'mazza' and so on, whilst the cluster explorer revealed the relationship between the most frequent. As the words were sorted and sub-sorted by the most frequent terms and hashtags, it was easy to get an insight into the most frequent topic and the discourses that were taking place, based on this information. In contrast to other text analytical tools, for example, TextFlow (Cui et al., 2011), Chorus TV is designed to specifically collect and analyse the requirements of Twitter, which affords a greater exploration of Twitter's role in the production of phygital space. Furthermore, Chorus TV enables a more comprehensive recall of data and facilitates a more unique and interesting spatial-semantic view, that can easily resemble and compare to the physical data illustrated in Chapter 4. The variation in tweet volume, the evolving positive and negative sentiment, shifts in languages that were used

by youths to characterise topics, and the URL's which referenced where these conversations were taking place and with whom, were chronologically listed and provided a live order of events. In contrast, the corpus analysis created an 'information space' (Brooker., et al, 2016) where semantic features interconnect and offer stimulating spaces for larger and more appropriate themes to materialise.

#### **5.2.4.1. Positivity, Negativity and Neutrality of Tweet Responses**

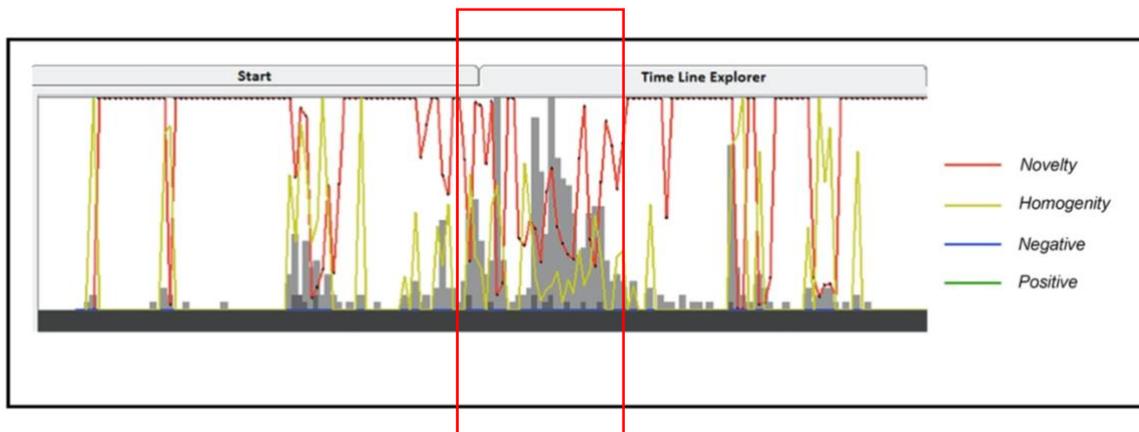
The twitter data made up the largest amount of responses at 7,890, whilst the Instagram data made up between 700 – 900 and the interview data made up 30 conversations across all three festivals. These results prove that Twitter was the most favourable social media application used by youths, to express, interact and share their thoughts and experiences of DLT festival. Of these tweets, majority of them (49.2%) were assigned as positive association and consisted of an exchange of mixed discourses between British Nigerian youths. Within these tweets, many of them expressed emotion towards the youths present, performers and activities. Having relied on an experimental approach, it has been discovered from previous research studies which observe individuals in natural settings, that these studies are more likely to retrieve high levels of positive data, based on the instant and real-life aspects it beholds (Mayer et al., 2008; Zelenski and Nisbet, 2011; McMahan and Estes, 2015). The remaining tweets showed advanced levels of negativity than strong positivity, neutrality and weakly negativity, 20.3%, 7.6%, 10.4% and 12.3%. Online social groups such as, *#blacktwitter* and *#fiat500twitter* were found to constitute the majority of tweet responses within the positive and negative assemblages (positive=49.2% and negative=20.3% (Chart 16). Total responses from members of *#blacktwitter* were seen to be relatively higher (54.1%) than the responses gathered from *#fiat500* twitter users (32.9%), and responses from the individuals that could not be identified as members of either groups were very few.



**Chart 16:** A comparison of positive and negative tweet responses of two dominate social groups for all three DLT Brunch festivals

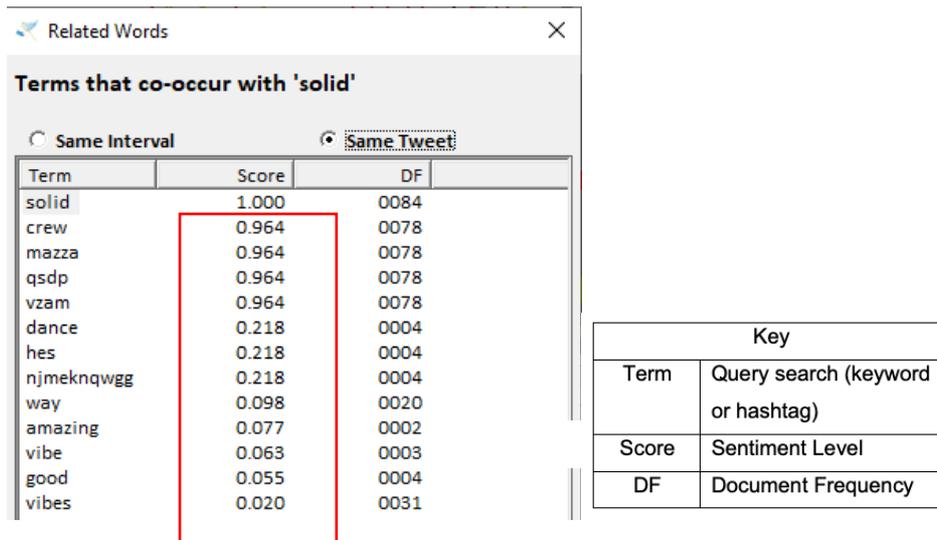
The two dominate groups shared similarities in the number of negative responses, and differed greatly in the number of positive responses. These statistics validate the concept that the advantageous effects of interaction on phygital space-making are majorly governed by rises in positivity. Undeniably, from a subjective perspective, rises in positive sentiments were expected to occur through the way youths were experiencing and interacting with their *virtual mates* in the festival landscape. Activities which intersected between the physical and digital worlds enabled the presence of new space in the naturally urban environment; thus suggesting the primary purpose of the positive sentiment is to encourage and facilitate engagement with the interchangeable behaviours and interactions within these new spaces. The data presented in the timeline explorer (Chorus TV) corroborated this realisation, as the timeline graphs revealed a low novelty score, halfway through the festival (figure 23, red measure); thus indicating that youths were discussing a similar set of topics. Upon analysing and connecting the spatial and digital data from the observations, it was clear the moment the novelty score dropped, was the celebrity performance of So Solid Crew. Youths at the festival began posting images/videos and utilised Instagram live, as a means of celebrating and showcasing the series of events at DLT Brunch Festival. In addition, it highlighted the importance of community and togetherness, as they offered youths online, a source of material to interact and engage with; to eliminate any sense of youth “FOMO” (fear of missing out).

However, during the beginning and end of the festival, the novelty score was significantly high, which showed a departure to a new set of topics; on the basis of the festival. Youths shifted the narrative of cultural discourse and reviewed different parts of the festival that they thought were interesting.



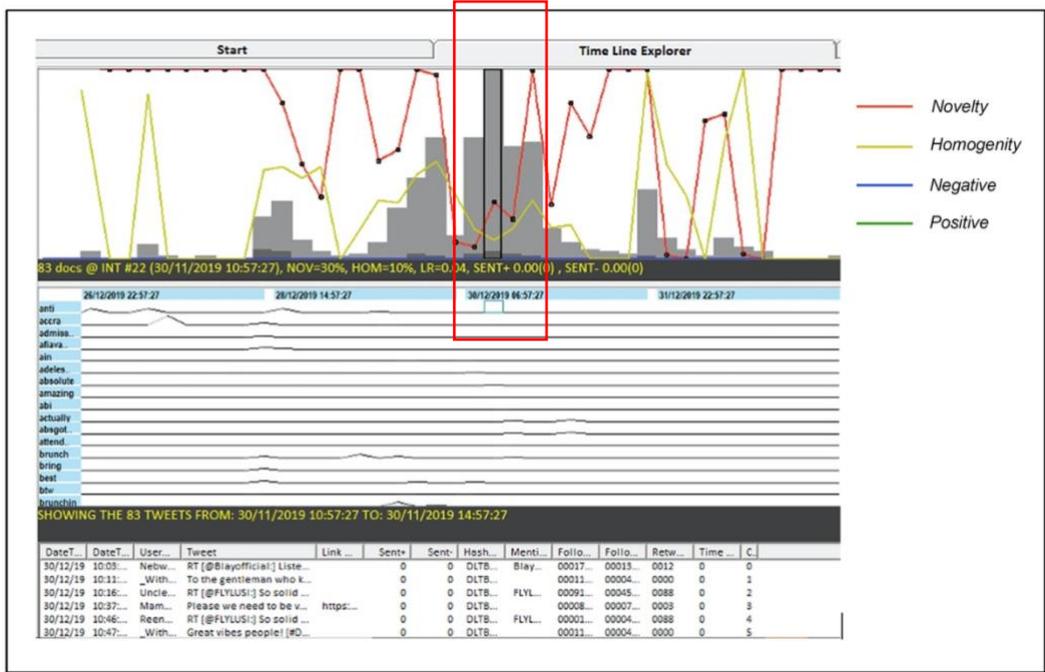
**Figure 23.** A visualisation of the positive, negative, novelty and homogeneity lines (of DLT Twitter data) in Chorus TV timeline explorer

The term and interval statistics gave insight into the most significant topics in the dataset within the interval of the celebrity DJ performance at 7pm. The most commonly used terms were in relation to the singing group (So Solid Crew), descriptive words about their appearance, performance ability, songs and the nostalgic feeling youths felt during the performance. (see table 24). A series of core located (associated) words was considered the probability that another word would occur with the chosen term. For instance, the word “solid” was one of the most frequent words, and because of this, words like “crew”, “mazza”, “dance”, “njmeknqwg” (which is an expression of youths excitement) and so on (figure 24), that appeared to be in the same tweets as “solid”, were predicted to appear in tweets about So Soli Crew. To essentially claim that these keywords are positive to the overall topic of this research, would be considered as reasonable. Despite the homogeneity level showing a slight decrease during the end of this period, its relation to the major activity of the festival, encouraged the highly positive classification against the production of phygital space.



**Figure 24.** Terms that co-occur with tweets that have the word 'solid'

In the identification of various stages of the conversations that took place at the second DLT festival, the period from 10:57am to 14:57, and 22:57 to 02:57 were two precursors to this particular day, as it enclosed mentions that formulated a digital image of youths online culture; which in turn provided a solid foundation for the types of phygital spaces. Relevant jokes, colloquial language, group memes, and live interaction between youths at the festival and online, made up the hundreds of tweets that were analysed. 83 tweets in particular, shaped the crucial understanding of the substitute social spaces at the festival, in the digital context. This coherence is detectable in the fluctuating low levels of novelty (see the red measure in figure 25) which implies that these periods contain a handful of persistent terms in an ongoing conversation. The average levels of homogeneity signify how frequently youths used the same words within an interval, which in this case fluctuated was significantly high during the start, and towards the end of the festival; but appeared low during. In regard to the words that were being exchanged at the start, youths expressed their excitement for the festival, and tweeted about several interactions, after. Table 15 illustrates the types of conversations which took place during this time, number of retweets/quote retweets and their classification against the overall topic of this research. It is evident that majority of the tweets were categorised as highly positive and neutral against the overall topic of this research.



**Figure 25.** A visualisation of the positive, negative, novelty and homogeneity lines in Chorus TV timeline explorer (highlighting the novelty line)

On the contrary, the low levels also indicated that youths at the festival, did not have much time to develop topics and opinions to a level of consensus, as they were actively taking part in the social relations; and took to Instagram to record the live events. At these points, retweets from youths from different backgrounds and social groups entered the heavily socio-cultural conversations, and appeared to blend into these groups, as they quickly grasped the social code of interaction – colloquial language. This publicised the inviting nature of the British Nigerian group, stretched the ephemeral walls of these groups, and merged various social dynamics into one homogenous phygital space.

| No. | Tweet   | Retweets/Quote Retweets | Classification    |
|-----|---|-------------------------|-------------------|
| 1   | <i>So solid Crew(@OFFICIALSOSOLID) at @DLTBrunch #DLTBrunch .. Mazza</i>  | 356                     | Strongly positive |
| 2   | <i>Great vibes people! #DLTBrunch</i>   | 242                     | Positive          |
| 3   | <i>#DLTBrunch felt cutie</i>  | 123                     | Neutral           |
| 4   | <i>Top 2 From #DLTBrunch</i>  | 223                     | Neutral           |
| 5   | <i>What a way to close down the year. A picture with the legend big @stormzy thank you</i>                                      | 901                     | Strongly positive |
| 6   | <i>The rest of the team will kill it in Ghana tomorrow in for a treat #DLTBrunch</i>  | 356                     | Neutral           |
| 7   | <i>I see you all over the t! my bro @OFFICIALSOSOLID looks like #DLTBrunch was a hit and u lot smashed it as per</i>            | 478                     | Strongly positive |
| 8   | <i>There[']s a whole lot of beautiful black women in this London #DLTBrunch</i>   | 5290                    | Strongly positive |
| 9   | <i>Do you know how I fanned out when I see @OFFICIALSOSOLID perform at @DLTBrunch . Took me back to when @MontyDomore and I</i> | 32.8k                   | Strongly positive |
| 10  | <i>Who was the dj at #DLTBrunch with the grey jumper? I liked his set and I[']d like to tell him...</i>                         | 3135                    | Neutral           |

**Table 15:** Classification and engagement of tweets from DLT Brunch festival

In terms of producing new blended spaces, the quantities of positive and negative tweets received from the digital landscape of DLT festival, were highly variable; thus re-corroborating the findings mentioned above. Undeniably, similar research carried out by Bertrand et al. (2013), and Stevens and Shin (2012), established a significant level of fluctuation in sentiment at spatial scales within cityscapes. However, in the context of this study, and similar to that of Vanky (2014) the specific digital habits and social routines of these youths acted as places of intervention and innovation, as it focused on the influence of real-time information and the production of new space (Golder and Macy, 2011). Studying each digital space and connecting it to the spatial data, made it easier to recognise the origins of the positive, neutral and negative responses. To describe an instance, the emotional responses acquired during the array of activities (body art, pop-up selfie mirror and arcade games) were all either highly

positive, or interaction with other youths. In contrast, a vast number of responses in relation to the instances on the dancefloor (showed in the Twitter live), appeared to be negative. The first group was found to be positive, due to the strong presence of members from the online social group, *#blacktwitter*, and illustrated the high levels of digital intimacy and influence on each other. The latter case showed high levels of negativity, because of youths used Instagram to showcase the empty dancefloor. On the contrary, both positive and negative categories, demonstrate the possibility of identifying a social-cultural response using Twitter and Instagram data, which connects the physical and digital aspects of the festival, and through British Nigerian youths, produces new layers of existing spaces. Detecting the reasons behind the negative responses in the digital data, such as lack of interaction in the physical space, can be utilised to guarantee a balanced production of new space, whilst identifying the areas where youths appreciate, reminisce and interact both physically and digitally, can aid the assurance and justification of social behaviour in digital settings, which creates opportunities for the exploration of multiple spatial identities (Jamieson, 2004).

#### **5.2.4.2. Thematic Analysis of Twitter Data**

Prior to analysing the messages that mounted up to the positive, negative and neutral tweet responses, an emoticon and abbreviations dictionary was used to separate and interpret the unidentifiable messages. Each emoticon and acronym were characterised and labelled as: 1) strongly positive, 2) positive, 3) neutral, 4) negative and 5) weakly negative. For instance, “;:)”, “:P” and “:D” were marked as highly positive, “:)”, “(\*y)” positive, “(y)” as neutral, “:(, (n)” categorised as negative and “</3”, “<:(” and “8-|” as weakly negative. Similarly to this, the acronym dictionary (see Appendix 2), which contained a set of translations, were ranked according to the same criteria. For example, “ikr” was translated as “I know right”, “lol” as “laugh out loud”, “fr” as “for real”, and so on. All tweets were cleaned and processed in order to achieve high-quality text mining (Batrınca and Treleaven, 2014) and correct identification and rationalisation of emerging themes from the data. Using a similar method to Agarwal., et

al, (2011), all tweets were processed as follows: 1) emoticons and acronyms were ranked according to its sentiment polarity, 2) URLs were used to recognise the youths tweeting the messages and the platform they were engaging with, and 3) key words were highlighted to identify the themes, topics and patterns that appeared repeatedly. The patterns in the twitter data were drawn from British Nigerian youths constant desire to interact, seek and search for avenues to entertain and moderate their feelings with other youths. Their familiarities with the social media platforms influenced their use of colloquial language as a plea to feel “safe” and at the same time, “intimate” (Boyd, 2010). One of the ways in which this was conveyed, was during the festivals brunch aspect. Youths within the physical space, utilised Instagram and Twitter live to expose the activities taking place; which exhilarated youths present, and online, to engage in socio-cultural discourses. The script of both live channels, connected patterns of family, togetherness and community, as youths used words/phrases such as “love my bro”, “nah you family sis”, “that’s my cuzzy for life man”, “get it sis” and so on, to communicate their excitement and joy. These connotational meanings of family, indicated their eagerness to create and somewhat, replicate family-like structures within the social landscape; as a means to build an enclosed space of trust, support, memories and positivity inside the cohort. Similarly to the spatial data, youths were heavily influenced and attracted to other British Nigerian youths present, and used this as a form of compiling digital interactions on the basis of physical activities. Other researchers such as Muggleton (2000), Bennett et al. (2008) and Williams and Kamaludeen (2017), have tirelessly argued youths’ desire to portray as free-standing thinkers in the midst of their digital “family” (Khalid et al., 2018). However, what other researchers have failed to highlight is the influences in the digital spaces that aid the interaction between youths. Sentences such as, “this filter is banging”, “I prefer going live on Twitter than Instagram uno”, “Instagram is better to show what’s happening at the festival man” etc, were tweeted by youths at the festival and suggested that the application interface, plethora of features, and geo-filters were some of the contributing factors to their interaction, and in turn, the harmonious production of phygital space.

### 5.2.5. Emerging Themes in the Data

The digital observations began to illustrate the production of the phygital layer. Through the identification of the *digital pillars* which act as supports of this new space, it exposed the need of expanding the locality of social space, by reducing the notion of its stagnant reality, but redefined it through spatialised and digitalised performances, interactions and discourses between the residents of such space (Stevens, 2007; Franck and Stevens, 2007). By highlighting the astonishing and rather peculiar social occurrences of festivals, the findings from the observations illustrate the wide range of digitalised socio-cultural prospects for local space (Gardiner, 2004). The tweet analysis built upon this layer from a more authentic perspective as it proved the physical modifications of local space through the digital formations of community, which promoted the development of phygital arrangements and identities in both physical and digital spaces. Jamieson (2004) stated, “*festivals generate regulated and liminal spaces*” (2004:65), which came to fruition through the data analysis of the tweets collected. In addition, the positive, neutrality and negativity of tweets proved valuable in establishing the influential physical, digital and socio-cultural factors that contribute to the formation of new space, that are expressed in the tweets, Twitter and Instagram live videos.

Similar themes identified in the spatial data, were also recognised in the twitter data, with community, celebration of celebrity culture and adjustment of spatial and social identities being the major themes discovered amongst all datasets, concurrently with appreciation of “family” and digital landscape interaction. The instances of these themes were apparent during the performances of celebrity artists DJ Afro B and So Solid Crew. Youths present (both physically and digitally) were invited to reminiscence on instances from their childhood, where the popular group had any form of impact, on specific practices. This examination of lived experiences coupled with new social behaviours at the festival, constructed a new form of spatial identity for the festival and social identity for youths. With the connotations associated

with these celebrities, at the core, it emphasised the importance of celebrity culture in the phygital experiences of these youths.

### **5.3. Case Study 2: Afro Nation Ghana Festival**

The digital observations conducted at Afro Nation Ghana revealed peculiar and rather interesting results, which supported and challenged some of the theories described and analysed in Chapter 2; in particular, the social dynamics of the digital divide. From the data collected during the digital (coupled with the spatial) observation, fragments of the four aspects that make up the digital divide were materialised during different times of the night; namely, mental access, material access, skills access and usage access. Marrying the immeasurable scale of the festivals digital landscape, the spatial observations and interviews, enabled the synthesist understanding of 1) why and how youths were using digital technologies as modes of communication and interaction in the festival, 2) the factors which caused a number of youths to refrain from engaging in digital activity, and 3) how much influence the digital attendees had on the production of phygital space. Stemmed from the phase devised by Van Dijk (2005), *Network Society*, he used key phrases such as, social and cultural changes, digital information and communication technologies to describe its evolving definition; which can equally be used to categorise the emerging themes from the data collected. For instance, the different types of interaction between both groups of youths were heavily expressed during the celebrity musical performances. Youths who were physically present, regularly posted images, video footage and made use of the live feature on both platforms (Twitter and Instagram) for the perusal of the online attendees. Such intersection between the physical and digital platforms generated numerous conversations and interactions on the subject of the content, the stage décor and the quality of each performance. The various discourses between both groups highlighted the hidden digital and cultural divide which surprisingly increased the level of engagement and interaction between them. The digital observations conducted at this festival, redefined Van Dijk's (2005) four-stage access explanations (see Chapter 2). Judging

by the script downloaded from the Instagram and Twitter live videos, it showed that whilst an ounce of the divide was still apparent, the type of divide which differed from Van Dijk's (2005) accessibility theory, edged towards the socio-cultural trends, social behaviours and elements of the festival.

### **5.3.1. Account of Digital Fieldwork and Data**

From a socio-cultural perspective, Afro Nation Ghana predominately celebrated the rich and somewhat westernised Nigerian culture. They achieved this through their activities, event branding, festival decoration, celebrity and influencer invitees, spatial elements and various pop-up structures. From the data collected it was perspicuous during the observations, that the youths present acted as materialisation mechanisms of the digital trends that were being discussed online. The traversing between both spaces and the in-betweenness of the physical and digital, not only highlighted the importance of the phygital world, but it also revealed the tools needed to build and maintain its parameters. Besides disrupting the spatial and social routine for youths that were physically present, youths online who engaged in conversation via the Instagram and Twitter live features widened the festival space, and blurred its spatial dynamics (Deleuze & Guattari, 1987). The online aspect had a total of five different spaces (which were 1) timeline, 2) mentions, 3) chat, 4) handles page and 5) explore), whilst the physical had a total of 6 spaces ( 1) main stage, 2) second stage, 3) VIP area, 4) private seating pods, and 5) food stall). Throughout the festival, it was interesting to see how youths physically present, navigated through the physical and digital space, interacted with youths from different groups, and in turn ordered the festival space to be reimagined; through the materialisation of two meaningful trends – territorialisation and identity negotiation (Stevens and Shin, 2012). It was interesting to witness the spatial instances explained in the previous Chapter, in the digital world, such behaviour exposed the realisation of youths' desire to belong and associate themselves with the physical festival spectacle, celebration and activities; thus expressing the behaviours of youthful "FoMo" (similarly to DLT). Various Nigerian youths from

different parts of the world, used the images of youths present, to create their own monumental virtual placards, symbolising their eagerness to construct their festival space in the digital realm. Ciolfi (2004), used computationally enhanced furniture as a way to describe the crossroads between physical space, technology and human-computer interaction. She stated, *“An example is the design of computationally enhanced furniture. Here, computational power becomes part of the tables, chairs and whiteboards people normally use for working and managing tasks...(Stritz et al., 1998)”* (2004:37).

The findings from the elements observation revealed the different ways youth conceptualised their bodies through a socio-cultural lens. Their representations of self, and how they shaped the way they looked and felt in the digital world, suggested that they were applying a “thirdspace perspective”, a sort of *heterotopia* to the digital platforms, through the fabrication of their identities (Borch, 2011). Observing the ways in which youth navigated the various “rooms” within the digital landscape, gave an indication into the different *heterotopia*’s that they were constructing. Similarly to Dyson’s (1998) understanding of her “virtual environment”, the digital features acted as an alternative to the physical objects which guided youths navigation between the digital and physical aspects of the festival, that subsequently created a new nonhegemonic environment that housed youths socio-cultural interactions. Although this Doctoral Dissertation acknowledges that Dyson’s (1998) notion of continuity and Foucault and Miskowiec’s (1986) concept of heterotopia are substantially different, what was observed in this research seems to suggest that a third way may be possible, which is a hybrid version of the two. As the physical and digital objects within both spaces revealed that there is no difference between the way youths inhabited both spaces, it highlighted that their mental and physical use of space, has a significant impact on how they perceive and recreate space. The main spaces that were being observed were 1) Twitter timeline (homepage), 2) mentions, 3) Afro Nation Ghana Twitter page and 4) Twitter live, 5) Instagram explore (with specific hashtags), 6) Afro Nation Instagram page, and 7) Instagram live. Discourses between youths in each space differed, however, the unifying component of all spaces was the main message.

Through their unique modes of communication and behaviour, it was clear that they were regaining control of their space, asserting power amongst the forces of each group, and were eager to challenge the dominant hegemonic structures – specifically in relation to the “pop-up” performances of youth they were familiar with. One of the instances where this occurred, was during the observation of the Twitter homepage. Whilst a local artist began to perform popular songs amongst British Nigerian youths, many of them physically present (and online) began conversating in “Nigerian street slang” – some of the words included “omo, dem go take” (meaning “boy, they will know us”), “dis one naa behd” (meaning “this one is so good”), “inside life, jo soapy” (meaning “this is how we will enjoy life”), and so on. This informal and somewhat charismatic modes of communication symbolised the uniqueness and transparency between the youths. exposed *“the creation of new subjective meanings and oppositional lifestyles”* (Valentine et al., 2009:240) within the digital construct. Youths new forms of space became a homogenous space for complex interactions and behaviours, that were best known to them. Their tools of construction, their digital bodies, formulated a transitional formula that re-created the physical objects within the digital platform; thus producing phygital objects of social interaction.

### **5.3.2. Tweet Corpus Creation**

The process of tweet collecting was performed in the same manner, in all three case studies. This was to ensure the reliability and validity of data and to maintain the quality of data collected. However, the tweet corpus created for each differed. Eight datasets, a mixture of relevant hashtags and keywords, were used to collect Twitter data. These included:

- #AfroNationGhana
- #AfroNation
- #TheYearOfTheReturn
- #Ghana2019
- Wizkid

- Davido
- Burna boy
- Wyclef Jean

Although the collecting process was identical across all three case studies, the number of times each dataset was inputted into the chosen tweet collecting software, differed. Once an adequate number of tweets were collected, it was important to detect the youths that were creating them, as a means of examining their social activity. On that account, it was interesting to see the types of youths that were interacting, that Chorus failed to extract. Upon detection, it was revealed that the individual (the youth online that was interacting with one of the youths at the festival) had misspelled the *#AfroNationGhana* hashtag. Not only did this prove the sensitivity of the query searches, but it also helped in finding a range of extra tweets, from youths that had misspelled the same hashtag. Tweets for Afro Nation Ghana were downloaded every two hours on each day of the festival. Performing the collection process in this manner was to guarantee enough tweets were being collected, each day. Moreover, this approach was implemented, in an attempt to cover majority of the festivals wide proximity, and its huge digital presence.

### **5.3.3. Datasets and Annotation**

As listed above, in order to effectively collect a substantial amount of data, nine different Twitter datasets were used. An in-depth statistical breakdown of each dataset and its rank are listed below in Table 16.

| Dataset       | No of Tweets  | Strongly Positive | Positive       | Neutral        | Negative       | Weakly Negative |
|---------------|---------------|-------------------|----------------|----------------|----------------|-----------------|
| D1            | 17,316        | 6,463<br>37.3%    | 3,869<br>22.3% | 3,210<br>18.5% | 1,987<br>11.4% | 1,787<br>10.3%  |
| D2            | 10,781        | 3,089<br>28.6%    | 2,915<br>27%   | 2,153<br>19.9% | 1,862<br>17.2% | 762<br>7%       |
| D3            | 5,800         | 2,889<br>49.8%    | 1,273<br>21.9% | 1,160<br>20%   | 389<br>6.7%    | 89<br>1.5%      |
| D4            | 5,218         | 2,779<br>53.2%    | 1,309<br>25%   | 712<br>13.6%   | 389<br>7.4%    | 29<br>0.5%      |
| D5            | 3,000         | 1,172<br>39%      | 1,261<br>42%   | 521<br>17.3%   | 19<br>0.6%     | 27<br>0.9%      |
| D6            | 4,307         | 1,896<br>44%      | 1,481<br>34.3% | 521<br>12%     | 208<br>4.8%    | 201<br>4.6%     |
| D7            | 4,216         | 842<br>19.9%      | 1,861<br>44.1% | 728<br>17.2%   | 396<br>9.3%    | 389<br>9.2%     |
| D8            | 1,310         | 300<br>22.9%      | 521<br>39.7%   | 89<br>6.7%     | 79<br>6%       | 321<br>24.5%    |
| <b>Total:</b> | <b>51,948</b> |                   |                |                |                |                 |

**Table 16.** Statistics from Afro Nation Ghana festival twitter data, used for this research

### 5.3.3.1. Datasets 1 and 2: #AfroNationGhana and #TheYearOfTheReturn

Undoubtedly, both datasets were the dominant and most favoured hashtags, amongst all nine datasets. Totalling at 28,097 over three days, they proved to be the hashtags that youths chose to interact with most, due to it being two of the first that were advertised, and the most obvious attached to the festival. Bearing in mind the voluminosity of the data collected from this festival, a two-stage analysis was created to accommodate the large datasets, and to ensure its precision. Inspired by Barbosa and Feng (2010), the annotation was first based on the subjectivity and objectivity of words and phrases used by the youth; whilst the second was centred on youths use of colloquial and cultural language. The subjective tweets were classified based on the expression of their thoughts, for example, tweets with “I”, “in my own opinion”, “I think”, and so on. Tweets which reflected youths views, feelings, thoughts, and

expressions about the festival, were automatically considered as subject in nature. Tweets that did not have such words, were classified as objective in nature. Similarly to the other two case studies, all tweets were sorted into same groups to grasp a better understanding of the nature of tweets. Grouping the tweets into these initial (not final) factors, helped to understand the relevance of each tweet according to the overall topic.

The second phase, classifying the positive and negative colloquial language, revealed the youths that were using the new forms of communication to interact with other youths online. The positive, such as “a banger”, “litty committee”, “no cap”, “nang” etc, made up 59.6% (including strongly positive), whilst the negative, such as “bun that”, “dats a bit leave it, still”, “flop” etc, amounted to 21.7% (including weakly negative) of the overall tweets. Both sets were complemented with other modes of cultural communication – world flag emoticons, Nigerian slang words and twitter mentions (a tweet that contains another person’s twitter handle in the body of the tweet) were used by youths, as further means of communication and identification. Furthermore, 18.5% of the tweets that were classified as neutral, gave a more holistic perspective to the “supporting pillars” of the new spaces youths crafted, through these new forms of communication. This theme will be explained further in the coming sections.

#### **5.3.3.2. Datasets 3 and 4: #AfroNation and #GhanaANation**

In its entirety, 5,800 tweets were collected within this dataset, using the hashtag #AfroNation, and in the cases where youths attached the wrong hashtag to the message, #AfroMation. Unpicking the dataset, 2,889 tweets were categorised as strongly positive, 1,273 tweets, were grouped as positive, 1,160 as neutral, 389 as negative, and 89 tweets were grouped as weakly negative. As the words used to formulate the hashtag for this dataset was similar to the first (*#AfroNationGhana*), the positive and negative annotations were based on the emoticons, images, videos and gifs, used by youths to express their emotions and thoughts towards the festival. The positive emoticons, such as, :) , (angel), (clap), :\$, and the negative, :( , (yawn),

(rain), (doh) and so on, exposed the various activities, performances and physical interactions that influence the use of youths contemporary communication system. It was also stimulating to discover the emerging patterns amongst the way youths interacted with the emoticons. Although it is almost impossible to have a fluent conversation, or express specific thoughts and behaviours, the ways in which youths used them, transcended language barriers between some of the Nigerian youths from Nigeria, and youths from Britain.

In addition to the positive and negative annotation of emoticons and visual media, location-based tweets were also vital for this dataset. 53.2% of the tweets were positive, 25% classified as positive, 13.6% negative, 7.4% negative, and 0.5% of the tweets were grouped as weakly negative. Ciolfi (2014) identified a set of motivations as to why people interact based on the popularity of location-based apps, and how the interactions that are entangled with a specific area code, connects users to one another, and the space in which the interaction takes place. Implementing this strategy enabled the discovery of youths physicality's and performativity being connected based on the social interactions. Furthermore, the data collected from this dataset, supported the characterisation of the relationship between interactions and the area of the festival, it occurred in.

#### **5.3.3.3. Datasets 5 – 8: Wizkid, Davido, Burna Boy and Wycleaf Jean**

The last four datasets were grouped together based on their shared purpose. Wizkid, Davido, Burna Boy and Wycleaf Jean, keywords that were inputted into the search query, were used to filter and assemble the tweets that were based on the major performances from these celebrity artists. To illustrate the inspiration of this technique, Davidov et al., (2010) used punctuation, single words, n-grams and patterns, as different feature types in classifying the body of tweets. Liang et al., (2014) categorised their training data in three aspects – camera, movie and mobile, whilst Rudkowsky et al. (2018), used the “bag-of-words” method to detect the relationships between words as individuals, and as a collection within a document. In line

with strategies from previous research, these names were treated as “buzz words” (commonly used amongst youths, meaning an important-sounding word or phrase) to establish the connections between the celebrity performances, youths interactions during them, and how it contributes to the production of phygital space. All four datasets accumulated to a total of 12,833 tweets – 4,210 were ranked as strongly positive, 5,124 as positive, 1,859 neutral, 702 as negative and 938 were classified as weakly negative. The annotation of these tweets, in like manner to the other datasets, were based on the positive and negative aspects of the messages. Based on the annotations conducted, majority of the tweets were positive and presented instances of celebrity culture being of influence to the ways in which youths interacted and shared online.

#### **5.3.4. Results and Discussion**

Sentiment Analysis (also known as Opinion Mining) is commonly controlled as a Natural Language Processing (NLP) task and is the process of extracting opinions or emotions within a body of text (Pang and Lee, 2004). The analysis process is referred to as sentiment polarity classification, which involves classifying tweets as either positive, negative or neutral. The public information that many youths shared (their experiences, opinions and other intimate pieces of information) on Twitter, created a suitable domain for such sentiment to take place. As explained in Chapter 3, this method was selected in the context of British Nigerian youths at festivals, because it was considered as the most effective technique in monitoring youths emotions and performance within these social settings. In addition, the demographic of this research, who follow these festivals Twitter and Instagram pages, belong to a wider variety of social groups, which possess different modes of interaction, behaviours and opinions. The data collected from all three case studies focused on examining the sentiment expressed about the festival, interactions within the festival, the performances and activities, and the various festival and youth cultures. The spatial data described and analysed in Chapter 4, in conjunction with the tweets, were analysed alongside each other and studied in order to

highlight any variances in interaction between the youths that attended both physically and digitally; and to discern the influential physical, digital and socio-cultural factors.

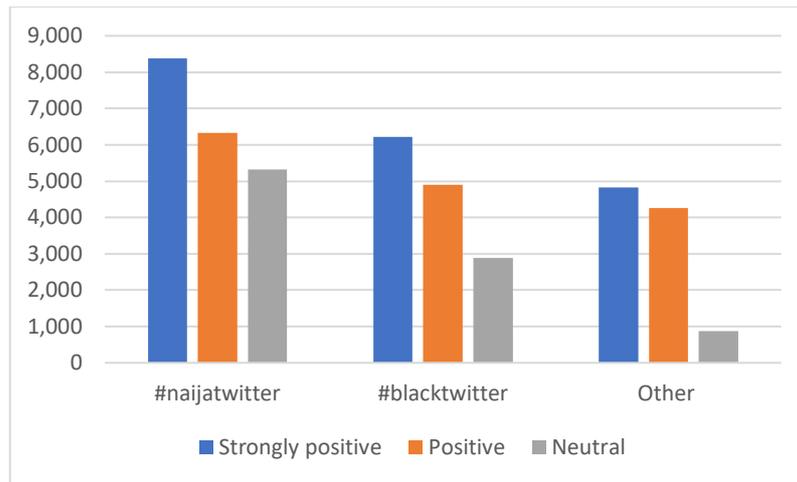
Within this method, one of two communal techniques were used to analyse the large datasets. The first that was implemented, Manual Human Classification, encompasses manually reading through and categorising each tweet into a classification group. The second, Automated Method, involves an online analytical tool sorting and classifying the tweets in its respected group. During the analysis process, the manual sentiment proved to be more of an authentic and accurate method because it represents how humans perceive sentiment popularity (Aldahawi, 2015). For example, the use of colloquial language and emoticons within tweets, could be miss-interpreted by automated methods, such as “This food is bahdder than bad :)”, the manual method would classify it as positive, however due to the word (bad), the automated method, would evaluate it as negative. On the other hand, though manual approaches have proven to be more precise, it is an extremely time-consuming method and has been described as impractical.

#### **5.3.4.1. Positivity, Negativity and Neutrality of Tweet Responses**

A total of 70,426 pieces of social data was collected over the course of the 3 day festival. 51,948 tweets, 15,200 Instagram photos and videos and 3,278 Instagram stories. However, during the analysis process, it was detected that 1,932 of the images and videos extracted from Instagram, were irrelevant to the festival, but were relevant to its location and the youths who attended. It is evident from the statistics listed that Twitter was the most popular social media application, amongst youths at the festival, due to them being able to verbally communicate and interact with other youths based on a shared version of events. Majority of the tweets were ranked under the strongly positive (37.4%) or positive (27.8%) groups, and exposed the social dynamics within multiple social groups. Delving into the content of the tweets, the general consensus revealed the importance of “festival families” and “festival

homes.” Many youths referred to each other as various “family members” like “bro”, “my sis”, “bredrin” etc, to symbolise the importance of interaction and to construct a piece of solace, comfort, fun and love, in their digital world. Although the construction of these families was based on temporal events, they possessed long lasting impacts beyond the festival and the new interactions were instilled in the digital fabrics of their social media pages. The element of “family” within festival settings seamlessly align with characteristics of communities (Turner, 1969), however the work of Bauman (2000), Maffesoli (1995) and Norberg-Schulz (1985) have further suggested that “festival families” occupy a more multifaceted model of community, due to its transgressive nature and ability to recreate and remodel its structures under diverse social procedures in different cultural spaces; thus developing into a neo-tribal group (Maffesoli, 1995).

The outstanding 18,028 tweets proved to be neutral (17.5%), negative (10.2%) and weakly negative (6.9%) against the topic of this research. Relatedly to DLT Brunch, two different, but similar, online social groups equalled to the larger part of tweet responses within the strongly positive, positive and neutral tweets (strongly positive = 75.1%, positive = 77.4% and neutral = 90.3%). Chart 17, illustrates a significantly higher number of strongly positive (8,386), positive (6,329) and neutral (5,329) tweets from *#najatwitter*, than *#blacktwitter* and other individuals who could not be acknowledged as members of either groups. This explains the origin of tweets and gives a deeper insight into the youths that were interacting online, their interests and reasoning behind certain behaviours and modes of communication. This discovery outlined the custodians of these new innovative pockets of socio-cultural spaces, through the ways in which they engaged with the locality of the festival’s digital-ness, lifestyle and cultural influence. In addition to the new forms of communication (language, emoticons etc) impacting the digital aspect of the festival, it has reshaped and expanded the physicality’s of the festival.



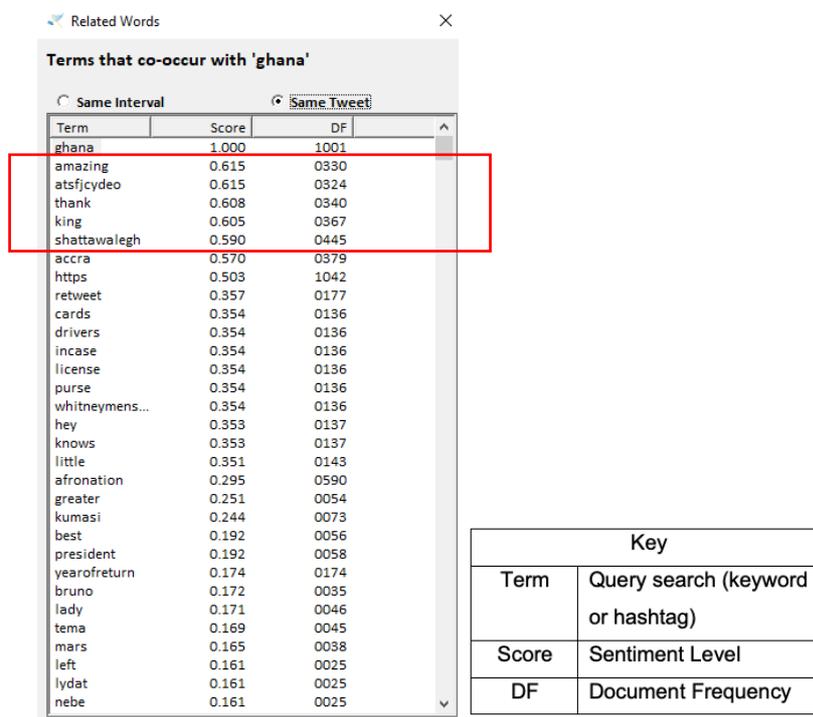
**Chart 17:** A comparison of strongly positive, positive and neutral tweet responses for two dominate social groups from Afro Nation Ghana Festival

From a subjective stance, the new memories, behaviours and interactions that were uttered on the basis of the festival activities, uncharacteristically produced new memories of the space; which in turn, redefined its symbolic practices. The term statistics (figure 26) presented in Chorus TV demonstrated this same concept, as youths who were physically and digital present, used past experiences of the festival location to compare their relations with the phigital fabric. Past events, club parties, artists who had performed there, and overall thoughts were exchanged in the various digital rooms, via twitter and Instagram. Pertaining to the terms listed in figure 26, the most frequent terminologies were classified as highly positive against the overall topic of this research, and positive, against the specific subject of this case study. “Amazing”, “atsfjcydeo” (an expression of excitement), “king”, “shattawalegh”, “greater” and “yearofthereturn” were a handful of words that helped to understand the sort of conversations that were taking place online, and how the physical activities influenced the various dialogues. To emphasise the reoccurring words used – “king”, “yearofthereturn”, “shattawalegh” and “atsfjcydeo”, magnified the growing phenomenon of popular and celebrity culture (Adorno et al. 1950; De Cordova 1990; Drake and Miah 2010). Amid the Nigerian demographic, celebrity culture has become a rampant and influential form of contemporary subculture which celebrates the fascination and “worship” of the lives of “mass-mediated celebrities” (Omenugha, Uzuegbunam and Ndolo, 2016:201). Along with other increasing trends, its

development of consumer culture, has altered the ways in which youth interact and behave in public settings; in hope to imitate the iconic lives of these celebrities. Monitoring the messages attached to the prominent keywords, majority of the tweets revealed the enmeshment of these youths; and vigilantly illustrated the vicarious experiences of the festival. This was confirmed when youths began centring their tweets around the celebrities and their love/passions towards them. For instance – “Davido na bahd guy, wetin I go do to be like him” (in translation – “Davido is an amazing guy, what do I have to do to be like him”), “Na Tiwa Savage be fine like this? I fit kno her makeup artist, make I congratulate him” (in translation – “Tiwa Savage is beautiful. I need to know who her makeup artist is, so I congratulate him”), and “I dan fall for Wizkid’s hand. All I need is for him to repost my story, and then I am good oh” (translation – “I will be weak if Wizkid talks to me. All I need is for him to repost my [Instagram] story, and I will be good).

The variations in tones, language and overall eagerness to conversate with the celebrities, or people associated with them, gave an insight into the level of desperation British Nigerian youths possessed. Previous research on this particular demographic, has recognised the evolving use of social media on an hourly basis, their levels of exposure to the elaborate lifestyle and intriguing daily practices of these celebrities (Giles and Maltby, 2003), and how influential such disclosure has impacted their daily lives. Schuebel (2006) blames the increment of celebrity lifestyle notability on globalisation and technology. She states, “... *our ability to stay current with ongoing celebrity drama as we are kept up to date with 24/7 cable and satellite programming and the internet; as a result, teenagers in the 21<sup>st</sup> century are bombarded with media presenting the daily drama of celebrities’ personal and professional lives whether positive or otherwise.*” The regal, extravagant and weighty connotations attached to the words used in the tweets, clarified youths’ yearning of dictatorship and influence in forms of interaction and behaviour. Another key instance that demonstrated this, was during the performance of Burna Boy (explained further in Chapter 4). In hope of impressing the African sensation, hundreds of youths physically and digitally began to perform

a particular cultural dance and chant and circulated it in various digital rooms. This showed whilst celebrities are permitted to their freedom, their actions, and language play a significant role in guiding youths festival experience. From the perspective of youth, celebrities successful, powerful and inspirational persona's, encourage youths to feel a sense of security and solace – as demonstrated in the example above, influences the imitation of celebrities behaviour and actions, in hope of reassurance and stability.



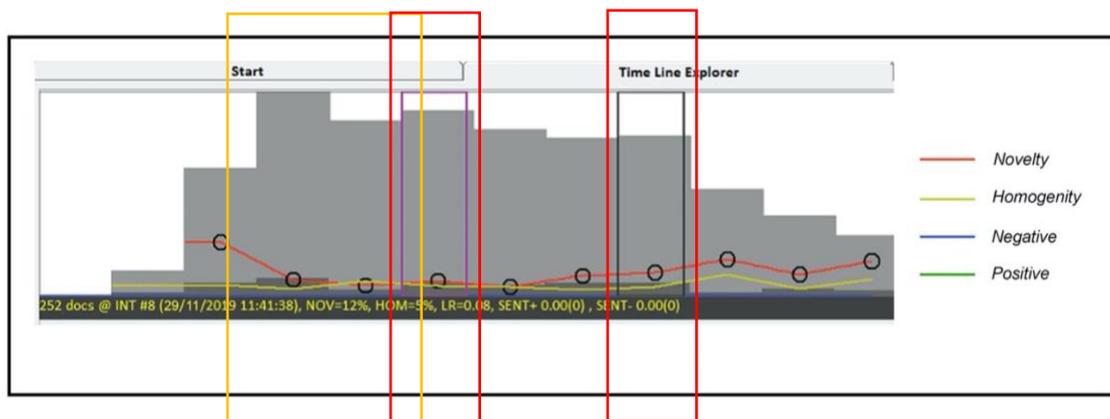
**Figure 26.** Most frequent terminologies from the Twitter data, co-occurring with 'Ghana'

The novelty sentiment (figure 27) on the timeline explorer, displayed a significant dip halfway through the last day of the festival and suggested that youths were discussing the same issues. Although at the beginning and towards the end, the novelty terms increased, similar uses of language and forms of communication were coherent. The discussion of the activities taking place in the different spaces, ignited positive and negative discourse between the youths in both worlds. Some youths present, used social media to express their high levels of frustration with performances, food stall ques, whilst others tweeted and live streamed their instances of shared excitement, inviting youths at home to discuss why they were not present,

and how they were enjoying it through the screen. Multiple VIP areas were demarcated for influencers, important guests, and royal figures, as a way to differentiate the social classes, and facilitate a more elaborate experience. Groups of youths who did not fit these categories narrated their fluctuating frustration online as a way of seeking clarity, solace and sympathy from their digital family. However, the VIP youths tweeted and utilised Instagram/Twitter live to showcase the activities taking place within the VIP spaces, which automatically steered the conversation in that direction. Youths online played a dual role in sympathising and celebrating youths within different spaces. Between 1,000 – 2,000 tweets were based on this topic and influenced the construction of new Twitter pages, to symbolise a congregational stance against the spatial injustice. For example, messages such as, “why is Breeny Lee even allowed in the VIP area, I’m more of an influencer than her, and I only have 1K followers” and “I wish the VIP area was open to the general public, I can honestly smell the overpriced but sensational jollof rice from here”, exemplified the togetherness of youths who were not situated in the VIP area. Additionally, it developed the concept of enclosure (discussed in Chapter 2 and 4), and at the same time, exposed cracks within the community and closeness within the culture. From the spatial observation, one of the key themes was the youths comfortability within the festival landscape, however, the digital data, provided a more honest and specific perspective, by breaking down the factors of this notion, and exposing the limitations of it.

The raising homogeneity line (figure 27, highlighted in yellow) indicated the agreement of youths to create their own “VIP areas”, within the public area. Youths present physically moved pieces of the festival structure around, and socially adopted the actions and behaviours of the influencers that were residing in the VIP area. To give an example, similar words contained similar messaging that 1) rebelled against the festival organisers, and 2) encouraged youths to get involved in the online trend. In addition, as well as creating a mark on the festival space and the digital landscape, through this alteration and remoulding of the physical space, the youths presented high levels of ownership and agency in the investment of creating a safe space both physically and digitally. Lefebvre (1974) theorises this by stating, “*certain deviant*

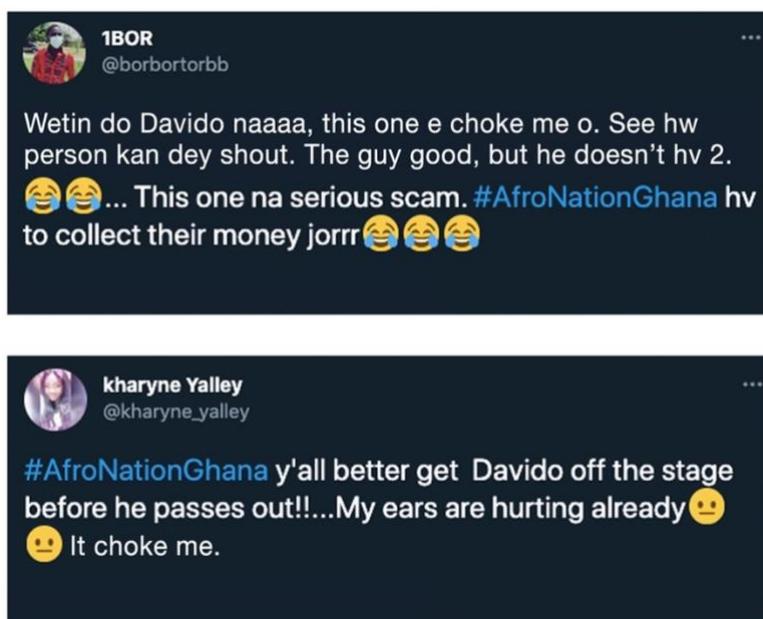
or diverted spaces, though initially subordinate, show distinct evidence of a true productive capacity. Among these are spaces devoted to leisure activity. Such spaces appear on first inspection to have escaped the control of the established order, and thud, inasmuch as they are spaces of play, to constitute a vast counter-space” (1974:383). Lefebvre’s (1974) notion of subordinate spaces was brought to fruition when youths created multiple areas within the physical space. The “soft” infrastructure of cushions, beer crates and bollards reduced the festival noise, and expanded the social dimensions for engagement between the physical and digital youth. As Lefebvre (1974) rightfully articulated that the vocabularies of subversion is proof of “true productive capacity” (1974:383), this act influenced multiple conversations within the different digital rooms, and created a synchronised space for youths of different social classes. The creative exchanges of collaborative practice presented the positive contributions that youth make to the construction of new space. The physical and digital presence of youths, had an overall effect on the spatial reconfiguration, and the multifaceted use of their bodies, energy and behaviour, modifying the conceived festival landscape, whilst regaining the space through their positive, negative and neutral interactions.



**Figure 27.** A visualisation of the positive, negative, novelty and homogeneity lines in Chorus TV timeline explorer (highlighting novelty and homogeneity sentiment)

### 5.3.4.2. Thematic Analysis of Twitter Data

Equally to DLT Brunch and No signal festival, a development in the emoticon and acronym dictionary was generated to further illustrate the differences between the traditional English language, and youth colloquial language (Agarwal., et al, 2011). The difference between the linguistic terms defined and characterised for DLT Brunch and Afro Nation Ghana, were the cultural colloquialisms, emoticons, memes and gifs that British Nigerian youths at Afro Nation, used to communicate. The breakdown of youths ingroup codes (Mensah, 2016) were branded and considered as: 1) strongly positive, 2) positive, 3) neutral, 4) negative and 5) weakly negative. For instance, phrases such as, “omo, you fine” (girl, you are pretty) were marked as positive, words like “wahala” (problem) as neutral, “wetin you talk?” (what are you saying?) as negative, and “na lie you talk” (you’re saying a lie) were categorised as weakly negative. In addition to the emoticons and acronym’s that were automatically inputted, a total of 400 phrases and gifs were added, in order to assess the sociolinguistic impact of producing new hybrid spaces. With the aim of proposing emerging themes from the groups peculiar and socially constructed dialects, and to attain high-quality text mining (Batrinca and Treleaven, 2014), all tweets were processed accordingly, and in the exact same manner as DLT Brunch and No signal festivals. The words and phrases analysed using the thematic process (figure 30), revealed youths desires to use language to establish and conceptualise cultural behaviour, identity, and to reinforce solidarity and group integration, amongst the cohort. Its endless creative opportunities for improvisation gave youths the chance to mould and reform conversations to suit the social contexts of digital festivals. For instance, figure 28 and 29, is the same phrase used to express high levels of enjoyment and frustration in two different situations. Figure 28 positions the statement in a positive setting, whilst figure 29 connotes negativity; although the wordings are the same, the messaging behind both, differs. This alteration in use of socio-cultural language enables youths to assert their individuality and uniqueness, as a means to separate themselves from the wider public and establish a set of special norms and conventions that are suitable for themselves (Mensah, 2016).



**Figure 28 and 29.** Tweet examples – highlighting the same word (*choke me*) different meanings in the same context

Another emerging pattern that enabled further understanding of how youth produce new space, was the consistent dialogue between two dominate groups at the festival – Nigerian and Ghanaian youths. During the course of day 2, a Twitter poll created by the organisers provoked fascinating discourses between both groups, on the subject of cultural food. The well-known “food wars” between the youths of both cultures, generated a wide and diverse range of distinctive conversations and interactions between both groups. Patterns related to the quality of both dishes, at the festival, was the most frequent during the day and lasted till the evening. Digital members from both groups utilised the Twitter “mention” feature to gather youths who shared similar opinions; thus forming pockets of *native (cultural) tribes*. Within these tribes, positive keywords that orchestrated navigation between the physical and digital space, were detected in hundreds of tweets and the Twitter and Instagram live script. A clear example of this was evident during a Twitter live video, within the food stalls space, that publicised the different interactions and behaviours taking place within the barricades. Based on these activities, connections between both groups were drawn, as their tweets aided youths at the festival to migrate to the exact area it was taking place, whilst youths online joined the live video. In support of this, Brock (2020) in his book *Distributed Blackness: African American*

*Cybercultures*, theorised this discovery by placing culture and race (blackness) at the centre of internet culture. Likewise, Boyd (2010) however, Brock (2020) brings together the distribution of youths “blackness” and togetherness through technological domains; in a more accurate and relatable manner. His illustration of *blackness* inheriting the digital culture, invites an evolutionary perspective to how the digital domains can be stretched and redefined to suit phygital dynamics.

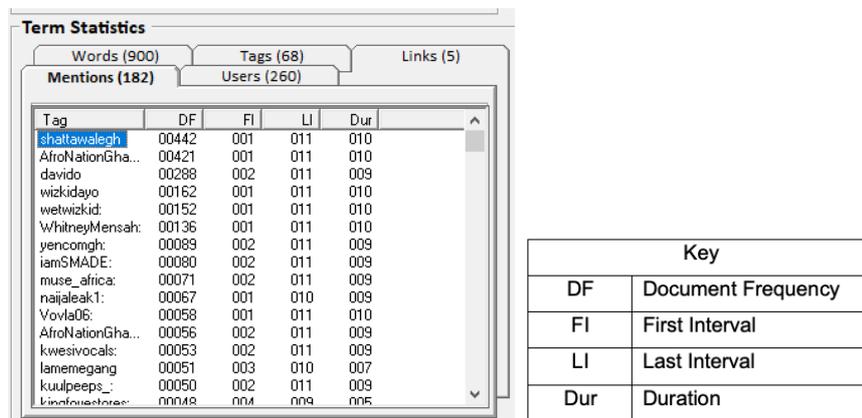


Figure 30. Term statistics illustrating the youths that ‘mentioned’ other youths on twitter

### 5.3.5. Emerging Themes in the Data

Celebrity culture blossomed as the most valuable theme within this case study. Youths desire to associate and possibly become these celebrities, was highlighted in majority of the tweets, their modes of communication, and the trends they practiced in light of the celebrity performances. This theme supplemented the socio-cultural influential factors on youths interaction in the digital realm, and created a new supporting pillar for the production of new space. This was mostly evident during the major musical performances of celebrity artists Burna Boy, Davido, Shatta Wa Le and Tiwa Savage. Parts of the digital mapping was informed by the spatial observation and connected the dynamics of both space with culture as an integral theme.

The importance of security and solace also emerged as vital themes during the data analysis. It was a theme that depicted the significance of digital festival families and community amongst British Nigerian youth, via a double reflexivity process (Blackman and Commane, 2012), which consequently developed the understanding of how youths produce a hybrid social landscape. The positive, negative and neutral tweets gave an insight into the subverted spaces produced online, and how it influenced the way youths interact at the physical festival. The ethnographic interpretation reflected on the social connections youths were making with each other, and how that in turn, materialised into the digital and physical dimensions of the festival; and revealed the new infrastructure in cross production.

Similarly to DLT Brunch, the theme of community and unity was selected through the participatory practice as a form of togetherness in the digital space; as it delivered youths ambitions to create a space to live and play alongside one another. Digital examples of unity was demonstrated through social interactions, such as, filming one another, dancing, building new spaces, and partaking in the activities organised by the festival committee. Not only did this act solidify the socio-cultural pillars of phygital space, it eliminated any forms of social injustices from the societal pressures outside of the festival. Furthermore, the preliminary emerging themes extended previous research conducted by Jaimangal-Jones et al. (2014), Stevens and Shin (2012), Johansson and Kociatkiewicz (2011), and Jamieson (2004), as it demonstrated how a similar framework can be applied to the context of unique festival studies, in order to provide insight into spontaneous physical, digital and socio-cultural activities.

#### **5.4. Case Study 3: No Signal/Recess Festival**

Complementarily to the digital analysis of this festival outlined at length in Chapter 4, the data presented a detailed breakdown of the digital and socio-cultural factors that influenced youths online mannerisms, behaviours and interactions. Though No Signal festival was selected to highlight the digital aspects, it, fortunately, expressed the influential physical factors, through

the supporting case study, Recess. The three individual observations, interview data and spatial observations challenged themes of publicness, but revealed youths desire to be private whilst remaining connected to youths who share cultural experiences, memories and states of communication. Addedly, a short introduction of *dwelling* within phygital landscapes was presented using Norberg-Schulz's (1985) concept as a framework to reconceptualise the outdated definition. With the initial understanding of how youths *dwell* in festival landscapes, it informed their consecratory and evolving role in phygital spaces; one of which is seemingly considered as ubiquitous by virtue of their cultural values and understanding of the space (McGuigan, 2005 and Arnoldi, 2006). While the spatial fieldwork exhibited the physical elements which encouraged engagement, and the formation of multiple communities within them, it was clear in the digital data that youths were offered a wider dimension to interact and constitute phygital publics. Consequently, when articulating the relations between festivals, youths and their ability to form publics, their long-lasting relationship with the digital world must be take into account, to illustrate its entirety.

#### **5.4.1. Tweet Corpus Creation**

A total of nine datasets were used to collect twitter data for this festival. It was important to have a mixture of hashtags and relevant keywords, in order to gather a mixture of thoughts on the activities, guest performers, and other elements. The datasets were:

- #NS10v10
- #theresnosignal
- #AzontoVsZanku
- #90sVs2010s
- #WstrnVsNdubz
- #DrakeVsRihanna
- #Recess19
- Ian Wright

- Julie Adenuga

The procedures that were put into place, to collect the twitter data, differed from the other two case studies. Eight datasets were used to collect twitter data, for DLT Brunch and Afro Nation Ghana, however, an extra dataset was added to this case study, due to the number of days analysed, being considerably more. In order to fully comprehend the sorts of groups that were tweeting about the festival amidst collection, the profiles of the youths who were engaging in social discourse, were periodically observed to contextualise the nature of these tweets, and to deepen the knowledge of the tweets origin. By doing so, a better understanding of the festival attendees was acquired which helped in the analytical process of interactions, performances and the overall engagement between youth and digital spaces. Tweets for No Signal were downloaded every hour, on each day of the festival. Conducting it in this form was paramount due to the short, 5-hour duration of each festival (9pm – 2am). This procedure was put in place to gather an adequate amount of data, that would contribute to the understanding of the production of phygital space.

#### 5.4.2. Datasets and Annotation

The nine datasets of this case study was a combination of hashtags and keywords, which were in relation to the celebrity performers and hosts of the festival. The appropriate statistics of all datasets are exhibited in Table 17.

| <b>Dataset</b> | <b>No of tweets</b> | <b>Strongly Positive</b> | <b>Positive</b> | <b>Neutral</b> | <b>Negative</b> | <b>Weakly Negative</b> |
|----------------|---------------------|--------------------------|-----------------|----------------|-----------------|------------------------|
| <b>D1</b>      | 5,622               | 2,629<br>46.7%           | 781<br>13.8%    | 1,781<br>31.6% | 301<br>5.3%     | 130<br>2.3%            |
| <b>D2</b>      | 3,002               | 68<br>2.2%               | 830<br>27.6%    | 1,600<br>53.2% | 320<br>10.6%    | 184<br>6.1%            |
| <b>D3</b>      | 8,962               | 2,981<br>44.4%           | 3,268<br>36.4%  | 1,120<br>12.4% | 411<br>4.5%     | 182<br>2%              |
| <b>D4</b>      | 9,732               | 2,189<br>22.4%           | 4,862<br>49.9%  | 1,899<br>19.5% | 688<br>7%       | 94<br>0.9%             |

|               |               |                |                 |                |                |              |
|---------------|---------------|----------------|-----------------|----------------|----------------|--------------|
| <b>D5</b>     | 13,686        | 5,871<br>42.8% | 4,120<br>30.1%  | 3,982<br>29%   | 225<br>1.6%    | 62<br>0.4%   |
| <b>D6</b>     | 19,621        | 5,862<br>29.8% | 10,821<br>55.1% | 900<br>4.5%    | 2,012<br>10.2% | 26<br>0.1%   |
| <b>D7</b>     | 2,212         | 128<br>5.7%    | 329<br>14.8%    | 581<br>26.2%   | 888<br>40.1%   | 286<br>12.9% |
| <b>D8</b>     | 7,248         | 348<br>4.8%    | 1,892<br>26.1%  | 2,811<br>38.7% | 1,182<br>16.3% | 1,015<br>14% |
| <b>D9</b>     | 5,777         | 532<br>9.2%    | 2,289<br>39.6%  | 1,620<br>2.8%  | 901<br>15.5%   | 435<br>7.5%  |
| <b>Total:</b> | <b>75,862</b> |                |                 |                |                |              |

*Table 17. Statistics from No signal twitter data, used for this research*

#### **5.4.2.1. Dataset 1: #NS10v10**

The data within this dataset was an accumulation of event comments, thoughts and emotions of the youths in attendance. Although disparate to the other case studies, where the first hashtag was the most popular, the tweets that made up this dataset revealed an interesting perspective on the level of influence each festival “space” had on the interaction within it. Summing to 75,862 tweets over five days, one of its major findings was the change of identity within the different digital areas of the festival. 46.7% of the tweets made up the strongly positive category, 13.8% within the positive category, 31.6% were ranked neutral, 5.3% negative, and the remaining 2.3% were grouped as weakly negative, against the overall topic of this study. The annotation of tweets was conducted in the exact same manner as the first and most popular hashtag, for Afro Nation Ghana. Although the hashtag for this dataset was not the most popular, it was important to maintain the process for the first hashtag, to ensure the reliability of the data analysis. Prior to the annotation, all tweets were assigned into one (or more) of the ten groups used in the other two case studies (see section 5.2.3.1). Doing so, enabled a clearer comprehension of each tweets relevance to the overall topic of this study, and it further analyse and rank the tweets under certain topics. Different youths from different location zones, cultural backgrounds, era’s and social groups, possess different social

languages, but are unified by the mode of delivery. For instance, words and phrases like “marlians assemble”, “azonto warriors”, “gbese”, “southlonders unite” and so on, were automatically considered as subjective due to their personal and unique meanings; and tweets that lacked the effusion of the subjective, were classified as objective.

The unifying revelation that emerged from the tweets was one of the forms of communication – emoticons. Youths present utilised the same group of pictorial expressions, to illustrate their emotions and thoughts in a more interesting manner. In addition, it was evident during the observations that youth were being encouraged by the celebrity hosts to post certain emoticons, like, (fire), (ice), (snowflake), (Nigerian flag), (Ghanaian flag), (Somali flag), (Jamaican flag), and so on, to unite the festival attendees and to aid interaction between themselves and the youth.

#### **5.4.2.2. Datasets 2 and 7: #theresnosignal and #RecessNS**

The two hashtags within this subject were noticed to be the least popular, amongst all nine datasets. Totalling at 5,214, majority of both datasets were categorised on the lower end of the classification spectrum with 2,181 tweets ranked at neutral, 1,208 tweets as negative and 470 tweets as weakly negative. When examining the individual tweets, it was apparent that youths from different countries were utilising the hashtag to gain a further reach, and engagement on the African products they were selling. Their ideology behind this act was to gather more sells and create awareness for their brand, on the back of the festivals popularity. The annotation of tweets were based on the positive and negative classifications of socio-cultural words and phrases used by the youth; and the “digital spaces” they were being used. For clarification purposes, this technique stemmed from the general consensus of tweets during the group allocation (outlined in dataset 1), and the overall purpose/story behind the festival (which was explained in chapter 6). The socio-cultural tweets were classified based on the youths online countenance and revelation of their thoughts, for instance, tweets with

colloquial language, expressions, behaviours that would appear from the digital world, were automatically positioned in this category. The 7.6% of tweets that did not emit this were tiered as negative and weakly negative.

#### **5.4.2.3. Datasets 3 – 6: #AzonotoVsZanku, #90Vs2010s, #WstrnVsNdubz and #DrakeVsRihanna**

The hashtags used for datasets 3 – 7 were observed to be the most popular amongst all nine datasets. Amounting to 71.4% of the overall tweets, the annotation of this group were based on the tweets that classified as positive and negative against the overall topic of this research. Additionally, the content of each dataset exposed the sense of community amongst the youths, and at the same time, diffused the concept of the digital divide. As each hashtag was crafted based on the theme of the festival, it appeared that each theme had a greater impact on the youths interaction, as a whole, and stimulated various memories and experiences that were in association with them. Besides this creating a more intimate connection between the youth and the festival, it formed an extra affluent layer, that was difficult to describe, but to feel it in its entirety, it must be experienced by those who possess these past memories.

#### **5.4.2.4. Datasets 8 and 9: Ian Wright and Julie Adenuga**

13,025 tweets formed the last two datasets. The annotation for both datasets were grounded on the positive and negative words and phrases that suggested the physical, digital and socio-cultural factors which influenced the production of phygital space. From the body of messages, it was peculiar to observe how youths were interacting with each other, the organisers of the festival, and the celebrities that were invited to perform. Similarly to the observations outlined in datasets 3 – 6, the digital presence of the celebrity hosts, Ian Wright and Julie Adenuga, instigated a number of cultural conversations and merged the parted and invisible walls of the digital divide. Having examined the diverse dialogues between them, it was apparent that the performances and song choice of the hosts, activated the vast majority of interactions,

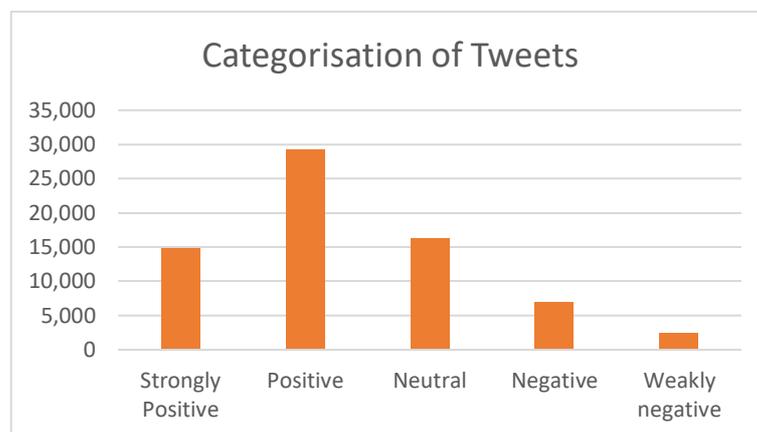
amongst youths who shared the same likeness, and enthusiasm of the celebrated musical era's. Many youths held informal semi-private gatherings on the surrounding topic, as well as public gatherings, such as the home page of No Signal Twitter page. These spaces provided a suitable overview of the spectacle of "celebrity and fan" interaction and created an area for various crowds to gather and watch the duo-performance.

### **5.4.3. Results and Discussion**

The previous case studies in conjunction with this No signal, clearly defined and justified the methods and techniques, implemented for the analysis of tweets collected. Sentiment analysis was used to locate the positive, negative and neutral tweets, that supply indications of the physical, digital and socio-cultural factors which influence interaction; and in turn produce new forms of phygital space. Thematic analysis was also applied to identify the patterns and reoccurring themes within the data, that answer the research questions of this study. The intensity and diversity of social interactions amongst British Nigerian youths at No Signal festival highlighted that physically and digitally assembling youths together, reveals a new form of inhabitation in the social and digital realm. Combining the physicality's of Recess festival, and the digital spaces formed for No Signal, merged the dynamics of both spaces, and provided a more homogenous space for unique interactions, between this demographic. The analysis and findings that follows highlights how the digital landscape of No Signal moulds and supports social encounters through the positivity, negativity and neutrality of the tweet responses, the cluster responses to the tweets collected, and how they contribute to the production of new space. No Signal, delivered a contrast that identifies the need for digital spatial arrangements of festivals – in order to accommodate unique modes of behaviour, interaction, experiences and expression.

#### **5.4.3.1. Positivity, Negativity and Neutrality of Tweet Responses**

From a total of 77,429 pieces of social data, over the course of five No Signal festivals, 75,862 were tweets, leaving the Instagram data (Instagram stories=100 and posts=1,467) at 1,567. Whilst the Instagram data was drastically lower than that of DLT Brunch and Afro Nation Ghana, it highlighted the role of text-based interaction in the context of this particular festival, that of which Twitter delivers. The collection of twitter data was conducted using Chorus TV and Mosquito, in order to gather a subsequent amount of diverse twitter messages. All tweets were manually categorised according to the sentiment polarity (Chart 18), with the most being ranked within the higher part of the scale (strongly positive=14,746, positive=29,192, and neutral=16,294).



**Chart 18:** *Categorisation of tweets against the strongly positive, positive, neutral, negative and weakly negative scale, from No signal*

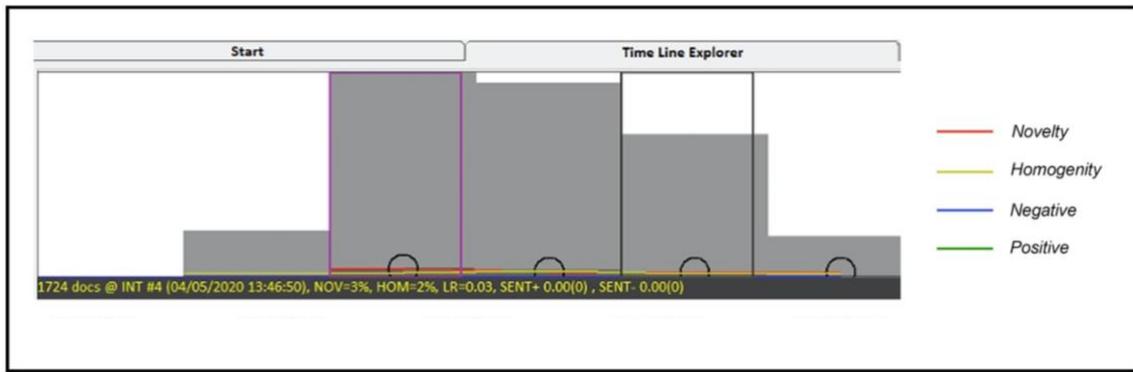
To contextualise the purpose of both festivals within this case study, No Signal was used to predominately analyse the digital interactions which contribute to the production of phygital space, whereas Recess was used to support the digital, by suggesting the physical factors which aid production of new space. Ciolfi (2014) presented the theme of *rematerialisation* in the context of location based social media. Through her controlled and extensive analysis, she characterised the relationships between location based interactions and the city in which they occur. Farnham et al., (2009) in the same light, utilised placed-based community technology to generate online awareness and aid face-to-face interactions in an extension of

the physical – *third space*. The differences between both studies was the underlining purpose of each study – whilst Ciolfi (2014) came from a more human-computer interaction perspective, Farnham et al., (2009) study aimed to discover the psychological place-based community at the heart of *thirdspace*. The unifying component between both, however, was the concept of producing new space, which was highly favourable to this study. Tweets within the strongly positive category, reinforced Ciolfi's (2014) concept of *rematerialisation* in a digital setting, and widened the physical interactions that took place at Recess; thus adding to the findings of Farnham et al., (2009).

By contrast, the analysed data for No signal, emphasised the importance of digital culture and identity within new productions of space, and how the temperamental conditions of new communities exuberates with an element of spectacle but a lack of authenticity. Youths during the first festival, themed “boy groups VS girl groups”, constructed various hip-hop group substitutes and adopted the names of each member, as a form of fabricating a new sense of self. Sweetman (1999) through a physical perspective of readjusting ones identity, states “*becoming tattooed or pierced is an act of ‘self-creation’, by changing the surface young people are constructing a ‘viable sense of self identity’*” (1999:69). In agreement with the latter part, British Nigerian youths experimented with their Twitter homepage identities (changing their display pictures, names, bio descriptions, and mostly importantly, tweets) as a way of constructing a new space associated with the No Signal festival. Besides this act representing and building a social space detached from a broader corporate (and somewhat oppressive) society, it dismantled any dominate structures that caused segregation amongst the youth, and provided an uncontrolled landscape layered with areas of play, adornment and empowerment. Despite the fact that numerous studies and researchers have outlined the impact of youths physical alterations on their identities, they fail to develop their concepts to clarify how and why these youths imbibe in crafting new identities. To vaguely touch upon Bauman's (2000) adjusted theory of modernity, he discusses the fine transition between solid and liquid modernity – a more social form of life. Within his framework, he suggests that

building a long-lasting identity that conforms to the context it is created, becomes increasingly impossible. However, the tweets categorised as positive, revealed the opposite. Youths new forms of communication and interaction disclosed that youths identities and re-creation of self with their digital homes, adopted a more fluid approach; consequently blurring the lines between youths as “tourists” and more as “locals” of the phygital world.

On the contrary, does the irregularity and distrust in youths identities and personas question the foundations of phygital space? The sentiment levels in the timeline explore (figure 31), revealed a low homogeneity (red line) and novelty (yellow line) score throughout the duration of the festival. The low homogeneity score indicated that youths were discussing the similar topics throughout the festival, however the novelty score, signified that they were using different language to communicate. In addition, from the digital observations, it was clear that youths (similar to Afro Nation Ghana) did not have enough time between the intervals, to use the same vocabulary on the similar topics, but used similar emoticons to interact, throughout the night. This was due to the lengthy time needed to construct tweets, whereas emoticons appeared as a quicker and easier form of communicating their thoughts and ideas. The similarities in topics showed the harmonious relationships between the youths, on the premiss of the festival. However, judging by the messages highlighted within the timeline explorer, youths were still engaging in conversations on similar topics, that weren't about the festival per say, but were in relation to the boy and girl hip-hop groups. To a limited degree, youths were subconsciously strengthening the foundation of their newly constructed hybrid space. Their constant engagement after the festival showed a certain level of digital-ness and community in an abstract form. Not only did the festival theme bring them together, it created an avenue for youths to meet and conversate with new people. Though the perspectives of some conversations differed (which was revealed in the novelty sentiment) based on various experiences and memories of the hip-hop bands, the cause of the conversations solidified the authenticity of hybrid space.



**Figure 31.** A visualisation of the positive, negative, novelty and homogeneity lines in Chorus TV timeline explorer (highlighting novelty and homogeneity sentiment)

What this research argues, following on from Lefebvre (1974), Soja (2002) and Foucault and Miskowiec's (1986) lead, is that there is another, unique perspective that views social space through its lived fabric. The new layers of multifaceted space produced at each festival, discovered the perspective of phygital space and realised it possesses a similar scope and importance, as social spaces, in realising that the boundaries of such spaces are assembled in an omnipresent manner. British Nigerian youths continuous use of colloquial language, online GIFs and other new forms of interaction positioned them as individuals of play and consumption; as a result of their subjective understandings of the digital (and somewhat physical) festival landscape. Their contemporary modes of shared dwelling produced a combination of different spaces, based on the different interactions; which in turn reimaged these landscapes as pockets of socialisation, intimacy, exchange and agency.

The volumes of positive and neutral tweets received from the fifth No signal festival, were highly beneficial to one of the core themes of all case studies – celebrity culture. The dominate keywords used for this festival, were the names of the two celebrity hosts – Ian Wright and Julie Adenuga. Examining the interactions and digital behaviours of youths in each space, made it feasible to classify the grounds of these positive and neutral responses. For instance, majority of the positive responses were directed at British Nigerian, Julie Adenuga, due to the nature of her job and one of her family members being a popular rapper amongst the targeted

demographic of this research. Throughout the night, youths engaged in indirect and direct communication with her, thus blurring the social classism's between celebrity and fan. Whereas a large amount of neutral tweet responses was aimed at Ian Wright and his poor performance at the festival. Whilst some of the colloquiums should have classified tweets as negative, the basis of use, made them neutral. The former case was uncovered to be initiated by the guest appearance of Julie Adenuga's elder brother, and popular grime rapper, Skepta. Whereas the latter neutrality responses, was due to the legendary connotations associated with Ian Wright. In both positive and neutral examples, this case study (in conjunction with the other two festivals) demonstrated the possibilities to detect the socio-cultural, physical and digital factors that aid the production of new space and will be outlined in the next chapter. However, the difference between this particular duo case study – No signal and Recess, was the combination of physical and digital spatial dimension, and the mixed forms of dialogue between the youth.

The online communication between them influenced youths at the festival to engage in numerous social discourses within the different digital rooms available. In addition, youths made use of the 'mentions' feature (figures 32 – 34) to draw attention to their conversations with these celebrities, and to reminisce their experiences at the physical festival, Recess. As well as the 'mentions room' being the meeting point for various youths within the *#blacktwitter* group, it acted as the space where the social conditions of the British Nigerian society was constantly reformed to accommodate other British African societies, within the social group. Members from Somalia, Jamaica, Ghana, and Nairobi were able to understand the "digital" languages being spoken, because they are members of the same social group. This facilitated the understanding that phygital space is not restricted to heritage or family culture, but has been broadened to welcome the dynamics of youths multiple digital cultures. This indicates that phygital space can be transformed and repurposed to suit the norms and social cues of the society which inhabits it.

| Term Statistics  |       |             |     |            |  |
|------------------|-------|-------------|-----|------------|--|
| Words (698)      |       | Tags (42)   |     | Links (12) |  |
| Mentions (553)   |       | Users (697) |     |            |  |
| Tag              | DF    | FI          | LI  | Dur        |  |
| 04/05/20         | 07600 | 001         | 005 | 004        |  |
| theresnosignal's | 00453 | 002         | 005 | 003        |  |
| archtypeUK:      | 00452 | 002         | 005 | 003        |  |
| BeverlyMeyar:    | 00358 | 001         | 005 | 004        |  |
| TayoAFC:         | 00340 | 001         | 005 | 004        |  |
| BET:             | 00328 | 001         | 005 | 004        |  |
| wizkidayo        | 00312 | 001         | 005 | 004        |  |
| stellondorc:     | 00240 | 001         | 005 | 004        |  |
| omojo_:          | 00228 | 001         | 005 | 004        |  |
| andrefazaz:      | 00216 | 001         | 005 | 004        |  |
| theresnosignal:  | 00188 | 001         | 005 | 004        |  |
| OvieO:           | 00182 | 001         | 005 | 004        |  |
| blcktagaryen:    | 00176 | 001         | 005 | 004        |  |
| thesawdeeya:     | 00168 | 001         | 005 | 004        |  |
| KraksTV:         | 00114 | 001         | 005 | 004        |  |
| Mskozakter:      | 00102 | 001         | 005 | 004        |  |

| Key |                    |
|-----|--------------------|
| DF  | Document Frequency |
| FI  | First Interval     |
| LI  | Last Interval      |
| Dur | Duration           |

Figure 32. Term statistics illustrating the youths that 'mentioned' other youths on Twitter

| Term Statistics  |       |             |     |            |  |
|------------------|-------|-------------|-----|------------|--|
| Words (698)      |       | Tags (42)   |     | Links (12) |  |
| Mentions (553)   |       | Users (697) |     |            |  |
| Tag              | DF    | FI          | LI  | Dur        |  |
| WizkidSource:    | 00074 | 001         | 005 | 004        |  |
| kkanessa_:       | 00067 | 001         | 005 | 004        |  |
| MaleekBerry:     | 00065 | 001         | 005 | 004        |  |
| papaya_exc       | 00065 | 001         | 005 | 004        |  |
| AfroB_:          | 00059 | 001         | 005 | 004        |  |
| treleven_:       | 00059 | 001         | 005 | 004        |  |
| rmdoiren_:       | 00058 | 001         | 005 | 004        |  |
| Papi_Abz:        | 00056 | 001         | 005 | 004        |  |
| TrophyHusben...  | 00054 | 001         | 005 | 004        |  |
| PulseNigeria247: | 00052 | 001         | 005 | 004        |  |
| BlaqBonez:       | 00051 | 001         | 005 | 004        |  |
| kreplaydirty:    | 00051 | 001         | 005 | 004        |  |
| hussanink:       | 00049 | 001         | 005 | 004        |  |
| real_babymini:   | 00048 | 001         | 005 | 004        |  |
| biglaaz:         | 00044 | 001         | 005 | 004        |  |
| thakabone:       | 00044 | 001         | 005 | 004        |  |

| Key |                    |
|-----|--------------------|
| DF  | Document Frequency |
| FI  | First Interval     |
| LI  | Last Interval      |
| Dur | Duration           |

Figure 33. Term statistics illustrating the youths that 'mentioned' other youths on Twitter

| Term Statistics |       |             |     |            |  |
|-----------------|-------|-------------|-----|------------|--|
| Words (698)     |       | Tags (42)   |     | Links (12) |  |
| Mentions (553)  |       | Users (697) |     |            |  |
| Tag             | DF    | FI          | LI  | Dur        |  |
| theresnosignal  | 00041 | 002         | 005 | 003        |  |
| _Kruddz:        | 00040 | 001         | 005 | 004        |  |
| Nata_PR:        | 00040 | 001         | 005 | 004        |  |
| Ebuka:          | 00039 | 001         | 005 | 004        |  |
| Sisay1406:      | 00038 | 001         | 005 | 004        |  |
| NALABOY47:      | 00037 | 001         | 005 | 004        |  |
| Tile_fabunmi:   | 00036 | 001         | 005 | 004        |  |
| _valkingg       | 00035 | 001         | 005 | 004        |  |
| AsiwajuLeroy:   | 00035 | 001         | 005 | 004        |  |
| 1Maly_:         | 00035 | 001         | 005 | 004        |  |
| _jantoni:       | 00035 | 001         | 005 | 004        |  |
| ezary_:         | 00035 | 001         | 005 | 004        |  |
| lifeofam_:      | 00035 | 003         | 004 | 001        |  |
| SpotifyUK:      | 00033 | 001         | 004 | 003        |  |
| dkbghana:       | 00033 | 002         | 005 | 003        |  |
| KWFCIBRTU       | 00022 | 001         | 005 | 004        |  |

| Key |                    |
|-----|--------------------|
| DF  | Document Frequency |
| FI  | First Interval     |
| LI  | Last Interval      |
| Dur | Duration           |

Figure 34. Term statistics illustrating the youths that 'mentioned' other youths on Twitter

### 5.4.3.2. Thematic Analysis of Twitter Data

In continuation with the emoticon and acronym dictionary produced for the first two case studies, No signal festival aided further understanding of colloquial languages according to area code. The practiced association among the British Nigerian community, neighbourhood characteristics, and youth social interaction is scarce in literature. Kasehagen et al., (2012), through the exploration of physical neighbourhood amenities, produced a body of work that highlighted factors of youths' neighbourhoods that contribute to their participation in physical activity. In a similar spatial context, elements of the twitter data revealed layers of interaction between secluded groups; on the premiss of their postcode. The differences between the languages used from the different groups was the way in which they constructed their messaging, and the subtle meanings behind a few phrases. For example, figures 35 and 36 are conversations between youths who reside in South West London, and figures 37 and 38 are conversations of those living in North West London. The pockets of shared language between the groups reappropriated the production of phygital space, which relates to a conversation on segregational solidarity and community in the context of digital festivals. The act of youths formulating language unknown to certain youths, challenged the concept of festival communities, and exposed the need for further research into their physical neighbourhoods, and the social dynamics of those areas; causing this to have a huge impact on *who* they interact with; and not just *how*. Whilst it was slightly difficult to empirically capture the meanings of some words and phrases, it was clear that all conversations were centred around activities of the festival and a moment of reflection on their individual experiences. On the contrary, there were instances where youths interaction use of language was coherent. Patterns between their experiences and thoughts of a particular music artist, were drawn to further reiterate the breakdown of socio-cultural norms, which craft new spaces for diverse modes of sociality. This was shown on the third festival, during the performance of a popular artist Vybzkartel (figures 39 and 40). Many youths used positive words like, "amazing", "a vibe", "sickkk", "boss", "bwoi" etc, to congregate and engage in conversations that supplemented their overall digital festival experience. However, the festival language was constantly being appropriated and had no solid meaning – different words meant different

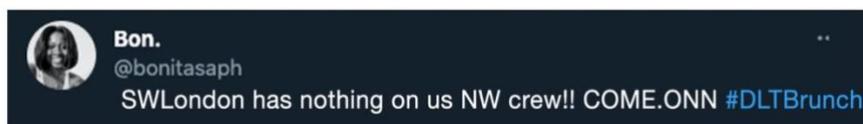
things to different youths and highlighted a sense of individuality within the wider social context of the festival. Nonetheless, all words, phrases and gifs were used to express high levels of excitement, joy, enthusiasm and love for their culture – reducing the need to explain its meaning. It was through this shared adoration that youths created and united themselves into groups, and fully expressed themselves in the way they felt understood and was accepted by their festival families.



*Figure 35: Twitter conversations between youths who reside in South West London*



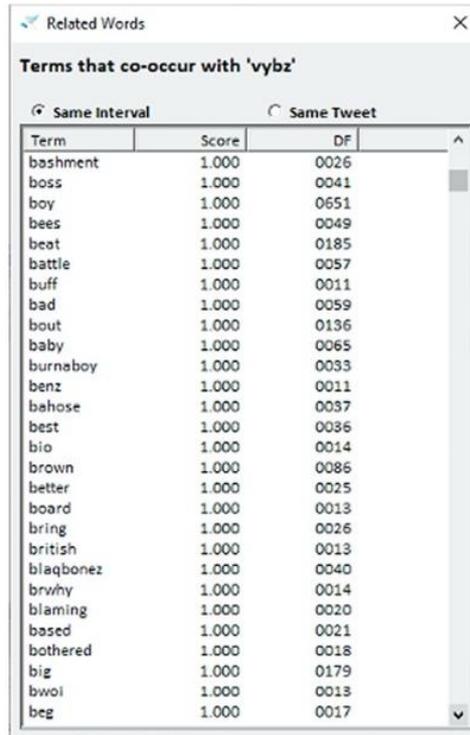
*Figure 36: Twitter conversations between youths who reside in South West London*



*Figure 37: Twitter conversations between youths who reside in North West London*



*Figure 38: Twitter conversations between youths who reside in North West London*



| Key   |                                   |
|-------|-----------------------------------|
| Term  | Query search (keyword or hashtag) |
| Score | Sentiment Level                   |
| DF    | Document Frequency                |

Figure 39: Most frequent terminologies from the Twitter data, co-occurring with the word 'Vybz'



| Key   |                                   |
|-------|-----------------------------------|
| Term  | Query search (keyword or hashtag) |
| Score | Sentiment Level                   |
| DF    | Document Frequency                |

Figure 40: Most frequent terminologies from the Twitter data, co-occurring with the word 'Vybz'

#### 5.4.4. Emerging Themes in the Data

The twitter data reiterated the theme of community, celebrity culture and shared experience, as observed in Chapter 4. Conversely, the digital and socio-cultural factors drawn from this particular festival, facilitated a significant understanding in maintaining a sense of individuality within huge social groups. It was a factor that produced a new layer of intimacy for the production of phygital space and illustrated that the spaces produced amounted to a social product. One of which Lefebvre (1974) describes space as *“not a scientific object removed from ideology or politics. It has always been political and strategic. There is an ideology of space. Because space, which seems homogenous, which appears as a whole in its objectivity, in its pure form, such as we determine it, is a social product”* (1974:320). The positive, neutral and negative tweet responses emphasised on the desire for communication with celebrities, and further analysed the pillars of celebrity culture and its impact on youths dwelling within the phygital world. Similarly to the other case studies, it reflected on the socio-cultural links between celebrities, youth, and the digital landscape, and evidently emerged into the physical and digital dimensions of both (No signal and Recess) festivals. However, at the same time, such discovery prompts the need to re-evaluate the concept of social landscapes, taking into consideration the livelihoods of its inhabitants, and the set of common ideas within the physical and digital environment.

## **5.5. Conclusion**

British Nigerian youths have established a re-enchantment and source of spectacle (Partridge, 2005; Lynch 2006; Lynch 2007) through interaction at urban festivals, whilst also expressing community and intimacy through language and socio-cultural practices that reproduce a greater reflection of social spaces. The Twitter data presented in this Chapter, as input for sentiment and thematic analysis have demonstrated a high level of value in establishing the positivity, neutrality and negativity that are delivered in brief multimedia posts on Twitter and Instagram, based on the illustration of phygital space in festival landscapes. The identification of positive themes amongst the Twitter datasets confirmed celebrity culture as the dominate

and unifying notion celebrated within phygital space. Negative insinuations between youths interaction was detected during DLT Brunch festival, from youths who utilised the festivals dominating hashtags, in an attempt to promote their musical careers. Thus while highly positive, positive and neutral responses were commonly produced to articulate the spatial breakdown of phygital space, both sets of data enhanced the overall understanding of the complex barriers to enjoyment in these areas. In addition, the use of Twitter data made it doable to categorise the spatial and temporal distinction in the languages, emoticons and other new forms of communication.

This Chapter (as an extension of Chapter 4) has validated the potential for operating crowd sourced Twitter (and Instagram) data in examining the production of new space. The characteristics of this research have highlighted the physical, digital and socio-cultural factors which act as the foundational pillars for phygital space; with celebrity culture the most dominating. The analysis of data from Twitter APIs offers numerous benefits for future research into social relations, digital place-making, and societal pressures of British youths of African descent. Nevertheless, in order for it to be effective, is it important to highlight the largest limitation of analysing Twitter data; the absence of demographic, age and socio-economic information, needed to analyse the themes of such data. Whilst in this particular study, the analytical methods alleviated in identifying the online social groups that produced these multifaceted layers of hybrid space, it contextualised youths desire to explore different social identities and construct festival families and homes within their digital landscapes. Their transformative journeys within the festival allowed youths to see their own reflection in the digital activity and interaction with celebrities and other like-minded youths – causing their own ways of interaction and construction of self, to create an epiphany on their own phygital journey. DLT Brunch festival highlighted the supporting *digital pillars* created by youths, for the expansion of physical and digital spatial dynamics. Afro Nation Ghana festival exposed youths obligations to examine their societal beliefs and issues, to justify whether they are suitable for producing new space. Whereas No Signal/Recess, articulated the connection

between physical and digital space, and the new dynamics needed to dwell within physical space. This evaluation cultivates a deeper respect and relationship to the space, whilst challenging their perspective of power and intimacy through the recreation of experiences in new hybrid landscapes. The next Chapter examines the physical, digital and socio-cultural factors that influence the production of phygital space. As a starting point to categorise this new spatial hybrid, it will produce a framework for future researchers to use as a guide to approaching physical-digital space.

# Chapter Six

## A Place in Phygital Social Environments

### 6.1. Introduction

The physical, digital and socio-cultural factors are important determinants of British Nigerian youths' social interaction and behaviour in the phygital world. Chapter 2 began the characterisation of phygital space by 1) outlining the subjective and object properties of first and second space, 2) analysing the roles of British Nigerian youths and their adoption of new social media culture, and 3) explaining the aspects of the digital divide that prevent interaction. The latter part of Chapter 2 provided an initial outline for the production of phygital space. The examination of the specifics of space helped in re-imagining the social products within its spatiality, and in turn illustrated the assortment of relationships produced. Furthermore, Chapter 2 presented the ideology for the reformation of social space, through a socio-cultural stance. As explained in the first few chapters, the multi-dimensional approach of this research, exposed how publicness and privacy transformed the quality of festival space, and based the production of new space on the material, conceptual and experienced moments therein. Through the extensive breakdown of youths spatial experiences in the context of festival landscapes. Lefebvre's (1974) unitary theory of space was an important tool in facilitating the development of this foundation, as it helped to capture the perceived, conceived and lived experiences of British Nigerian youths in festival spaces. However, as briefly discussed in Chapter 2, Lefebvre's (1974) spatial triad has been reconsidered by many researchers (to mention a crucial one, Merrifield, 2006). Hence, the need for a similar triad approach to explore the tools of producing new space, its supporting pillars and levels of construction. As well as inaugurating the possibilities for reimagining social spaces, Lefebvre's (1974) concept at the centre of this research has initiated the interrelation of physical and digital dimensions within an urban social setting. Chapter 3 outlined the methods that this research implemented to examine this interrelation, and further analyse how the coupling produces new phygital layers. Chapter 3 was dedicated to outlining and justifying the framework for data collection, with

reference to the criteria list, for the careful selection of three festival case studies. In addition, it positively communicated the requirements of constructing an authentic new definition of space, based on the cultural demographic of this research. Following on from that, Chapters 4 and 5 proceeded in unravelling the complex relationship between how the phygital space is constructed by youths and the content they produce on the social media platforms (Twitter and Instagram) and, equally, how their interactions, behaviours and lived experiences within the space are intermediated and moulded by the festivals processes and its spatial boundaries.

The application of this intricate framework to the understanding of the influential physical, digital and socio-cultural factors, which constitute to the production of phygital space, has suggested that: 1) youths idea of publicness in social spaces is equally as important as their right to be private; 2) public physical and digital spaces are becoming homogenous under the influence of community and the congregational behaviour of social groups, and 3) social spaces that are ruled by the cultural cues respond to the objective and subjective interests, redefining the original importance and the role of physical and digital social space. With Lefebvre's (1974) concept at its core, this Chapter aims to begin the characterisation of phygital space, whilst summarising and applying the spatial moments that aided interaction amongst the youths at the festivals to new space. In addition, it will describe and examine the new roles of physical and digital space within the context of phygital landscapes.

## **6.2. Physical Factors**

The role of the physical environment has proven to be the dominating instigator of producing new space. Data presented in Chapters 4 and 5 revealed that youths interaction within both physical and digital domains, were based off of the physical arrangement of space, the activities and quite often, the celebrity performances. It was on these occasions that youths began to engage in digital discourses, which instigated an array of additional interactions

amongst the online youth. Its influential abilities to engage and encourage communication between spatial and digital youths invites unique experiences of space, whilst reshaping their individual perspectives to suit the collective relationship to space. The analysis presented in the previous chapter disclosed the complexity of youths relationships between physical and virtual space; and at the same time addressed the lack of research on the notion of spatial segregation in the production of new space. Thus, this Chapter presents a distinctive triadic (inspired by Lefebvre's spatial triad) tool that aids the construction of phygital space from the connection between both spatial dimensions, and articulates the linking components amid space, social media and youth culture. However, this section aims to deconstruct the physical environmental factors that influence the innovative invention of hybrid space, as a starting point to characterise the phygital landscape. Countless amounts of research have been carried out regarding the impact of physical environments on youths interaction within social spaces. For example, Chatterton and Hollands (2003), Bennett (2000), Bennett et al., (2008), Akom et al. (2008) and many others. Through the emphasis on architectural expressionisms requiring guidance and discipline by using cliches, Rudolph's (1956) six determinants that contribute to shaping architectural form, coupled with his cultural claims invites a definite degree of chaos in constructing new beginnings within architecture. The first factor relates to the physicality of space and its relationship to the surrounding environment. Rudolph states that *"A truly successful building must be related to its neighbours in terms of scale, proportions and the space created between the buildings"* (1956:213). However, the second, advises against the contemplation of a building being *"assemblages of workable parts with little regard for the whole, the idea expressed, or the human response"* (1956:213).

More recently, Bhat (2014), defines the psychology of space as a *"healthy environment for mind and body,"* he develops this claim based on the designs of Rudolph and states *"the psyche is the source, the destination, and the abode, of all architecture"* (Ledford, 2014:2). Both studies confirm the emergent themes of this studies' data (presented in chapter six and seven), as they reiterate the importance of youths relationship to the festival space, and its

surrounding environment. Rudolph's (1956) first three determinants corroborate with the factors drawn from the data analysis of this study, and acts as a base for concluding the tools of producing new space. It has proven that the physical environment has significant influence on youths capacities to participate and engage with the spatial structure and arrangement of activities. Examples of the physical factors recognised in fostering new social interactions amongst British Nigerian youths, were 1) spatial aesthetics, 2) spatial locality, 3) intrinsic and extrinsic motivation, and 4) festival activities. Each factor played an important role in the reproduction of space. The first three were heavily associated with each case study (factor 1=DLT Brunch, factor 2=Afro Nation Ghana and factor 3=No Signal/Recess), whilst the fourth appeared as the unifying component between all.

### **6.2.1. Factor 1: Spatial Aesthetics and Objects**

Aesthetics is essential in phygital space. The notion of aesthetics in design and constructing interaction amongst youth, is frequently related to an attractive installation/structure/product, a trendy colour scheme, or an eye-catching façade. In addition, this concept can also be found to communicate a socio-cultural idea attached to a specific environment or lifestyle (Ross and Wensveen, 2010). For instance, the aesthetics of the temporal structures (balloon and feature walls) presented at DLT Brunch influenced multiple social and digital interactions amongst youths present. Central to the overall look of the assemble, was the aesthetic experience. The gigantic form, materials and socio-cultural connotations attached to the balloon and flower walls, provided an overwhelming and pleasing experience for youths, as it possessed practical use and was of intrinsic value; thus suggesting this new constructed experience as vital in social practices. Furthermore, this posed the question of whether such experience could be felt within a different socio-cultural context, and was answered at the third DLT Brunch where the location of the festival was extended to the outside part of the venue, due to the organisers wanting a larger space. This unique transferrable experience displayed the deep meaning and value of said objects, as the context of it was altered to suit the spatial and social conditions

of youths at the festival. Petersen et al., (2004) correspond to the fact that aesthetics contribute to the altering of social dynamics, “*related to actual human needs, values, fears, etc.*” They believe that it “*promotes curiosity, engagement and imagination in the exploration of an interactive system*” (2004:275); qualities that phygital space embraces.

Looking at the inextricable connection between form and youths’ aesthetical experiences, the fluid spatial relations, also described as a “*dynamic interaction of elements*” (Shusterman, 2000:7), showed the important roles of youths within the production of new space. Whilst the spatial observations coupled with other data highlighted the tools needed to create new space, it unfolded the organic social conditions that aided the construction process. An example is the activity of the photobooth. Youths physically at the festival took turns to alter their physical identities with the props, take photographs and use their bodies to blend into the booths overall aesthetic; thus creating a fun and exciting experience. Dewey (1925) depicts the form of aesthetic experience as “*cumulation, tension, conservation, anticipation and fulfilment*” (Shusterman, 2000:7). Lefebvre’s (1974) core theory classifies three instances of space production: 1) material, 2) production of knowledge, and 3) the production of meaning. Alongside the spatial data of this research, it signifies that Lefebvre’s philosophy is not restricted to “*space in itself*”, but as a web of interactions, experiences and relationships based on the aesthetics of the natural and temporal forms, at the festival (Goonewardena et al., 2008:41). All three instances were practiced at the festival – youths used the physical props (what Lefebvre describes as the material) to take photographs and videos, (production of knowledge) post online and interact on the basis of sharing this experience with youths who were not in attendance (the production of meaning). This proves that the physical environment retains the power to transform the physicality’s of space through the way the aesthetic is lived and experienced.

### **6.2.2. Factor 2: Environmental Surrounding/Locality**

In studies about urban events with youths capabilities of constructing subjective spaces (Zlokazov and Tagiltseva, 2020) of solace and community (Buck-Matthews, 2018), the locality of the space was depicted as an influential factor in highlighting the role of the physical environment, in the production of phygital space. Its position as mediator between the youths present and their environment, created clusters of communities based on the subjective qualities of the space, thus generating positive interactions within it (Moussa, 2019). The surrounding context and the festival locality (surrounding shops, markets, stalls, and so on) of Afro Nation Ghana proved to have a significant impact on youths attachment to the location, which fostered sentimental interactions amongst youths. The overall atmosphere of the festival, surrounding markets, food stalls, parades and local businesses, bled into one another and encouraged youths to perform in a manner that supported the local culture. The secure and territorial boundaries of it celebrated the various African countries and influenced the décor of the festival; giving ownness to the British Nigerian youths as it was organised by youth within this demographic. By youths at the festival aligning their behaviours and interactions with the local structures and activities, it positioned them within the context of the environment rather than just the festival space; thus forming a subjective narrative that encouraged an intensive use of the space filled with the memories and meanings of youth (Stevens and Shin, 2012). The local cultural element of Afro Nation Ghana developed Gotham's (2005) concept of urban festival space increasing "*standardization and rationalization*" (2005:242). Youths were seen to form attachments and produce ounces of spectacle through their physical interaction with the space and one another. Additionally, the festival activities and elements, such as, the personalised backdrop, riding bull, face paint, musical performances, reiterated Gotham's (2005) initial description of festivals as "*locally unique gatherings, ... based on local consumption and organised around localized geographic ties.*" The combination of the local Ghanaian items (bottle crates, beer parlour stools, tin boxes etc) on the streets and the festival décor, invited an element of local everyday life and produced a solid basis for youths present, to produce personal spaces of spectacle and culture, based on their experiences within it.

### **6.2.3. Factor 3: Intrinsic and Extrinsic Motivation**

Intrinsic and extrinsic motivation is frequently defined as “*doing something for its own sake*” (Reiss, 2012:152). Whilst intrinsic focuses on the personal and more emotional benefits (Muhammad, Dey and Weerakkody, 2017), extrinsic arises from external factors in hope of achieving something in return i.e. a award (Reiss, 2012). Comparable discoveries were noticed by Whiting and Williams (2013), who concluded that youths social media usage was based on the intrinsic psychological needs of joy, happiness and excitement.

Youths at No signal and Recess displayed instances of both motivations through their shared use of social media, and other physical behaviours. The former festival No signal, demonstrated the heavy influence of intrinsic motivation on the various ways youths interacted and built communities on Twitter. Many congregated and engaged in discourses based off of emotional connections to performing artists, hip-hop bands, activities and so on. This intimate connection was continuously built upon when youths discovered their same interests, expression of opinions, joy, enjoyment and pleasure through the themes of each festival, the celebrity guests and the bands that performed. Recess, displayed instances that indicated extrinsic influences. Group games, karaoke and other competitions, influenced youths to perform in a certain manner, in order to achieve the winning title and other types of awards. In addition, it was clear from the spatial observations that individual youths were using youthful gestures, languages and trends to impress members of their socio-cultural group and other online communities. This was based on youths desire to seek gratification, and feel a sense of appreciation from a community with high value and meaning.

### **6.2.4. Factor 4: Festival Activities**

Festival activities was identified as the most influential factor, across all three case studies. From the three datasets (spatial, digital and interviews), musical performances from celebrity

artists and local youth, was the activity that generated the most positive data, and stimulated majority of the interactions and conversations that were retrieved. As well as these activities shaping the spatial experiences of British Nigerian youths, it also highlighted the pragmatic realities of how youth act within specially arranged environments, and the groups of communities they build based on shared cultural norms. Although only three festivals were analysed for this study and is unable to summarise the spatial experiences of youths, in its entirety, the instances explained throughout Chapters 4 and 5 gives an incline to the various ways that the special arrangements of festivals activities, shape youths experience and produce spaces of meaning and social value. At DLT Brunch the first 3 DJ's at the first festival invited all youths present to approach the dance floor and perform certain dance moves. Similar instances were presented at Afro Nation Ghana and Recess, however, the most popular celebrity artists were deliberately scheduled as the last activity, to encourage youths to stay till the end of the festival.

Additionally, another significant aspect that was discovered at DLT Brunch festival was the brunch activity. As discussed in Chapter 4, the shared love of cultural food, drink and the overall ambience generated a range of conversations between the youth and encouraged them to share different perceptions, thoughts and ideas based on their interests; thus introducing a sense of agency. Afro Nation Ghana used heritage and social and digital culture as tools of inspiration, for youths to construct multi-dimensional spaces where they were free to adjust their social routines, to fit the new constructs of phygital space. On the other hand, No signal and Recess, celebrated the relationships between different social classes, societies and location based communities. The obscure blend of youths from different areas produced an homogenous space, where each individual could interact and experience other local cultures, based on the activities arranged by the festival organisers. Whilst this proved the flexibility and power of phygital space, it also demonstrated that this hybrid landscape is socially produced, with elements that break biased boundaries, and can be produced within multiple social settings.

### 6.3. Digital Factors

In the function of orchestrating the shift of physical space to phygital, the digital landscapes analysed for this study, proffered an alternative fusion of hybrid space (Byers and Bukatman, 1995). The starting point of said space, was outlined as physical, while the digital space acted as a supporting bridge between the physical and new creations of space. The digital data analysed in the previous chapter challenged the digital divide concept (outlined in Chapter 2) and re-imagined both dimensions of space. Not only did the usage of Twitter and Instagram live features create a new realm within the digital space, it formed a sense of agency within the social routines of youths present, whilst highlighting the digital objects and tools that phygital space requires. This section therefore aims to outline the digital factors that influenced new forms of communication amongst youths that were digitally (and physically) attended the festivals. Distinguishing the aids of interaction will disclose the digital pillars which support and create the boundaries of phygital landscape.

Gibson's (1984) delineated concept of cyberspace presented the opportunity for each individual to create their own pictorial definition of cyber/digital space. As outlined throughout the Doctoral Dissertation, Lefebvre (1974), Hertzberger (2000), Benedikt (1992), Dodge and Kitchin (2003), and others have severely articulated the definitions and benefits of these spaces when reimagining and reproducing space. However, Woods (1992) describes it as a free-flow space where groups interact based on shared interests. Following on from Woods' (1992) depiction of cyberspace as freespace, all three case studies explicitly practiced this definition through the way youths at the festival (physically and digitally) interacted with one another. Their use of real-time social media features, and online spaces, created a web of interaction, which translated into a web of hybrid space. Data collected from each festival facilitated the direct experiences of these spaces and afforded a unique and ambiguous environment for physical and digital youth to co-dwell within them. Furthermore, the notion of community portrayed at the festival were constructed through the consensus of interaction,

love for music, popular social media trends, and the shared experiences of each festivals locality. Gibson's (1984) claims on cyberspace, defined as "*a translator between what is and what can be*" (2001:5), motivates the examination of re-imagining how existing digital spaces can be reformed to create alternative hybrid worlds (Salinas, 2016; Bleecker, 2009; Kirby, 2009). The influential determinants that were exposed to aiding new interactions and experiences between British Nigerian youths in attendance, were 1) social media users, 2) ease of use, 3) digital rooms and digital culture. Factors one, two and three were associated with each festival, whilst ounces of the fourth factor, was extracted from all three case studies.

### **6.3.1. Factor 1: Social Media Users**

Motivation from online peers was one of the most influential digital factors. Youths desire to communicate, intermingle and build relationships with individuals they shared a unique sentimental connection with, accelerated the production of new space. Boyd (2007) justifiably states, "*By interacting with unfamiliar others, teenagers are socialised into society... Publics are where norms are set and reinforced, where common ground is formed*" (2007:21). She then goes on to discuss the idea of social media norms and its creation of *publics* by saying – "*learning society's rules requires trial and error, validation and admonishment, it is knowledge that teenagers learn through action, not theory*" (2007:21). To corroborate Boyd's (2007) reflection, youths at DLT Brunch performed a number of social media trends within the physical space, whilst youths online also virtually performed physical trends within the digital landscapes. The instance of the photobooth that was described in Chapter 4, was influenced by youths engaging in conversations on Twitter, and youths physically in the festival, posting Instagram stories to share the activity taking place. This interplay between the physical and digital environments, created an imaginary boundary for the materialisation of physical and digital social norms and rules of the British Nigerian community. The social setting in which it originated from, exposed youths to new structures that new types of space, provides. Their social identities were moderately defined by youths at the festival, as the genesis of their social

media usage, was heavily influenced by their desire to be *public* (outlined in Chapter 4), and to be seen by their peers. The twitter data and interviews revealed youths attachment to the social media interface, as groups of youths shared the same profile headers. This family-like action suggested 1) the level of closeness between the youths, 2) who belonged to which social group based on the shared image, and 3) the social and digital ties that built and solidified the relationships (Ramkumar et al., 2013; Wang et al., 2012) between them; whilst also connecting them in a compassionate and an ephemeral manner.

### **6.3.2. Factor 2: Real-time Features**

The systematic analysis of Twitter and Instagram data, for Afro Nation Ghana, revealed that the real-time features that were available for youths to use, had a significant influence on how they interacted with one another at the festival. Sub-factors such as, ease of use, convenience, motivational and skills access, proved to acquire a small, but substantial amount of encouragement on youths social media navigation. To define the phrase “real-time”, it is described as social media features that afford active data and observation in real-time settings. For example, traffic reports, public transportation departure/arrival times etc. Due to the busy, noisy and fast nature of Afro Nation Ghana, youths were seen to be utilising digital features that had real-time elements. For example, Twitter and Instagram lives, and Instagram stories were used mostly to showcase the activities and different scenes that were physically taking place. This generated a range of different conversations, formed secluded phygital bubbles, and created a new dimension for analysis within the hybrid environment. It also revealed that some youths prefer to utilise real-time features during the festival, and discuss their experiences via Twitter, after or during a less busy period.

MIT Senseable City Lab discovered similar determinants with their real-time urban information project in Singapore. The issues they highlighted was the freedom participants had to alter their behaviours in response to the condition of their environment. Similarly to this, a particular

group of ladies at Afro Nation Ghana were observed (on Instagram live video) to be taking standard photos on the beach. The moment they realised they were being showcased on the live video of Afro Nation platform, they adjusted their body countenance, and began to perform certain provocative gestures to attract comments from the youths watching. Although this flagged a dispute of trust within their behaviours, it demonstrated that where real-time observation and analysis is being conducted, the individual conducting the study must consider these limitations, and adjust their methods to accommodate it. On the other hand all forms of data exposed the importance of social media usage in these social settings. More importantly, the skills needed to communicate effectively was equally as important in order to draw relationships between youths interaction, their social mobile devices and the festival landscapes, on the basis of real-time features being used on ground.

### **6.3.3. Factor 3: Digital Rooms**

The multiple spaces that were analysed on Twitter and Instagram, are what this research refers to as *digital rooms*. The birth of this description as outlined in the previous Chapter, stemmed from the interplay of youths who made use of, and digitally dwelled within them, during No signal festival. Each space inspired different interactions and reproduced the space in its own form. The “mentions” room (space 1) created a more intimate environment for personal one-on-one interaction, the “homepage” (space 2) acted as the general communal area, where personal conversations could take place, but in an open forum, and the No signal twitter page was purely interactions between the attendees and the festival organisers. The disparity between all spaces showed the flexible potential of phygital space. As these diverse pockets of interaction were taking place within its own environment, it materialised what Gibson (1984) described as the “*abstract representation of the relationships between data systems*” (1984:51). In addition, this specific dimension of space directed a metaphysical experience for the festival attendees online, and in real space.

The multiple forms of interaction and construction of new social environments created a new sense of reality. This was achieved through the text and pictorial messages that were exchanged by the online festival attendees, at No signal who used Twitter and Instagram as social tools of communication. By highlighting their role as co-custodians of phygital space, it answers the question that Heim (1992) poses – “*Should multiple users at any point be free to shape the qualities and dimensions of cyber entities?*” (1992:59). Moreover, through this complex but adaptable relationship between youths and the digital rooms, the digital objects within the spaces became the controllers of how youths navigated and moved around in the space. An example of this are the Instagram and Twitter pages that the live videos were taking place. Here, the idea of being able to experience the festival online, enticed British Nigerian youths to visit that space, and the conversations and activities taking place, influenced them to stay and immerse themselves in the interaction. Clearly, the correlation amidst the digital environment, its features and the interactions generated, is not plainly grounded on a “*stimulus-response mechanism*” (Ciolfi, 2004:38) that connects the arrangements of the digital world to the actions portrayed within it, but its potential to produce new space is built upon the interconnecting of its (phygital) physical and socio-cultural properties, with the way British Nigerian youths experience it.

#### **6.3.4. Factor 4: Digital Culture**

The sociological thread that connected all three case studies, was the culture that youths continuously practiced through their new methods of communication. As explained in Chapters 4 and 5, colloquial language, gifs, hashtags and multiple trends – also known as *signs*, were used to celebrate certain instances taking place at each festival. The general consensus of them was that the digital behaviours expressed by the youth, were a replicate of their human behaviour. Physical actions they performed at the festivals were applied to the digital landscapes in the form of layers and will be explained in the next section. The digital observations for DLT Brunch set the tone for understanding the ecosystem of phygital culture.

Most of the messaging and ways of communication were almost identical, which unveiled the sense of uniformities and grouped them as a single entity. However, Afro Nation Ghana with its own cultural connotations highlighted the importance of ones heritage and its impact on public behaviours. That said, No signal/Recess came from a different cultural perspective, and underlined pop-cultures level of influence on the way youths experienced the digital world. Whilst each culture differed based on the spatiality of the physical context, it visually explained what Papadimitriou (2012) calls a *high context culture*. Developed in the early 1970's, all the interactions, messages, images and so on, were implicitly decoded in the same manner. Youths could easily act and behave in the same manner, across all three festivals because they shared similar languages, expressions, sociologies and methods – which provided a solid base for phygital layers to be built upon.

Comparatively to Hjorth and Richardson (2017) who used the digital phenomenon Pokémon GO to reflect on the intricacies of location based mobile applications, and Raessens' (2006) and Mäyrä's (2016) study on playful identities and the affectivity of digital culture, youths within the phygital culture chose to engage with one another, as opposed to youths from other African countries. This detection was observed at all three case studies, but was categorically explained at the last festival of No signal. The notion of universality (Papadimitriou, 2012) demonstrated British Nigerian youths ability to connect and define themselves differently, through their relationship with others. Their high levels of comfort and interactions with other individuals of the same descent, materialised Papadimitriou's (2012) concept, but at the same time, embraced a sense of individuality. Although Chapter 2 examined the concept of togetherness and unity within shared cultures, the data collected introduced a ounce of individualism within the collective phygital culture.

#### **6.4. Socio-cultural Factors**

The integration between the spatial and digital dynamics of the festival space, produced an authentic hybrid landscape with the embedment of socio-cultural qualities. As mentioned in the previous section, layers of youth culture were peeled at different times of the festival, and built a supportive ecosystem for youths to socially dwell in phygital space. For instance, a quarter of twitter and spatial data from the festivals, implied that youths enjoyed expressing their personal opinions and interests in various customs; some not in favour of the large cohort. This introduced one of the layers – individualism. Interviews conducted with the youths present, iterated the importance of self, amidst the busyness, spectacle and wonder of the festival landscape. Youths felt free and celebrated their freedom by expressing different languages, body movements, dances, and other performance types, that was centred around them. Petriglieri (2012) emphasises the re-exploration of home. He states, “*yet home need not always be a place. It can be a territory, a relationship, a craft, a way of expression.*” To develop, this self-expression strengthened the authenticity of their interactions, and created a comforting environment and experience for them – whilst carving out a fragment of home. Although they appreciated the concept of self, the root of their interactions, was sourced from the general social culture of the young British Nigerian community. It was clear that without them initially creating a safe atmosphere these same individuals who accepted them, it would be difficult for the idea of individualism to suffice. Another layer discovered was *signs*. This was introduced briefly at DLT Brunch, but reinforced during the second and third case study, *Afro Nation Ghana* and *No signal/Recess*. To clarify, *signs* are shared modes of communication within a certain culture – be it heritage or adopted youth culture. At the festivals, youth from the British Nigerian community, exploited various social *signs* to signify their membership of said community. Gifs, emoticons, colloquial language, and hashtags, were constantly used to create their social boundaries within the festival and digital landscapes. Whilst these modes became the phygital map, the relationships and socio-cultures formed, formed the territory. Nikos Kazantzakis rightfully says “*every perfect traveller always creates the country where he travels*” (A quote by Nikos Kazantzakis, 2020), in this

context, the traveller being youth, the country being the festivals, and the methods of creating being the socio-cultural *signs*.

The cultural *signs* expressed at the festival, allowed youths to experience an unusual arrangement of activities, spaces and people, in a recognisable manner. Although they were strangers (or travellers) in an unusual location, the shared modes of communication, created a distinct sense of familiarity. In order to generate an accurate image of phygital space, it was important for these themes to be extracted from the data. Each layer represented the socio-cultural layers of phygital space, and demonstrated the flexible boundaries of the space as it accommodated different youths, that shared modes of interaction, thus producing a social environment that welcomes new dimensional constructs – based on the socio-cultural norms of any particular community. Both layers housed emerging themes from the data, which suggested the influential socio-cultural factors of phygital space. These included – 1) influence from the social group, 2) security and intimacy, 3) youths personal behaviours and 4) celebrity culture.

#### **6.4.1. Factor 1: Social Group Influence**

Influence from the norms and rules of social groups was found to be the most compelling factor, when considering the behaviours and interactions of British Nigerian youths in festivals. As outlined in Chapter 2, but supported with evidence in Chapters 4 and 5, youths neediness to belong and feel accepted, stems from their subconscious desire to build family-like communities within a space that has been created by them, for them. Being surrounded by other youths over a long period of time, encouraged a number of interactive actions, and determined their methods of social dwelling within the physical and digital festival landscape. For example, at DLT Brunch, the instances where certain songs were being played, instigated the leaders of the group to persuade other youths to perform the dance routines attached to it. From this, we can learn that there are hierarchical structures amongst youth, in the British

Nigerian community – the higher rank of youths being the creators of social norms, and the supplementary ranks being the practitioners. Nevertheless, all youths within the group are said to play a significant role in modelling the physical and digital interactions of one another, when in close proximity.

The analysed interview data implied the refined role of youths, as from ordinary role models, to *social influence agents* (Bevelander et al., 2018). Not only did this determine their rapport with the objects and activities in the space, but it also exposed their high levels of dependency, on other members of their social group. The *MyMovez* project devised by Bevelander et al., (2018), reported a similar notion by investigating the interplay between social media influences and participants behaviours in the social media landscape. Although taken from a public health perspective, the social themes that emerged (demographic, socioeconomic status, social buzz chats, and so on), corroborates with this particular factor, and therefore enhances the understanding that phygital space is socially produced. The spatial data of DLT Brunch festival concentrated mostly on influence of cues within the social environment. Youths who were seen as the leaders of the group, encouraged their members to participate in arcade activities – such as, ping-pong, face paint and so on. This was achieved through the use of persuasive language, group chants and subtle threatening of disabling friendships. The twitter data, on the other hand, distinguished the authorities of the *social influence agents* and mere followers. The messaging between both groups indicated a more intimate connection between youths and the social pillars of the group (*social influence agents*), whilst the average followers had a small level of influence on the ways they behaved and interacted online. To solidify this discovery, other empirical studies (Maturo and Cunningham, 2013; Macdonald-Wallis, Jago and Sterne, 2012; Borgatti, 2006) have coined concepts based on the relationships between young people’s social media consumption and their physical activity. It is evident that the social pressures of the British Nigerian community integrate motivational methods in order to outline the way members of the group should act and in turn, re-construct existing landscapes to suit their norms.

### 6.4.2. Factor 2: Security and Intimacy

Security and intimacy, two opposing but complementary determinants, created a hidden sentimental component to the overall structure of phygital space. Its flexibility to influence within physical and digital environments proved its importance on youths phygital footprint in festival spaces. To begin, security in conjunction with privacy, involved youths eagerness to share instances of the festival, and their personal thoughts and feelings about it. Additionally, their proclamation of the festival was dependent on their capability to control what was being distributed, and who was interacting with their tweets, videos, gifs, and so on (Belanger et al., 2002). This factor emerged from the Chorus TV/Mosquito data (the locations of some youths were non-existent) at Afro Nation Ghana, whilst reasons behind it, were expressed during the interviews. Many British Nigerian youths expressed their thoughts about maintaining a certain level of privacy on social media, whilst others counteracted these feelings, by declaring their opinions of security and intimacy.

Boyd (2008), Lee et al., (2016) and Jarvis (2011) perceive security as a form of protection. In their individual studies, they collectively argue that youths new sense of publicness changes the way they experience and interact and create real relationships. Whilst this research initially began with this argument, the data proved different – it showed that British Nigerian youths sudden need to be public (and at the same time private) is a ploy to invite a sense of security and create intimate relationships. Their social methods of “*don’t show, don’t tell*” and other modes of interaction with youths on social media, and in real space, strengthened their connections, and enhanced the last level of phygital space. To add weight to this point, Gardner and Davis (2013) presented a new generation that approached intimacy, identity and imagination. Through their extensive studies, they concluded that social media opens up a new way of observing the youth world; one of which this research proves that youth are producing with the help of festival spatial dynamics. Both arguments are relevant to this topic

as they cooperatively propose the requirement of a new social realm, where youths are free to privately or publicly dwell in a space that enables the feeling of security and intimacy.

### **6.4.3. Factor 3: Personal Behaviour and Identity**

Boyd (2014), Gardener and Davis (2013), Allison (2013), Bolton et al., (2013), and Turkle's (1996) research all discuss youths altering of online identities and behaviour. Although they focused on the benefits and detriments of social media through extensive qualitative and quantitative research, the data presented in No signal/Recess offered a modern perspective to how youths concoct new identities with a socio-cultural twist. The occurrence outlined in the previous Chapter where youths changed their profile picture and bio to suit that of the hip-hop celebrity groups, unveiled a more in-depth understanding of the different type of identities. The digital observations underlined youths recognition of cultural identities within the social phygital spaces (phygital landscapes), and further indicated its influence on how they behaved in the festival. Furthermore, this composition of socio-cultural interaction formed a cluster of different forms of cultural identities that made a cultural shift to phygital space, and finalised its structural pillars. As Turkle (2005) correctly defines online identities as our "second self", it was clear through the twitter data and digital observations that youths enjoyed playing and forming several digital selves. Through their use of cultural language and other informal ways of interaction, these temporal cultural identities, were visualised as layers that denoted a momentary aspect of phygital space. The three cultural identities, (originally named as the three types of play), included 1) social culture, 2) spectator culture and 3) competitive culture (Gergen, 1985; 1994; 2001; 2009). The first, social culture, involved communication and "play" based on the shared cultural interests of the group. The second, spectator culture, constituted the pleasures associated with spectatorship – increasing youths enthusiasm to interact with one another, whilst the third, competitive culture, involved the social connection between the physical and digital activities, and in turn the physical and digital spaces. However, a fourth type was incorporated to accommodate the phygital dimensions – 4) territorial culture. This

context-specific culture encompassed and complemented the other three, enlightening the cultural constructs of British Nigerian youths, phygital spaces.

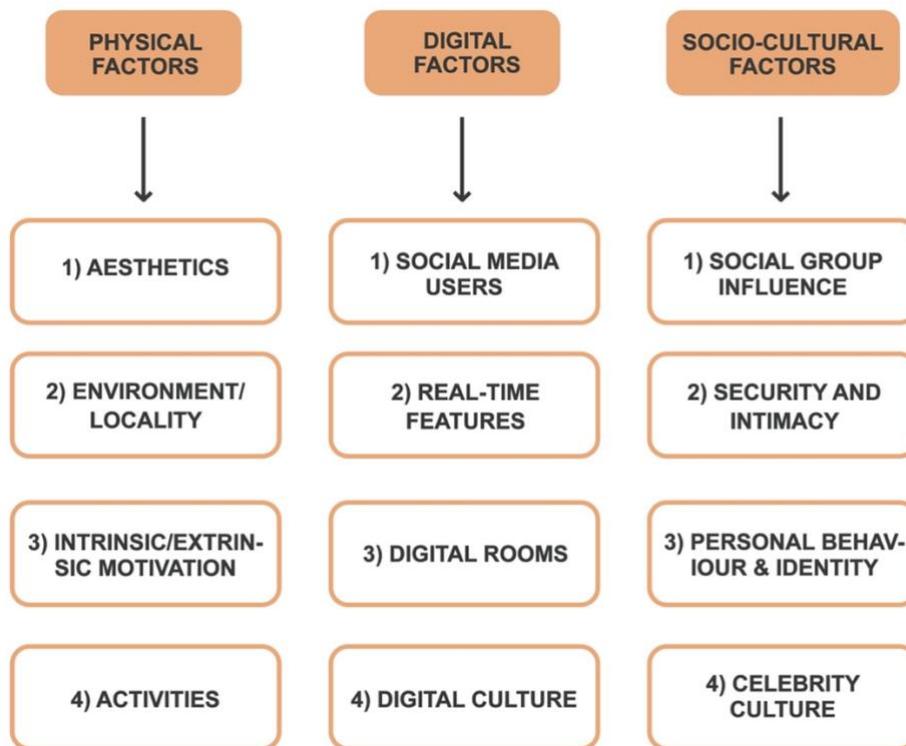
#### **6.4.4. Factor 4: Celebrity Culture**

The characteristics of the internal adoration towards taste and sub-cultures, most especially celebrity culture, connected all three case studies and posed as one of the most influential factors. Penfold (2004) authored *“today we live in a celebrity culture”* where *“images of stars, people ‘famous for being famous’, are circulated and consumed daily across the world”* (2004:289). In the same manner, Marshall (2006) claimed that *“[a]s phenomena, celebrities intersect with a remarkable array of political, cultural, and economic activities to a threshold point that it is worth identifying the operation of a celebrity culture embedded in national and transnational cultures”* (2006:6). In accord with both quotes, celebrity culture has become the infamous custodian in ushering the transformation of youths social behaviour. To highlight the “cultural” activity mentioned by Marshall (2006), the data presented in DLT Brunch spatial observations, Afro Nation Ghana twitter data, and No signal/Recess interviews, drew conclusions to British Nigerian youths carving a new powerful culture from their desire to emulate certain celebrities. It is important to explain that this culture is unlike the everyday social media culture practiced by hundreds of online youths. Rojek (2012) wrote, *“[t]oday celebrity culture is global and ecumenical... Recognition of glamour and achievement is drawn from around the world”* (2012:173). Standard social media culture stems from youths desire to emulate celebrity social and behaviour and positive/negative attitudes. However the context-specific celebrity ‘festival’ culture formulated by British Nigerian youths, is rooted from a personal attachment to them; through certain cultural similarities. To state: 1) fashion and dress sense, 2) native speech and communication, 3) confidence, 4) dance routines and 5) cultural values.

Among majority of the tweets that were categorised under the celebrity culture group youths utilised deep, meaningful and intimate messaging to discuss the performances and other opinions on the performing celebrities. As described in Chapter 2 and heavily developed in Chapters 4 and 5, such words included “*my G for life*”, “*my ride or die*”, “*I go die for Wizkid hand.*” It is evident from this that celebrity culture definitely had a significant impact on British Nigerian youths experiences and social routines. This high level of authority on youths interaction within physical and digital festivals, is seen to have a positive effect on the production of phygital space. Not only do youth generate a new sense of “self” by immersing themselves in the new culture, but by “*cultural poaching*” or “*creative borrowing*” (Omenugha, Uzuegbunam and Ndolo, 2016:214), they manufacture new forms of social beings, with a richer sense of hybridity and socio-cultural dwelling within phygital landscapes, whilst recreating family-like spaces of high value and meaning to their individual lives.

## **6.5. Characterising Phygital Space Within Social Environments**

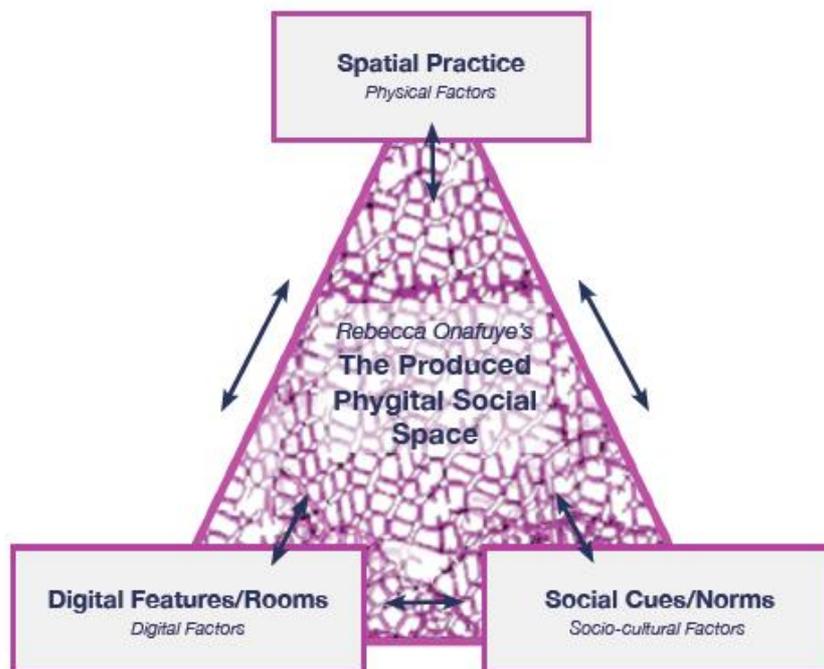
The strategic selection of case studies, and the physical, digital and socio-cultural factors examined (figure 41), demonstrates the imaginable characterisation of phygital space. Each influential group of determinants represents one of the main pillars (as a developed alternative of Lefebvre’s (1974) triad of space) that depicts the underlining layers needed when producing new hybrid space. It is through this categorisation that youths new modes of interaction can be validated to suggest the tools needed in socially cohabiting within these landscapes.



**Figure 41:** Diagram of all physical, digital and socio-cultural factors which influence interaction amongst British Nigerian youths

Figure 42 is this Doctoral Dissertation’s interpretation of Lefebvre’s (1974) spatial triad; in the context of phygital space. This framework enables the examination of physical, digital and socio-cultural aspects of phygital space, whilst figures 43 – 49 breakdowns the specifics through the data interpretation. The three aspects which constitute the phygital framework (figure 42) are: 1) spatial practice, 2) digital features/rooms, and 3) social cues/norms. As it has been emphasised throughout the Doctoral Dissertation, all three aspects are connected to one another; and therefore need each to produce phygital space. Phygital space is unable to be produced through one or two of the phygital aspects, all three must exist for new definitions of space to be produced. *Spatial practice* embodies the physicality of youths social space. It embraces production and reproduction and ensures the continuity of interaction amongst British Nigerian youths; to a certain degree of cohesion. This first aspect of the phygital framework is the physicality of social space – in this researches case, festivals. The festival elements – furniture, activities, individuals and other physical elements encourage individuals to interact with it, and facilitates tools for digital interaction to take place. *Digital*

*features/rooms* is tied to the digital aspects and youths digital relations of production. Additionally, this digital aspect of phygital space is conceptualised for youths – a space that is constructed for and by them; as they identify what is lived, perceived and conceived. As one of the themes that emerged from the data analysis, was the concept of ‘for us, by us’ it is clear that the digital aspect of phygital space is the phase that is controlled by youths, and their cultural dynamics. The digital features they use and the digital rooms they occupy, construct their own sacred environments of intimacy and solace – which cannot be misinterpreted by outsiders, but are organised by the insiders. The last phase *social cues/norms* embodies the complex societal rules and regulations of social dwelling within the social environments of these youths. The cues and norms of British Nigerian youths, guide youths lived experiences within the physical and digital spaces, and aids their navigation from the physical to digital space. This intersection of physical and socio-cultural aspects, socio-cultural and digital aspects, and physical and digital aspects, form phygital space. The framework of phygital space presented in this Chapter, is the beginning of understanding the specifics of phygital and for it to be developed and rich, more research needs to take place to understand the design of each individual aspect.



**Figure 42:** *Triadic Diagram illustrating the production of phygital space – similarly to Lefebvre's (1974) spatial triad.*

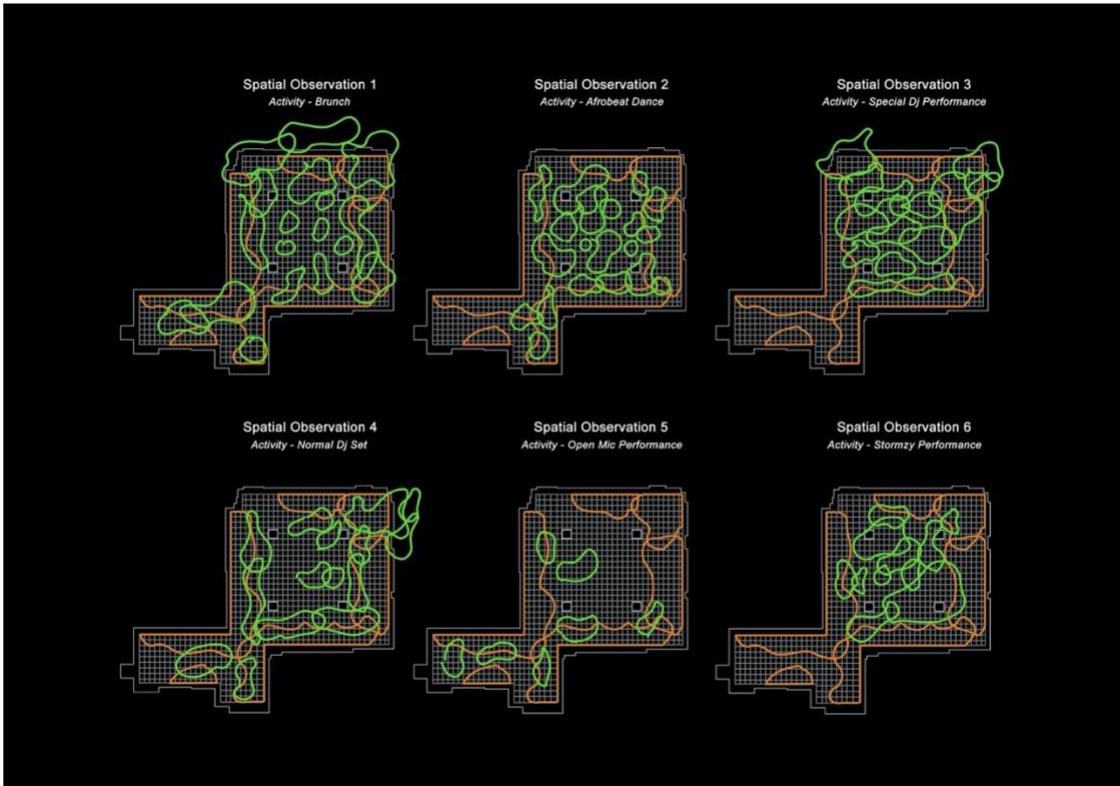
The visual imagery below are a series of illustrations, aimed to visualise phygital space, and act as a framework to understand the structural, digital and socio-cultural aspect of phygital space, and to provide opportunities for future research in this area. Each set diagrammatically clarifies the existing festival landscape, British Nigerian youths interaction, factor of influence, and demarcation of hybrid space; and at the same time offers a complex understanding of each layers' qualities and its social practices. All layers of information have been plotted as a result of the direct observation conducted at the festival. Whilst the plotting is not entirely accurate, it indicates a rough idea of how each area within the festival, contributes to the production of new phygital space. Figure 43 illustrates a clear breakdown of phygital space. The diagrams on the right-hand side have been extracted from the spatial (green) and digital (blue/cyan) observations, to highlight the physical elements that influenced digital interactions, whilst the larger diagram (left-centre, and figure 47) illustrates phygital (magenta) space. The magenta web-form acts as a connector between the physical areas/objects and digital interactions, which further suggests that British Nigerian youths at the festival (physically and digitally) are connected to one another through their interactions and shared modes of social-dwelling. It is clear from this diagram that phygital space cannot be produced without the physicality of the festival, its digital interactions and the socio-cultural dynamics that bind British Nigerian youths, together.



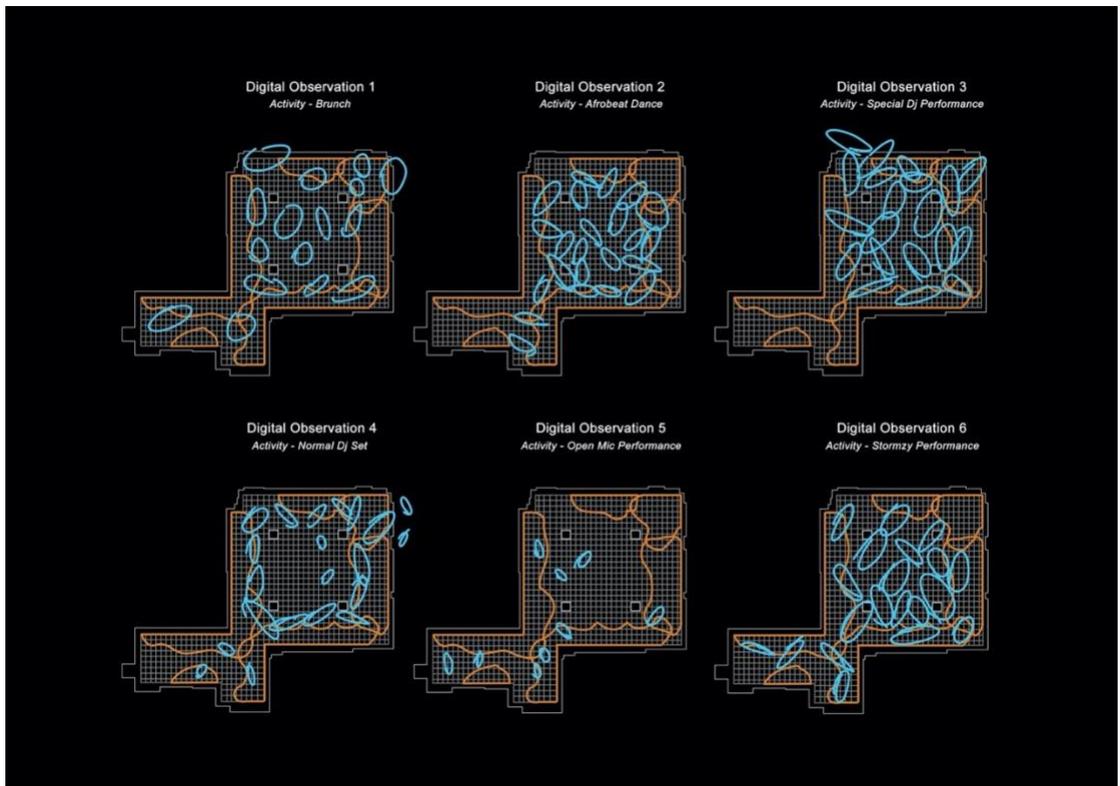
**Figure 43:** Visual diagram of Phygital space (middle left), and the dissection of physical interaction (top right), digital interaction (middle right) and the intersection of physical and digital within the festival landscape (bottom right).

Figures 44 – 46 illustrates specific data extracted from the spatial observations and digital interactions. As each observation was conducted at different times, each diagram (figure 44) is a depiction of the interactions that took place within different spatial areas. Observation 1 highlights the *brunch activity*, observation 2 – *Afrobeat dance activity*, observation 3 – *special/invited DJ performance*, observation 4 – *normal/in-house DJ performance*, observation 5 – *open mic performance* and observation 6 – *Stormzy celebrity performance*. The interesting connections between all six observations and the digital interactions which stemmed from said the activities, were the modes of communication – colloquial languages, GIF’s, memes, polls and live videos. British Nigerian youths physically and digitally present, used the activity objects and areas as a means of gathering and interacting with youths from similar social and family backgrounds. The digital diagrams (figure 45) work in parallel with the spatial observations, and through the combination of physical space, digital interactions

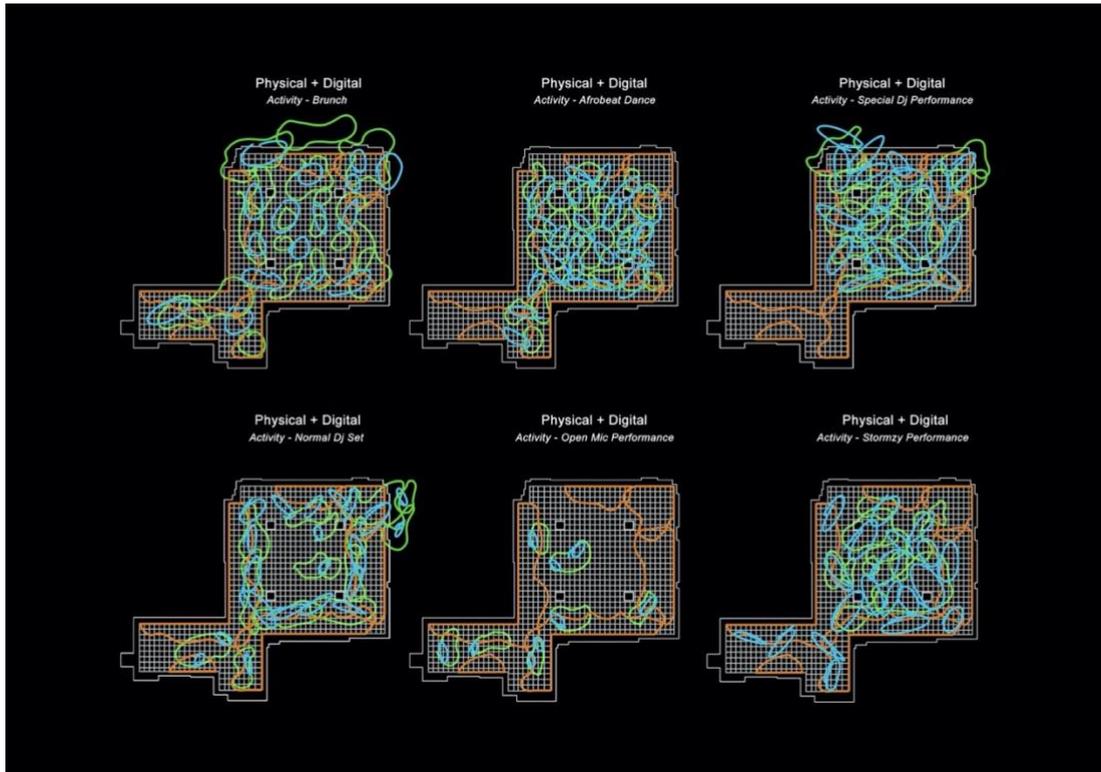
and socio-cultural practices, corroborates Dyson (1998), Foucault and Miskowiec (1986), and Benedikt's (1992) joint understanding of *heterotopia*, *cyberspace* and other productions of new space (figure 47). Not only does this create a new space for youths to dwell in, but it views social space as a lived environment and develops its subjective and objective dynamics; to suit the social dynamics of youth. Figure 47 builds upon the physical and digital observations and illustrates how the phygital layer is constructed through the physicality of the festival and the digital interactions. As stated above, the web-like structure illustrates the exact physical areas and the online interactions that encouraged the production of phygital space. From all six diagrams it is interesting to see the activities that generated a richer production of new space – as it suggests the objects and activities that aids interaction and new space production. This visual representation outlines a framework to understand the physical, digital and socio-cultural instances that aided space production. Figures 48 and 49 give a more in-depth visualisation of phygital space, as it breaks down the physical, digital and socio-cultural aspects as layers – layers that build upon one another to form multiple objective and subjective landscapes.



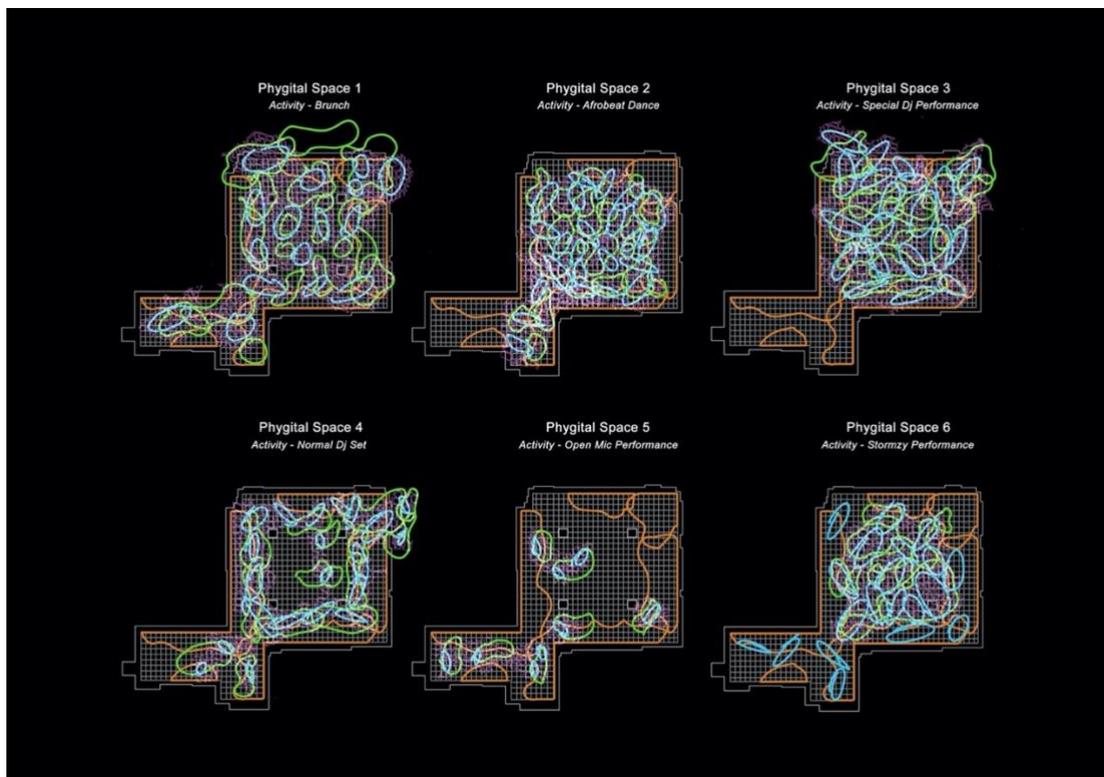
**Figure 44:** Mapping of physical interaction within the festival landscape



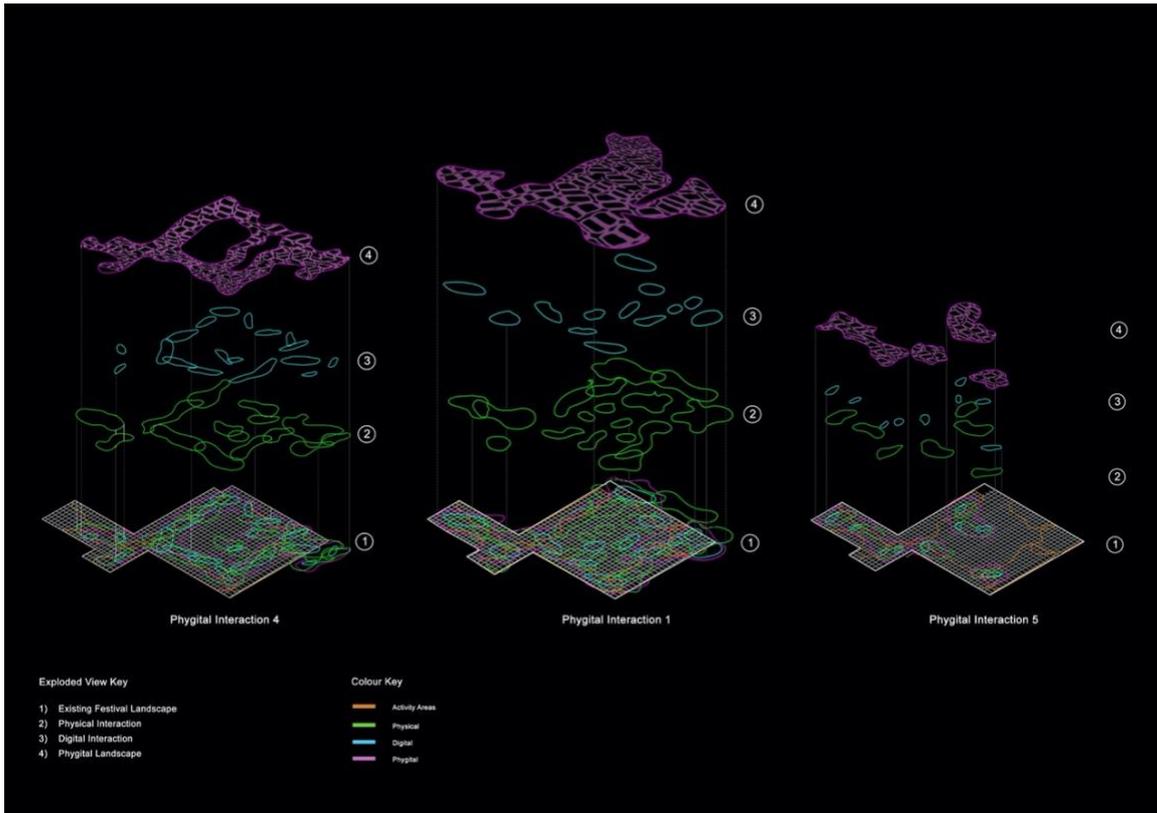
**Figure 45:** Mapping of digital interaction taking place within the festival landscape



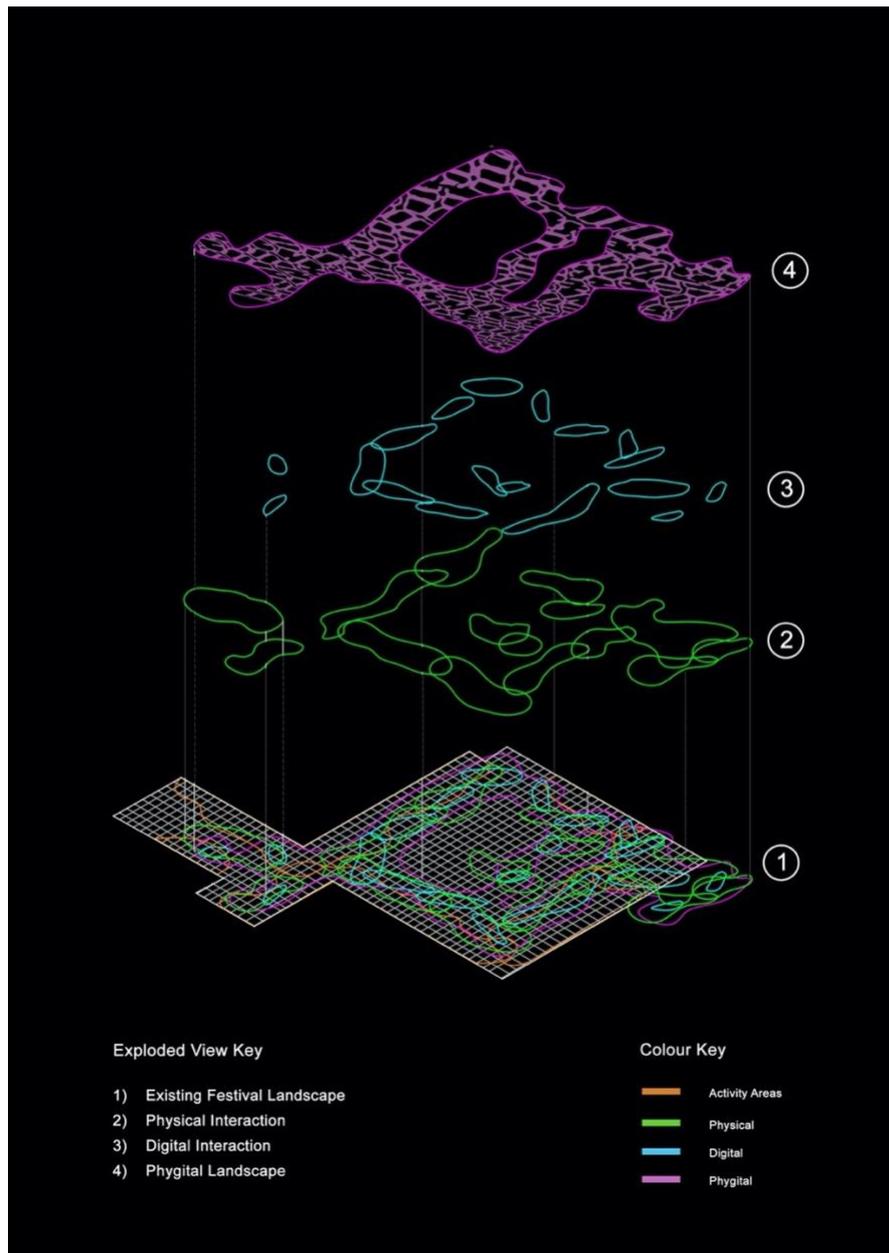
**Figure 46:** Visual of the intersection of physical and digital interactions, taking place within the festival landscape



**Figure 47:** Visual of phygital space production, as a result of the physical and digital interactions taking place within the festival space



**Figure 48:** Exploded visual of Phygital space – highlighting that phygital space is a series of layers – layers of physical and digital interaction



**Figure 49:** Exploded visual of Phygital space – highlighting 1) the specifics of phygital, 2) that phygital space is a series of layers – layers of physical and digital interaction

The imagery above gives a clear visualisation of phygital space. It is important to note that this concept has not been devised in architecture or spatial design, and is yet to be designed in its current field. Figure 49 – the exploded diagram gives an adequate breakdown of the three aspects of the phygital framework, in the form of spatial layers. The bottom being the base, its physical foundation, the second, the digital and social modes of interactions, and the third layer being the connector – the aspect that connects the physical and digital spatial dynamics.

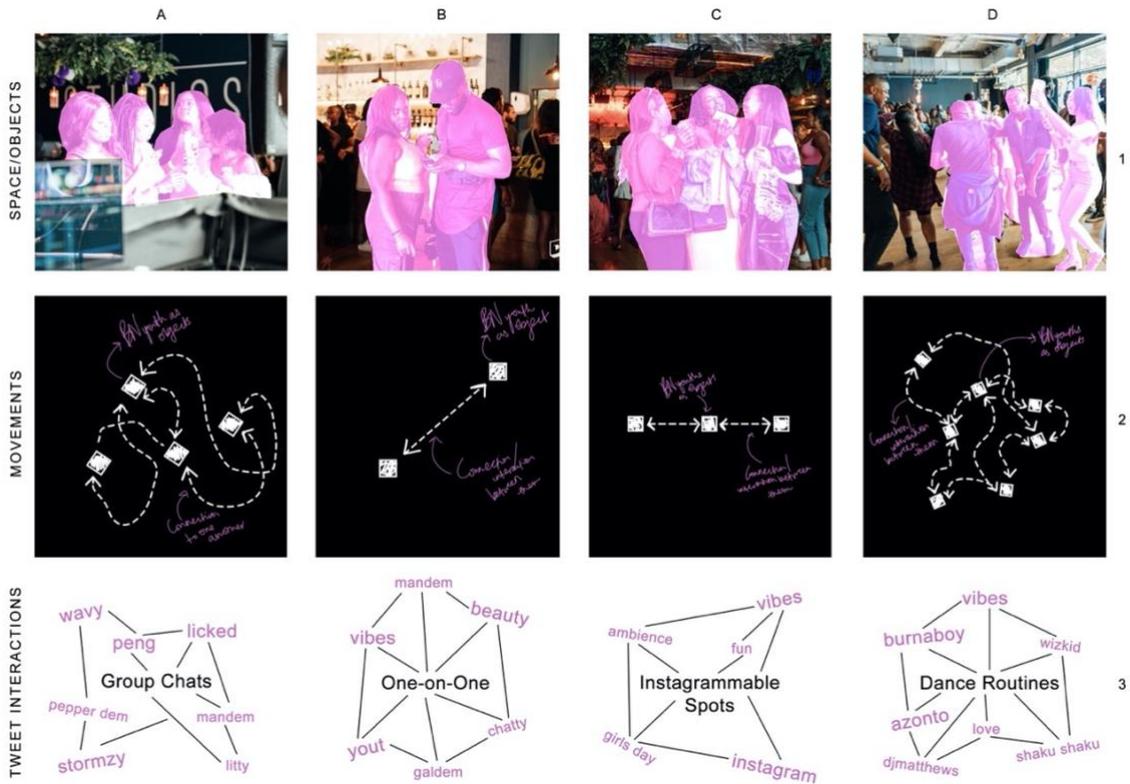
Each aspect works in conjunction to articulate the spatial framework of phygital space production.

### **6.5.1. New Modes of Interaction in Phygital Social Spaces**

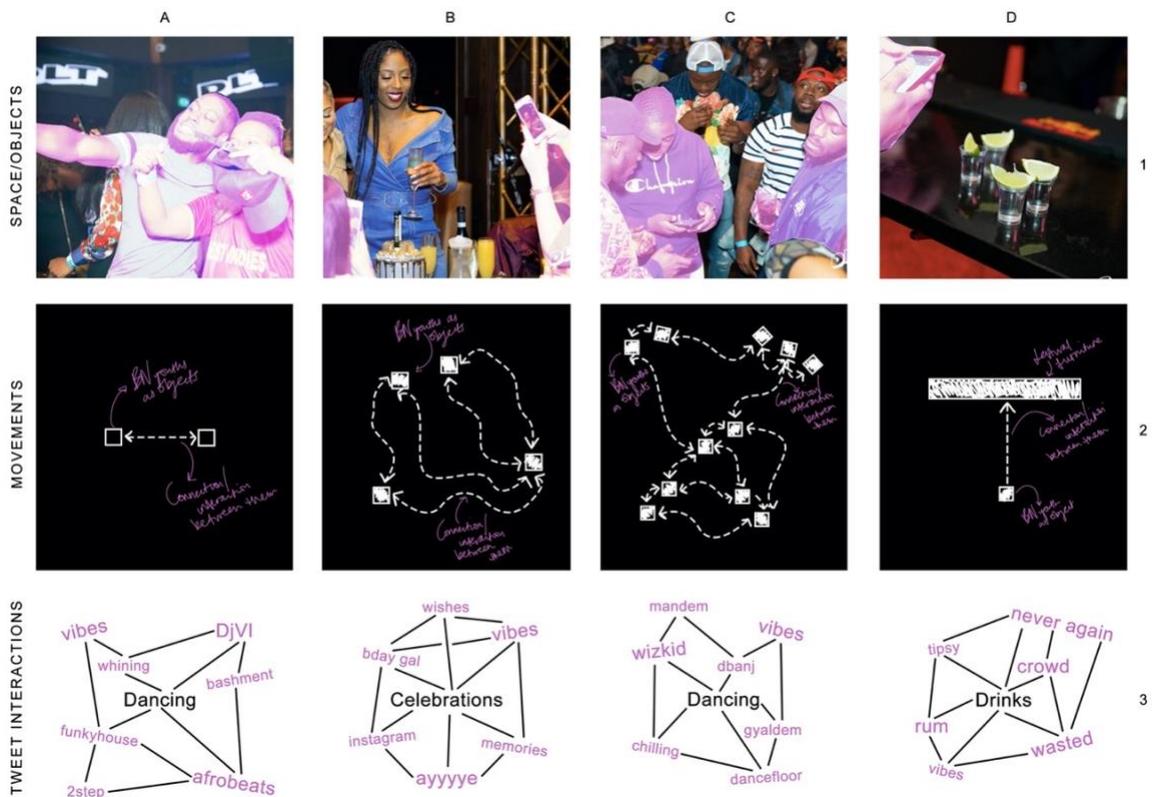
Phygital spaces are built upon existing landscapes, youths social cues, taste cultures and other factors of social dwelling, whereby physical and digital traditions are dwelt through the festival interaction and youths lived experiences (Lefebvre, 1974), and therefore transformed into information and then, new space. However, this research has argued that the production of phygital space must also take into consideration, the lived and adopted cultures of its inhabitants; in this context British Nigerian youth. Their experiences, social backgrounds, and needs as a collective tribe, requires careful understanding, with effort to create intimate spaces of value and solace. Subsequently, the ways in which new modes of interaction is represented, should reflect and act on the regular interactions of youth in festival spaces; to centralise the lived behaviours and experiences of British Nigerian youths. The illustrations below are developments of the phygital framework – as they depict youths newly formed interactions in festival space, and its way of endurance in the phygital. The first row (A1, B1, C1 and D1) illustrates the interaction taking place and the spatial object being used, the second row maps out the connection between each youth and the spatial object. The third row are cluster forms of keywords that were frequently used by youths, to describe the interactions, in the first row. This diagram of physical and digital interaction, represents the phygital experience in its physical and digital form.

Figures 50 – 52 explain and breakdown a fragment of phygital space – an emergent concept – instagrammable space by specifically highlighting the spatial elements that generated majority of the Instagram visual data. From images A1, B1, C1 and D1 it is clear that the pop-structures aided certain socio-cultural interactions amongst the youth; which classify that environment (where the pop-up was placed) as an instagrammable space. A2, B2, C2 and C4





**Figure 51.** New forms of interactions (mixture of physical and digital) amongst British Nigerian youths and their connections to themselves and objects



*Figure 52. New forms of interactions (mixture of physical and digital) amongst British Nigerian youths and their connections to themselves and objects*

### **6.5.2. Phygital Space is Socially Produced**

The thorough examination of literature surrounding space-making, the production of hybrid space, cyberspace, and thirdspace, with Lefebvre's (1974) social triad at the centre, and the data collected and analysed for this study, has established that phygital space is socially produced. Fundamentally, when discussing the social production of new space, it is important to understand that whilst it is built upon an existing landscape and its spatial practices, it can only be produced through the lived practices and interactions of youths. Despite this, the analysis of raw social media data, spatial observations and direct interviews with British Nigerian youths, have openly challenged, developed and reconfigured a handful of ideologies that discuss youth digital culture, space-making, and other concepts that are similar to that of this research. Moreover, it has presented a new socio-cultural angle to look at youths space-making and community forming within hybrid spaces. In addition, this study has explored the numerous counteracting and supporting arrangements of phygital spaces, and it should therefore be noted that although this new hybrid space is unique and easily produced, it bears a significant level of power to adjust the social experiences of British Nigerian youths. Whilst studies by Boyd (2008; 2014), Gardner and Davis (2013), Turkle (1996) and others, have suggested that social environments have a significant impact on how youths interact, this research has argued that the spatial and digital interactions of youth, can in fact, manipulate, reconfigure and reproduce the spaces they are in. Furthermore, the physical and digital factors which make up the specifics of phygital space, must be applied to the social environments for the socio-cultural norms and cues to emerge and therefore produce new phygital space.

### **6.6. Conclusion**

The aim of this Chapter was to characterise and breakdown the specifics of phygital space.

Derived from the description and justification of the influential factors, it concludes that the production of phygital space is built on the social practices and spatial routines of British Nigerian youths. In light of youths experiences within social spaces, this Chapter has clarified that spaces of youthful dwelling are more than ordinary landscapes they are environments of worship, inspiration, mystery, spectacle, tradition and transition. Their new modes of communication and interaction within spatial and digital realms create spaces where they feel comfortable enough to express their personalities and experiences in their own away, amongst their own kind. Not only does this invite festival organisers to take the interactions of youths into consideration, but it also enables a richer understanding (for youth) of the spaces they inhabit, and subconsciously interact in a manner that will enhance their relationships with other youths, and the new space. It will encourage them to step out of their social comfort bubbles, enter a new social dimension, and construct a new space as an extension of their present social abode.

This chapter has articulated in detail a concise framework for the production of phygital space, whilst suggesting an updated approach to the idea that “form follows function”, as this work indicates that function can reform the form of space. Additionally, this research exposes a need for further studies into the adaptable perceptions and experiences of architecture, and to observe whether the concept of phygital space, can be established in other social settings.

# Chapter Seven

## Reflections and Conclusions

### 7.1. Reflections of the Study

This Doctoral Dissertation set out to re-imagine the production of hybrid social space by broadening the perception of youths within festivals, and exposing the relationships between the physical and digital spatial elements and youths social interactions within these landscapes. Through the emergent themes of spatial hierarchy, solidarity, community and individuality, this research has presented contemporary ways that physical space, digital features and youth culture encourages alternative modes of new space production. The perpetuation of spatial and digital elements, coupled with the social practices of youth, encouraged them to socially and collectively build upon the physical and digital constructs of the festival space; and as a results gave rise to a myriad of social phenomena – phygital space. This engagement between the physicality of the space, its digital dynamics and how youths utilised and navigated through both worlds, created multiple tribes and sub-communities on the premiss of intimacy, familiarity and unified youth in a communal space and provided them the opportunity to explore new forms of communal identity and purpose. This Doctoral Dissertation has highlighted that festivals represent a space within which British Nigerian youth can consider new futures and play with new ways of constructing new spaces of meaning and value.

The aim of this research was to demonstrate the ways British Nigerian youth use the social space of urban festivals to fashion contextualised narratives of meaning, which distort the relationships between physical space, digital features and socio-cultural norms of youth. Through the exploration of the social processes that were observed and experienced by youth at the three case studies, this work has presented a contemporary narrative of hybrid social space and is supported by the empirical evidence and extensive historical and current literature. This research has demonstrated the multifaceted nature of phygital space and its

process of transforming physical or digital spaces, into an embodiment of social interactive layers of *communitas*. It facilitates the counter-cultural narrative and illuminates the positive ways that British Nigerian youth contribute to creating a united community and a sense of belonging within these areas. This Doctoral Dissertation answered the following research questions:

The main research question:

6. What are the physical, digital and socio-cultural factors that influence and support British Nigerian youths creation of phygital space at festivals?

To which sub questions follow:

7. How do youths connect and interact with each other both offline and online and form communities at festivals, and what does this suggest about the foundation of these new spaces?
8. How the ways in which British Nigerian youths lived geographies at festivals have an impact on their social and digital outputs?

The sub-questions are related to the following secondary research questions:

9. To what extent do youths heritage/sub/taste cultures impact and influence youths behaviours at urban festivals, and in turn influence the spaces they produce?
10. How are British Nigerian youths theorised in youth studies literature and how are urban festivals portrayed in academic texts and projects?

The main research question was gradually built upon throughout the Doctoral Dissertation. Chapter 2, through the exploration of existing literature centralising around the concepts of subjectivity and objectivity of first, second and third space, youth digital culture and the social relationships of hybrid space-making, helped contextualise phygital space, whilst also building the foundation of new space production. The data collection and analysis presented in

Chapters 4 and 5 re-imagined and re-purposed the role of festival landscapes and youths in the production of hybrid space through their new interactions within the physical and digital festival landscapes. The physical, digital and socio-cultural factors presented in Chapter 6 helped finalise the spatial narrative of phygital and contemporised Lefebvre's (1974) spatial triad concept; taking into consideration the new advancements of digital features. This new dissection of phygital space concluded that there is a continuous need for re-imagining social spaces based on the development of social cultures, digital features and physical ways of dwelling. The sub research questions were answered through ethnographic (qualitative and quantitative) fieldwork. Employing a data-led approach, gave huge insight into the subjective aspect of phygital space, and the social processes youth were engaged in and how they were actively creating sub-spaces. The findings of this research gave a clear understanding as to the level of influence that youths online culture had on their interactivity in festival spaces. The core findings of this Doctoral Dissertation reflect the characteristics of phygital space and emphasises that the unique triad of new space is built from the physical, digital and socio-cultural factors which influence interactions amongst youths. The main findings of this study are as follows:

- Phygital space is socially produced through contemporary physical and digital interactions of youth within social spaces; that are governed by the socio-cultural dynamics of their sub/taste cultures
- The physical landscape of phygital consists of a series of interlocked social spaces that infuses the concepts of community, belonging, solidarity and shared identity
- The social relations made in phygital space are an accumulation of traversed interactions within the physical and digital realms
- The digital and socio-cultural aspects are grounded by youths contemporary modes of interaction (colloquial language, expressions, GIFS, memes, and so on)

within the digital space. Whilst they can be from different cultural backgrounds, the practices of their online culture bind them together

- The socio-cultural aspect of phygital is an embodiment of youths personal and communal experiences within similar spaces; thus revealing that phygital can also be described as an imagination which seeks to change and appropriate the dynamics of physical and digital space
- Shaped by the cultural dynamics of the wider context of social spaces as it has a significant impact on how youths interact within these landscapes; which in turn has an effect on the
- The hierarchical structures within the various youth social groups has a significant influence on how youths perform and perceive social space

Each finding was emphasised across Chapters 4, 5 and 6. The physical findings were evident during the different activities that were organised by the festival committee, the digital findings were discovered from the tweet conversations and the Instagram stories created by each attendee; whilst the socio-cultural findings were interwoven with the physical and digital – thus connecting the first two phases of the phygital triad. Additionally, the three case studies revealed that phygital space is social produced. This was proved during an instance at the second festival – youths within the physical and digital spaces exchanged multiple interactions and engaged with youths from the opposite space; based on certain physical elements and youths socio-cultural cues. To give another occurrence, the concept mentioned in Appendix 1 (pg. 346), ‘for us, by us’ was materialised in the physical festival – as it caused a number of youths from this society to gather and interact amongst themselves. Looking closely at the cultural dynamics of British Nigerian youths, the secondary research questions were answered in the literature review, and were materialised in the latter part of the Doctoral Dissertation. This was evident when youths glamourised the celebrities who performed at the festival by willingly photographing/videoing their performance, posting on their Instagram stories, and tagging the celebrities, in hope of them reposting on their Instagram pages. Their use of social

language, cultural body movements, dance routines, and so on, enabled a clear breakdown of the social specifics of phygital space; whilst also adding to existing social projects/research on youths, social spaces and digital technology.

This led to the identification of twelve key factors of phygital space, that British Nigerian youth were conveying at festivals (Chapter 6). These factors fashioned an original and unique counter cultural narrative, a new discourse that challenges the existing understandings of social space production. The factors at the centre of phygital space, look at the way physical, digital and socio-cultural features were being created and placed them in the wider framework, whilst also contextualising them in wider academic discussions. As this research has proved that youth social space are layers of connected youth, connected cultures and connected identities. This research found that youth are engaged in an active process of shaping new space in ways that suit their social dynamic. The final chapter reflects on the research, its contribution to the relevant fields of study, its limitations and suggests areas for further research.

Chapter one introduced the research topic, the source of inspiration, the aims and objectives, research questions and how it would be carried out. Whilst the introduction contextualised the direction of this research through the structure of this Doctoral Dissertation. Additionally, it presented existing theoretical notions and concepts that solidified the methods of collecting empirical data and its analysis. Throughout all sections of this Chapter, literature was presented and critiqued to illustrate the existing gaps in the academic landscape concerning urban festivals and the production of new hybrid space. Chapter 2 dissected the specifics of first, second and third space in relation to how British Nigerian youths experience social environments and through their objective and subjective perceptions behave within them. It invited the concepts of cyberspace, its intertwining with physical constructs and youths various taste cultures, and through this problematised the concept of the digital divide to suggest other modern-day divides that hinder social interaction. Additionally, this chapter presented a new

sense of hybrid space within festival landscapes whilst highlighting the spatial, behavioural and interactive focuses of festival settings, youths festival behaviours and the cultures that are materialised within these spaces. Chapter 2 argued that festival landscapes enable and influence British Nigerian youths to explore different and diverse interactions, identities and communities, under the pretence of producing phygital spaces. The literature review has drawn from existing literature and physical-digital projects to analyse the constructs of physical and digital festivals, whilst also illustrating the structure of British Nigerian youths spatial experiences of festivals, in the context of their everyday social lives. A critical approach in illustrating the production of phygital space in festivals, theorised the fragmentation of physical, digital and socio-cultural factors which influence British Nigerian youths interactions within these landscapes. The latter part of the Chapter explored how spatial arrangements, activities and cultures of festivals present a new role for these youths to construct individual and communal experiences to build a new space of personal meaning and shared value.

The methodology Chapter illustrated the design frame that formed and directed this research. It thoroughly explained the three methods that was used to gather spatial and digital data, and emphasised the importance of collecting a range of spatial and digital data to accentuate a balance between the physical and digital in phygital space. Chapter 3 took the critical, ethnographic and exploratory elements of the methods, into consideration and described its importance as being highly critical in answering this study's research questions. It summarised its position in the festival field, its need for maintaining an element of transparency and building trust with the festival attendees to observe a plethora of natural interactions amongst the youth. The strengths and limitations of the methods – spatial and digital observations, collection of Twitter and Instagram messages and interviews, were carefully considered and needed to address the aim, objectives and research questions for this research. Supported and inspired by the critical engagement with projects devised by Salinas (2014), Brooker et al., (2014), Java et al. (2017), Naaman et al. (2010), Gardner and Davis (2014), Ciolfi (2004) and others, the methods strengthened the research design, and challenged the traditional

formations of new space by combining physical and digital festivals. Chapter 3 presented each case study, the criteria list that was created to select each festival, and described the relationships between each festival. Finally, it presented an account of the fieldwork and initial findings from the pilot study and reflected on the need to develop aspects of data collection and analysis. It discovered an interesting and creative approach to involving the youths in collecting data through the art of visual mapping and supplemented the other approaches from a neutral and first-hand perspective. This and the other approaches made up the empirical methodology that was taken into the field for the three case studies and enabled a creative response to the data that was gathered and addressed the unexpected themes (individuality, spatial hierarchy and solidarity) which surfaced during the fieldwork. The design created for this research illustrates an interesting collection of physical-digital methods that depicts a unique understanding of the lived experiences of British Nigerian youths within urban festivals.

Chapter 4, the first data analysis chapter explored the physicality's of urban festivals by revealing how British Nigerian youths lived and re-created the festival space to suit their cultural needs. Using Lefebvre's (1974) categorisation of social space it evaluated the interrelationship between the spatial arrangement, youths social practices and the pre-conceived cultures of festival space – whilst also embodying qualities of Lefebvre's conceived, perceived and representations of social space. It revealed that the youths physically present appropriate and alter the spatial dynamics through their mixed behaviours and interactions, and produce new layers of it through active participation. The festival activities, association with celebrity artists and other important figures within the Nigerian community, encouraged external social and cultural norms that helped formulate a safe space of solidarity and community for youths to express and practice their unique identities. It concluded by articulating the fact that youths subjective and objective attachments to the festival space, and its external surroundings, impacts the way they behave and interact within the landscape; thus facilitating these youths contemporary tools to construct new definitions of space. Chapter 5, the second analysis Chapter identified the *digital pillars* that acted as substitutes of structural

elements with real space. The data presented in this chapter reiterated the spatial data, but presented it from a different perspective. The digital dynamics of the Twitter and Instagram landscapes, revealed elements of community, celebration of celebrity culture and adjustment of social identities. The most surprising emergent theme was youths building family-like societies in the digital-scape as a way of building connections and relationships, and materialising it within the physical to maintain feelings of security and intimacy. Ideas about the formation of community were drawn on to examine its qualities, significance and its contribution to the production of new space. The interconnection between the festival space, its activities, digital representations and British Nigerian youths search to belong, articulated a natural flow of individuality and community, as temporal private aspects of the festival encouraged youths to explore aspects of self-representation and self-preservation in social settings. Following the re-shaping of festival space, both chapters continuously showed the different ways in which the festival landscape was reformed through youths intersection between the physical and digital landscapes. Chapter 4 analysed the social procedures youths implement in creating connections in physical space, whilst Chapter 5 developed this further in displaying the roots of these connections and shared interactions that are embedded in youths online cultures. These revelations identified the physical, digital and socio-cultural factors that aided the construction of phygital space. The tribal representations of youth socio-cultural norms in physical and digital space made it clear that phygital space is socially produced and can only be formulated within spaces where social interaction is taking place. The data from both chapters revealed an interesting quality of phygital space – it is a combination of youths representation of their everyday social routines, their family heritage and culture that they are born into, and the personal cultures that are built for them, and by them.

Chapter 6 visually illustrated phygital space and the different interactions that takes place within it. By describing and analysing the physical, digital and socio-cultural factors that influenced social behaviours and contemporary interactions amongst British Nigerian youths,

this chapter identified four factors that dissected the physicality's, digital constructs and the socio-cultural qualities that make up the phygital world. Festival activities, digital culture and celebrity culture were the three factors that ran through all three case studies – which enacts the festival space by suggesting its countercultural history brings together youth, purpose and solidarity. As all factors encouraged diverse interactions amongst the cohort, it disrupted the traditional constructs of urban festivals by introducing modern forms of digital communication – colloquial language, social media trends and other informal behaviours and constructed a unique creative culture that empowered British Nigerian youths. This Chapter through the visual images and diagrams outlining the interactions, showed that phygital space forms peculiar societies that express different levels of freedom and agency. Its major and crucial quality is the idea of remoulding its phygital pillars to suit the social dynamics of the communities that dwell within it. This research has shown that urban festivals should be understood as spaces of high benefit to youth communities. As forementioned in the previous Chapter, the phygital (physical, digital and socio-cultural) factors and their connection to the livelihoods and upbringings of British Nigerian youth, has formed a new way of understanding youthful social landscapes. The intensity and diversity of interactions among the youths highlights that gathering them physically and digitally remains important to the production and extension of new phygital space. Whilst their contemporary expressions of youth, heritage and digital culture inform new subjective layers of their environments, the various sub-spaces within the festival landscape shape and encourage the new definitions of space; which is highlighted in the conclusion of Chapter 6. Not only do these new definitions reconstruct the subjective nature of the festival, but this Doctoral Dissertation has revealed the crucial role that youths have in social space-making. It is therefore imperative to understand the social dynamics of various youth social groups, in order to comprehend the production tools of phygital space.

Concluding, this thesis has broken down the specifics of phygital space by analysing and re-imagining the way youths dwell within physical and digital festival landscapes. Additionally, it

has developed Lefebvre's (1974) triad of space by taking into consideration youths digital modes of interaction within the physical; whilst also reconfiguring their newly constructed communities as a form of socio-cultural representation. This work shows that festivals provide opportunities for youth to add their own personal experiences and upbringings to the way they interact with other youths, and in turn create new experiences through their socio-cultural practices. All physical, digital and socio-cultural elements of phygital space constitute community to the social understandings of British Nigerian youth dynamics and the passivation of youth from other cultural backgrounds; each group is brought into close and active contact with each other and the physical and digital features of festival space. The relationship between youths bodies and space, has shown to be dependent on time and culture. The relations of body and space or the notion of spatial identity, contributes to the social production and reproduction of phygital spaces, and demonstrates multiple shifts in its physical structure. The shifting landscapes of the festival space are can be seen as the physical representations of a shift in British Nigerian youths values and priorities, and represents a change in their concerns and social consciousness. Their subjective and objective attachment to the physicalness and digital-ness of festivals embraces the individualistic and communal qualities of new space.

## **7.2. Contribution to Knowledge**

This research contributes to the field of spatial design, hybrid space-making and social environments. Particularly, this study supplies a contemporary understanding of youths role in the reproduction of multi-faceted festival landscapes. It identifies and moderates the physical, digital and socio-cultural factors that influences and evokes British Nigerian youths' interaction and experiences within hybrid social settings, and as a result, impacts the types of social spaces built upon existing landscapes.

The exploratory nature of this study has enabled the need for deeper discussions, and further research into the many perspectives and configurations of phygital spaces, in order to inform the design for the right to hybrid space in real social settings. Such discussion is deemed crucial from an architectural and technology perspective, as most interactions in the 21<sup>st</sup> century are traversed between the physical and digital dimension. The data analysis Chapters have proven that this is the case in certain communities, social groups, adopted cultures and most importantly, urban festivals. Whilst also contributing to the recent studies regarding the production of third space and youths interaction in physical-digital environments, by elucidating the origins and purposes of these engagements, it advances the tools needed for new space production. Not only does it add to and reconceptualise mature concepts from Lefebvre (1974), Soja (1996) and Benedikt (1992), it celebrates and solidifies with real-life practical data, current studies on the research topic.

The literature review, data collection, analysis and the factors produced from this research, elaborates a new notion in the field of spatial design and digital technologies – phygital space. This new definition of space incorporates the narrative of this research, and the physical, digital and socio-cultural interactions of individuals that are produced in an attempt to describe the new space British Nigerian youths live in, with more contemporary descriptions that include physical perceptions of space, digital media and socio-cultural understandings of youth culture and community. An initial attempt of visualising such space is illustrated in Chapter 6. Moreover, it recognises the pure connection between youths comfortability in the social space, their modes of physical-digital interaction within it and the formation of new space. This body of work through its multiple methods of investigation assists in strengthening the research findings, as it confirms three forms of data collection can offer similar findings and support each other to escalate the reliability and validity of results. This is presented in Chapters 4, 5 and 6 where spatial observations/mappings, interviews and twitter data confirmed that spatial arrangements and activities influence certain socio-cultural interactions amongst the cohort. The spatial findings from Chapter 4 deconstructed youths methods of producing *conceived*

space, through the navigation of the festival activities. They exposed the need to co-create representations of the festival space whilst also incorporating digital dynamics. This fluid approach between the traditional elements and transitional interactions revealed subtle connections between the physical and digital festival environments, and the socio-cultural understandings of youth culture. The digital findings highlighted in Chapter 5, provided a deeper understanding of how youths predominately dwell and traverse through the digital aspects of festival, based off of the physical activities. It discovered an alternative mode of digital festivals and the construction of festival families, causing youths to re-evaluate their expressions of self within phygital environments. The themes extracted from both Chapters established the physical, digital and socio-cultural factors that influence new interactions amongst British Nigerian youths, which in turn creates phygital space. For instance, physical factor 1 (section 6.2.1.) emerged on the basis of pop-up 'instagrammable' elements at all three festivals, provoking various physical interactions online conversations amongst the cohort.

These (and the other) findings support and develop the theories discussed in Chapter 2, which also shows that they can be generalised to other youths within different social groups or communities, as the major premise in the analysis in Chapter 2 were based from a general youthful perspective. Additionally, the findings from this research can be generalised to other social environments that occupy similar physical and digital dynamics. For instance, carnivals, youth parties, raves (another form of festival) and public barbeques on larger scales, can be used for a similar study to validate and solidify the findings of this research. Summarising, the main findings of this work can be generalised to any public social space where youth are the predominate habitants. As highlighted in earlier parts of this Doctoral Dissertation, youths from various cultural backgrounds can be connected through their modes of practising their online digital culture. Their communal and contemporary use of colloquial language, GIFS, memes, body language, and other youthful expressions, bind their individualistic characters based on their shared passion of youth interaction.

### 7.3. Limitations

Conducting the pilot study prior to the final case studies eliminated a handful of possible limitations that would have arisen in the main data collection methods. However, as it was predicted that the experiences from each case study would differ in various ways, strict measures were put into place, as a way of reducing the problems which arose during the pilot. For instance – the pilot study showed that the sampling size was too small to build a substantial theory, as majority of the Twitter data collected via Mosquito (powered by Grasshopper and Rhinoceros), was repetitive and was difficult to compare to the spatial data, thus making it challenging to measure against the aims and objectives of this research. To rectify, 3 urban festivals on a larger scale and that had clear connections between one another were selected. Additionally, other methods of data collection were implemented, along with the analysis techniques to gather diverse datasets, to produce rich results. On the other hand, this could also be considered as a strength in terms of understanding youths' perceptions on social media usage in festival spaces. The smaller group size provided wider opportunities to gather a range of different perspectives from youths in attendance.

A major limitation that occurred during the spatial and digital observation, was that majority of the youths at the festival had not activated their location option, on Twitter when tweeting about the festival. This was rectified by running a search command (in NVivo) to identify the tweets that included information about their location or spatial elements/objects, and positioning within the festival landscape. Additionally, the Instagram data provided real-time information that showed photo and video footage of the spatial objects that these youths were using to interact. As this research studied second-generation British Nigerian youths within British and African contexts, the identification of the targeted demographic was extremely difficult. Although certain tribal facial marks helped in some cases, it was sometimes impossible to physically identify the youths. However, upon conversing with a good number of them, the names of the youths who took part in interviews and tweeted, were matched to

the list of attendees (their age, orientation and ethnicity) that was provided by the festival organisers. Secondly, due to the location of Afro Nation Ghana being in the centre of the religious area, aspects of cultural sensitivity resulted to a delay in conducting spatial observations and interviews with the youths. Before doing so, permission had to be obtained by the beach wardens, but was instantly approved during the first few hours of the first day. Having listed the restraints, this research could be developed in future research to conceal the research limitations.

#### **7.4. Further Study**

Based on the limitations above, and other contributing factors, there are a number of areas that this research was unable to investigate that are suitable for empirical research and analysis. An interesting research alternative would consider changing the demographic to see how such findings are generalised to youths from different heritage backgrounds and different social-cultures. In order to effectively explore alternative cultures, a surface-level understanding of the physical and digital spaces that they frequenting dwell in, is crucial to the success of this further research. The type of social setting could also be altered to understand if the interactions displayed in festivals are site-specific, or can be characterised within other spaces that youth feel secure and active in. One of the strengths of this research was the high levels of excitement and enthusiasm that were expressed by the youths during the observations and one-to-one interviews. To expand on this from a methodological perspective, future research could develop this further to incorporate participants in the data collection process. Urban festivals are spaces that are continuously being lived in by youths – they understand the social and physical dynamics and the spatial movements of their peers. Therefore it would be highly beneficial for the space to be explored further in an in-depth exploratory manner, by including youths in the process of collecting data. Doing such would invoice an important youth voice to the research field of youths in urban festival landscapes. The research methods would need to be simplified to accommodate youths that take part in

collecting data – more creative methods would be implemented to make the collection process fun for those taking part. For example, the creative mapping that was implemented at DLT Brunch and the pilot study worked extremely well, and was well received by the festival attendees. Although it was not successful at Afro Nation and No signal, due to its large proximity and the busyness of the activities, inviting youths at the festival to take part in the research, would disseminate the method at a wider reach, and would successfully be completed within large and small festival scales.

In terms of the production of phygital space, future research studies may offer additional attention to the technicalities of phygital space. This research has presented a conceptual and visual understanding of how it is produced, however, further research could look into the technical formations of such phygital environments. Possible methods for this would be to develop an ant-path algorithm that could track and trace youths movements within physical space, to understand their social and digital cues, and build a digital environment using AI, Machine Learning or Gamification systems, to construct this phygital space. In addition, the data generated through their social practices could be a reliable asset to other projects that focus on the visibility of social practices, digital culture and hybrid space-making.

This research emphasises new avenues of knowledge, contemporary and unique ways of visualising urban festivals, and generates new narratives which depicts British Nigerian youths as creators of phygital space within festivals. It has established the physical, digital and socio-cultural factors that influence youths showcase of modern interactions and behaviours, whilst demonstrating nuances of creative agency within urban contexts. The unique understandings that have emerged from this research creates possibilities of re-imagining youths methods of formulating multiple online identities on a larger and more diverse scale; whilst incorporating physical dynamics to their modes of formation. Such affordances play an integral part in solidifying the powerful voice of British Nigerian youths, in festival contexts and other social societies. Urban festivals have been investigated as space of hope, imagination, value and

social experiences which possess new tools for formulating modern realities. Furthermore, the temporal constructs of festivals, build multiple hybrid spaces for youths to express their creative and cultural energy, explore their individual voices and value their shared experiences.

## **Glossary**

|                                 |  |
|---------------------------------|--|
| <b>British Nigerian youth</b>   | are persons between the ages of 18 – 32 born in the UK but of Nigerian descent.                                    |
| <b>Second-generation youths</b> | refer to UK born youths of foreign-born parents. It is important to note that these youths, in the context of this |

research are youths who were born in the UK but have parents that were born in Nigeria.

### **Phygital spaces**

are spaces that emerge at the intersection of physical and digital social interaction. The concept of phygital social space is better understood as layers that pursues enabling youths' rights to participation and appropriation of different characterisations of physical and digital spaces.

### **Hybrid spaces**

are spatial arrangements of existing space that emerge from the unpredictable relationship of physical and digital spatial elements. These spaces are located at the intersection of physical and digital, and cannot be reduced to either physical or digital elements.

### **Production of Phygital space**

is drawn from the work of Henri Lefebvre's work in which he argues that *"(social) space is a (social) produce"* (1974:26). Therefore, as social spaces, phygital spaces are also social products of British Nigerian youths physical and digital interaction. It is important to note that these spaces do not emerge from a chain of "physical" or "digital" events; phygital spaces cannot be one or the other as it encompasses youth's lived interactions, experiences and memories.

### **Urban public spaces**

refers to communal spaces that have are a combination of loose city-ness and busy urban life. Although the term urban can be blurred and often meaningless, it is used to contextualise research that is conducted in public urban environments, rather than natural surroundings – where a strong presence of physical interaction and digital networks is expected amongst the space inhabitants.

### **New forms of communication**

refers to the modern ways in which British Nigerian interact with one another on digital platforms. These

include colloquial language, word abbreviations, hashtags, memes and gifs. In the context of this research, these new forms of interaction contribute to the production of phygital space.

### **Colloquial language**

also known as *slang language*, colloquial language is informal spoken forms of language commonly amongst youth. It includes informal words and expressions that create a relaxed and conversational tone. It is not necessarily wrong, but it is used when youths aim to achieve informality amongst one another (see examples in Appendix 1 and 2).

### **Hashtags**

are metadata tags that is attached by the hash symbol, #. They are widely used on social media platforms such as Twitter and Instagram as a way of connecting social media content and conversations, that share a particular subject of theme.

### **Memes**

are images that carry certain behaviours, ideas and cultural styles that spread a humorous and symbolic meaning, to represent a particular phenomenon or theme (see examples of these in Appendix 2 and 3).

### **Gifs**

short for *Graphical Interchange Format* is an animation of images in a small file size. Gifs are a series of images or videos (without audio) that loop continuously and does not require a play button. Gifs are commonly used amongst youth as a way to visually expressing their feelings and emotions about a certain topic (see examples of these being used in the twitter data, in Appendix 2).

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# Appendices

## Appendix 1: Interview Transcripts

### DLT Brunch Festival

#### Interview Questions: Physical and digital

1. Why did you attend this event?
2. What are the factors you consider when deciding to attend this festival? (e.g. location etc)
3. What are the factors (E.g. venue aesthetics, activities etc) that make you use social media (at this event) the way you do?
4. What is the most important aspect of festivals to you?

#### Interview Questions: Social media and culture perceptions

1. Why do you use social media at festivals?
2. Do you think social media culture has had any influence on the way you behave and interact with others, here?
3. Do you think the online communities makes it easier or harder for you to interact with other people at festivals?
4. What makes you use social media at festivals?

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### Participants 1 – 3: Group of ladies

**Interviewer:** *Ladies, you all look so fab. How's it going? Are you enjoying the festival?*

**Lady 1:** *Oiiii its so lit!!! It's a vibe!!!*

**Lady 2:** *It's a bloody vibe!! Have you seen the food over there*

**Lady 3:** *Haha, yeah what they said. I'm so happy we came because we almost didn't.*

**Interviewer:** *Oh, I see. Why was that then? What changed your minds?*

**Lady 3:** *The location!!! This place is so peng especially when its hot, outside, everyone sipping cocktails...*

**Lady 1:** *We came for the vibes [laughs] we wanted to belong [laughs]*

**Lady 3:** *Honestly and truly*

**Lady 1, 2 and 3 [together]:** *Truly and honestly [laughs]*

**Lady 2:** *Let's be serious guys, we have to help Becca. We came especially for the DJ, I can't remember his name but he always plays the best tunes. DLT has a great selfie pod thingy, so we came for that, too.*

**Lady 3:** *And the jerk chicken. Oh my days!!! Its so leng.*

**Interviewer:** *Okay. That sounds interesting. I had the chicken too, and it hit all the right spots [laughs]*

**Lady 1, 2 and 3:** *[laughs]*

**Lady 3:** *Alieeeeeee!!!*

**Interviewer:** *So what would you say were the factors you considered, before coming here?*

**Lady 2:** *Erm, location was the biggest and the celebrity artists*

**Interviewer:** *Okay, sweet. What about social media – Instagram and Twitter. You guys have it right?*

**Lady 2:** *Yeah, of course. Whats your insta? I wanna follow you*

**Lady 1:** *Init! Drop that @, girl.*

**Interviewer:** *[laughs] yeah, I will don't worry. But first, what makes you use these apps at these types of events?*

**Lady 1:** *Record memories, I guess. Its social media, so to just show people I'm social. I have fun and I'm at DLT.*

**Lady 2:** *Exactly. I do it for the vibes, to be fair. Let people see I'm enjoying myself and I am at DLT [laughs]*

**Lady 3:** *I honestly don't know why I do it, uno. That sounds so mad but I don't. It's just what you do. It's the culture. Our culture [laughs]... You post what you're doing, and then people comment on that – its just what we all do.*

**Interviewer:** *Ah, okay. Interesting you said that. Would you say it's the most important aspect of the festival then? Or what you record is the most important?*

**Lady 3:** *Erm... yeah and no. More yes, actually. I love Insta and I post all the time, so yeah. Everything about the festival is important to me*

**Lady 2:** *I think the most important for me is the people, the community, the togetherness of it all. Everyone coming together and chilling, having a vibe and enjoying the cruise together.*

**Lady 3:** *Sis said the cruise [laughs]*

**Interviewer:** *Interesting you mentioned community. Do you think your online communities makes it easier or harder for you to interact with other people at festivals?*

**Lady 3:** *Soooo much easier because I already know them from our convos on Twitter and Instagram*

**Lady 1:** *Yeah, exactly. We all met on Twitter uno. This is our first time ACTUALLY meeting [laughs] and we've jelled soooooo nicely. Its mad*

**Lady 2:** *Alieeeeeee. It breaks barriers, to be honest. I'm more introverted so I wouldn't walk up to these guys to chat you know. I'm not that brave [laughs] Twitter has been like our icebreaker [laughs]*

**Interviewer:** *Wow! that's so interesting. So you've never met before today*

**Lady 2:** *Never, sis. Our very first time.*

**Interviewee:** *It seems like you've been mates for yearsssssss*

**Lady 3:** *[laughs] a lot of people have said that to us, today. We just vibe because we're all nigerian and we live in east London. So yeah...*

**Interviewer:** *That's so sick! Well thank you ladies. Its been great chatting.*

**Lady 2:** *Nah thank you. Its been amazing chatting to you*

**Lady 1:** *Well done for doing this man. I could never! I love enjoyment too much. I would be dancing instead of doing interviews [laughs]*

**Lady 3:** *[laughs] we know. Thanks, girl. Wish you all the best*

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Participants 4 – 8: 2 boys and 3 girls

**Interviewer:** *Why did you attend DLT?*

**Boy 1:** *It was right near my house, so thought why not? [smirks]*

**Lady 1:** *He's chatting shit. He came for the gyal dem [laughs]*

**Boy 1:** *Oii you're smoking something. I came for you sugar [winks]*

**Interviewer:** *What about you? [looks at boy 2]*

**Boy 2:** *Erm I don't know. I guess I came for the vibes, init. See what DLT was saying. See if it was worth the hype [shrugs]*

**Interviewer:** *Nice! So has it been worth the hype so far [laughs]*

**Boy 2:** *Yeah yeah defo*

**Interviewer:** *So, what factors did you consider when you were making the decision to attend?*

**Lady 3:** *Where it was, who was gone be there, what sort of extra things will be here*

**Lady 1:** *What do you mean extra things? The booth?*

**Lady 3:** *Yeah, like activities, games and what not. Like they did at the other DLT*

**Lady 2:** *Ahh okay! Yeah same.*

**Interviewer:** *Ok then. So lets talk about social media. What factors would you say, contribute to you using insta and twitter, here?*

**Boy 2:** *Erm mainly just wanting everyone to see what I'm up to*

**Boy 1:** *Contributing to the culture init, the sharing culture [laughs]*

**Lady 3:** *Yeah I agree you know. A lot of us have formed this "if we didn't post it, did it really happen" culture and a lot of it is killing our people [laughs] but then we can't do without it*

**Lady 2:** *For me its about recording memories. I see nice furniture, I wanna post it. I've videoed and photographed most of the furniture and little pieces here – like the seating there, that balloon wall. Its all soo cool. They took so long to create it, so why not?*

**Interviewer:** *That's quite interesting you know. All of your answers really make sense. So you all feel like one big community?*

**Boy 1:** *Defo*

**Boy 2:** *100%*

**Lady 3:** *No doubt*

**Lady 1:** *Defo*

**Lady 2:** *Totally! Totally! Totally!*

**Interviewer:** *Do you think online communities makes it easier or harder for you to interact with other people at festivals?*

**Boy 2:** *I don't think so you know. For me, I think it's a bit harder because you've gotta live up to their expectations. If you feel me. Like online, you can control what they see/know, but in person you're so exposed*

**Boy 1:** *That makes sense you know. I see where you're coming from*

**Lady 3:** *I never saw it like that but its true. It's the pressure init? Thinking oh my gosh, will they think I'm pretty enough, slim enough or cool enough? Makes sense. My guy is digging deep ya'know.*

**Interviewer:** *I couldn't agree more, but let me not keep you guys. I'm sure you wanna go and shake a leg or two.*

**Lady 3:** *Girl, I'm shaking everything tonight [laughs]*

**Boy 1:** *Damnnnm, ma! You need help moving dem hips? Buss a whine? [laughs]*

Participants 9 – 13: 5 girls

**Interviewer:** *DLT has many dates. What made you decide to attend this festival in particular?*

**Lady 3:** *the theme is mad creative.. like who would really be dressing like summer in the winter? Are you dumb? [laughs] We had to come see who was that silly... plus Stormzy posted on his insta that he is gonna be here... so gotta see my boo [laughs whilst making hand gestures] A WHOLE STORMZY!!*

**Lady 2:** *I came because these lot dragged me here and obvs, to see Stormzy*

**Lady 5:** *I know this guy I was flirting with on Insta is going to be here, so that's mainly why I came*

**Lady 1:** *STORMZY!! STORMZY!! STORMZY!!*

**Lady 3:** *[laughs] please please please, he is mine! Keep your hands to yourself, sis.*

**Lady 4:** *[laughs] are you guys alright?*

**Lady 3:** *we're fine, don't worry [laughs] we can share him, man. Don't be like that*

**Interviewer:** *So its safe to say that Stormzy is a lady's favourite [laughs]*

**Lady 1:** *MY FAVOURITE [laughs]*

**Interviewer:** *You mentioned that Stormzy put on his insta that he was coming, did you see it here?*

**Lady 3:** *Nah, at home but I saw he was on his way, here.*

**Interviewer:** *Oh okay. So you use social media a lot at festivals then? To trail the celebrities? [laughs]*

**Lady 3:** *Nah, I'm not a stalker [laughs] but yeah, I use it a lot here. Not just to see celebrities coming. But to also see who else is coming. My followers, online friends... you know*

**Interviewer:** *So, do you think seeing your online friends and followers influences you to act a certain type of way?*

**Lady 3:** *Not really. Actually, yeah [laughs] I don't wanna come across as a weirdo, in person. Sho get? So yeah, I guess I comport myself a certain way.*

**Lady 1:** *We know [laughs] personally, it doesn't influence me a great deal, but small small. It would influence anyone. It might not consciously motivate them, but it would subconsciously.*

**Interviewer:** *What about the community culture? Black twitter can be quite influential [laughs] am I wrong or am I right? [laughs]*

**Lady 5:** *[laughs] sis, you're talking straight facts!!! Its one of the biggest influences. Because it becomes a part of you. You've practiced the norms for so long, that you don't even realise when you are performing like other people, that are a part of the culture. Its actually mad when you deep it*

**Lady 2:** *Nahhhh she's right you know. Like I can't imagine not talking the way I do. Or not talking to half the people I talk to. I met most of my friends, now, online you know.*

**Interviewer:** *So, is it easier or harder to interact with people in real festivals?*

**Lady 5:** *Easier, no doubt!*

**Lady 2:** *Oh it's a lot easier*

**Lady 1:** *Easy peasy, sis*

**Lady 3:** *Easier*

**Lady 4:** *Way easier*

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Participants 14 – 16: 3 males

Physical/digital factors

**Interviewer:** *Ayeee, whats going on? How are you all? Ready for some questions, now?*

**Man 1:** *Of course, sorry we didn't call you back. Forgive us!*

**Interviewer:** *Nahh, don't worry its cool. So I really just wanted to get your understanding of the festival and some physical aspects about it. All good?*

**Man 2:** *Go for it, darling.*

**Interviewer:** *Fab! So why did you all attend DLT?*

**Man 2:** *I'm actually DJ'ing here in a bit, and these are my boys – got them some free tickets [laughs] so they thought why not?*

**Man 1:** *Yeah, exactly [laughs]*

**Interviewer:** *Ahh, nice! So are you DJ VI then?*

**Man 2:** *Yes, I am [laughs] But besides that, I came for the vibes and the food – oh my gosh, they chicken here is bommmmmmb [chefs kiss]*

**Interviewer:** *Wow! In the flesh [laughs] Ahh okay. A lot of people are here for the vibes, I see [laughs]*

**Man 2:** *I'm not surprised, to be honest. DLT is more than just a festival, it's a whole experience. The booths, the décor, the personalised bits and how the whole space is crafted out, for them and by them, is just magical man. Hard to explain*

**Man 3:** *Do you mind if I add something, Rebecca?*

**Interviewer:** *Of course*

**Man 3:** *I agree with my dawg. DLT do this thing where they invite you in with their personalisation. Instantly, everything becomes a bit more interesting. Like this cup, I wanna keep it [laughs] to mark the memory [laughs] you feel me?*

**Interviewer:** *[laughs] yeah yeah I do. So what would you say are the factors you consider before attending?*

**Man 1:** *Who's DJ'ing [laughs] I'm playing. Erm location, defo, and the theme.*

**Man 2:** *Same*

**Man 3:** *Erm... just the theme, for me.*

**Interviewer:** *Alright, sweet! You all have social media, right?*

**Man 3:** *Yeah*

**Interviewer:** *Have you used Insta or twitter here, today?*

**Man 2:** *Yeah, course.*

**Interviewer:** *Okay. So what factors influence you to use it? Like, what did you post? Why did you post it?*

**Man 2:** *I did a couple stories telling my fans where I am, today and just talking about the festival in general?*

**Man 3:** *I looked like a right old groupie today [laughs] I was posting him and when he was DJ'ing. But I also posted a few of my mates that I saw here. Haven't seen them in ages, man. So yeah, I would say people and the festival influenced me*

**Interviewer:** *Ah, cool! So would you say that's the most important aspect of festivals? For you anyway...*

**Man 3:** *Yeah definitely – the people make festivals. The community bring the vibe. Especially this community – our black community. Its like black twitter came out to play here [laughs]*

**Man 2:** *Honestly man! That's true. That's why I love coming here – the people just bring all the sauce man. It's a festival by us, for us, too. No one dictates.. [shouts] WE RUN TINGS*

**Interviewer:** *Amazing. Thank you guys for your time, I think you're up to DJ now.*

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Participants 17 – 22: 4 males and 2 ladies

Social media perception

**Interviewer:** *Awww you guys are a vibe, man.*

**Lady 1:** *[laughs] thank you sis.*

**Interviewer:** *So first question, why have you been using social media today?*

**Lady 2:** *Ermmm to post the vibes going on here, init. Record memories so we can see it a year later*

**Lady 1:** *Yeah. I guess I want people to see I came DLT [laughs] this place is popping! I need to be associated with it [laughs]*

**Man 3:** *Alieeeee... I'm with you! [laughs] For me, it's a bit more tbf. I run a social page so I like to post events for my followers, get them involved even if they can't be here*

**Interviewer:** *Awww aren't you a sweet one [laughs] so would you say the culture influences the way you behave and interact with people, here?*

**Man 3:** *Yeah, mostly. Tbh, I do it because I like people to feel included. I don't want them feeling left out because they couldn't get a ticket, or no one would go with them. It's a way to kind of break the boundary. Yeah the culture influences me, it influences me to do good.*

**Man 4:** *I would say it does and does not influence me. Its more than an influence, its shaped me, my behaviour, my values and morals, you know. It's a part of me. It is me.*

**Lady 1:** *I second that, bro. That's deep, boy. Yeah its me, too [smiles]*

**Interviewer:** *So, from your responses I can tell its easier to interact with your online friends and communities.*

**Man 3:** *Oh, yeah. They're less judgy, you know. Maybe because everything is more controlled online and you let people see what you want them to see*

**Lady 2:** *Yeah, I agree.*

**Lady 1:** *100%*

**Man 4:** *For me its different [laughs] I kind of get a bit intimidated when I see online people, in person. I feel like they're judging me – like maybe I'm not as tall as they thought, or as buff. Sho get?*

**Man 2:** *I agree uno. I'm not the most physically social. So I prefer mixing online [laughs] its hard to explain in words, but yeah. Its just an online experience, to be honest.*

**Interviewer:** *Aww I get you all, this has been great. Thank you so much for taking part.*

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Participants 23 – 26: 2 males and 2 ladies

Physical and digital | Social media perception

**Interviewer:** *So, why did you attend this festival?*

**Man 2:** *Come on, its DLT! You'd be silly to miss it*

**Lady 2:** *Tell em, bro. We've been to every single one and its always been an absolute vibe!!!*

**Man 1:** *I came for the vibes, and the hunny's [rubs palms] call me Mr Morris [laughs]*

**Man 2:** *[laughs] you're so dumb, man. I came because these ladies here, dragged me to the festival*

**Lady 1:** *We didn't drag you tho, we asked you nicely to accompany us and you agreed, baby boo.*

**Interviewer:** *[laughs] What factors did you consider when deciding to attend this festival, then?*

**Lady 1:** *I had to think about who will look after my siblings, because my parents were at work. I then had to think about how I was going to get here, the location, my travel, if my friends were coming and how we would meet, because I will never go somewhere alone. But yeah, I had to think about a lot uno. It was mad.*

**Man 2:** *I just had to consider where it was, to be honest and if my boys were coming*

**Man 1:** *Same here*

**Lady 2:** *I thought about the hall, init. The last DLT was in this shabby area, so if it was there I wasn't gonna attend. But cos I saw its here, I defo had to come by*

**Interviewer:** *What are the factors, within the festival, that make you use social media the way you do? Like what things here make you snap etc.*

**Man 2:** *The vibe, init.*

**Man 1:** *I snapped over their near the balloon wall earlier. The food, seeing friends I haven't seen in time, and just the overall vibe, really.*

**Interviewer:** *Ahh, sick. So would you say the factors you just listed are the most important aspects of festivals then? To you anyway.*

**Man 1:** *Errrrr yeah I would, uno. The people make the festival, you get me. You can't have a festival without people. It would just be an empty space with decorations, food, speakers, sound system, and what not. But having people make memories, makes it the festival. If you get me.*

**Man 2:** *Yeah yeah, what he said [laughs]*

**Interviewer:** *Alright, well onto social media. Why do you use it at festivals?*

**Man 1:** *Record the memories. Let people know I'm at DLT. Be part of the conversation*

**Man 2:** *I'm pretty much the same, but I also like to save the Insta stories on my highlights, so it stays permanently. I like to look back at it when I'm bored [laughs] or if there's no motives on*

**Lady 2:** *Its just another way of being to be honest. Like I can't image not using it, not snapping how we're vibing and so on. Could you?*

**Lady 1:** *Nahh never, man*

**Interviewer:** *That's interesting. So would you say this new social media culture, of always posting the vibe, influences the way you behave and mingle with other attendees?*

**Lady 2:** *Influence in a good way, yeah. Cos I've already seen them online, I kinda know them, so I'm cool going up to them to chat.*

**Lady 1:** *I guess you could say it makes it easier, in a way.*

**Interviewer:** *So, you mentioned that the vibe makes you post on social media, here. Is there anything else?*

**Man 2:** *For me, I'd say the different things going on and the attractions – the balloon wall, the cocktails, food, music – everything really*

**Lady 2:** *I agree, yeah.*

**Lady 1:** *Same*

**Man 1:** *Just to add, I'd always say the peng ladies [laughs]*

**Interviewer:** *[laughs] thank you, guys. Its been great speaking with you*

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Participants 27 – 28: 2 females

Physical and digital

**Interviewer:** *Why did you attend this festival?*

**Lady 1:** *DLT is a vibe man [laughs] I've missed it once and that day was the worst day. I saw bare insta stories uno, I must belong to the sharing too [laughs]*

**Lady 2:** *Honestly, let us belong! [laughs]*

**Lady 1:** *No, but on a real. This is like my second time attending DLT and its lit. It's more than a festival. We can do anything here – vibe, chill with our people, and celebrate us. It's like being at home with friends, family and music, obviously. You get me?*

**Interviewer:** *Home? In what way?*

**Lady 2:** *It's the feeling for me [looks at friends and all laugh]. Maybe it's because I'm with my close friends, the music is popping reminding us of our childhood memories and other experiences. It just feels safe, secure like your home.*

**Lady 1:** *That's deep. And and and the VIP sofa area. Wow, man. I could literally fall asleep – wallahi! Especially when So Solid Crew came on. Are you duuuuuuuumb?! I had Harvey posters all over my wall, as a kid [laughs]*

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Participants 29 and 30: 2 females

Physical and digital

**Interviewer:** *What are the factors you consider when deciding to attend this festival? (e.g. location etc)*

**Lady 1:** *These are like the fundamentals init. I need to know if I can park my whip here, how far it is from my house and what other shops/bars are beside it for the after party, you feel me?*

**Lady 2:** *[laughs] I'm the same you know. Its hard getting here by car, there's never any parking.. so that's a key thing for me, to be honest.*

## Afro Nation Ghana

### Interview Questions: Physical and digital

5. Why did you attend this event?
6. What are the factors you consider when deciding to attend this festival? (e.g. location etc)
7. What are the factors (E.g. venue aesthetics, activities etc) that make you use social media (at this event) the way you do?
8. What is the most important aspect of festivals to you?

### Interview Questions: Social media and culture perceptions

5. Why do you use social media at festivals?
6. Do you think social media culture has had any influence on the way you behave and interact with others, here?
7. Do you think the online communities makes it easier or harder for you to interact with other people at festivals?
8. What makes you use social media at festivals?

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Participants 1 – 5: 5 females

Physical and digital

**Interviewer:** *So, lets begin! Why did you attend this festival?*

**Lady 1:** *To be honest, these lot forced me uno. But then again I thought it would be a good holiday as well.*

**Lady 3:** *Why you lying, man? We didn't force you. You're the one that baited it out [laughs]*

**Lady 5:** *Anywaaaaayyy, my reasons for coming was to see Burna Boy, Wizkid and Davido [laughs] oh my word!!! I can't wait to see him up on that stage. Lord help me when I do [laughs]*

**Lady 1:** *Ahhhhhh yeah, Oluwa Burnaaaaa [dances]*

**Interviewer:** *What would you say were the factors you had to consider when deciding to attend this festival? (e.g. location etc)*

**Lady 5:** *Well, we had to plan out hotels, other activities we could do. We actually thought about going to Nigeria from here. See what our real Motherland is saying. But we couldn't get a ticket. But we had to make sure we got this clearance thingy... dunno what it meant, to be honest*

**Lady 2:** *Nigerian passport? [laughs] I had to make sure my parents were ok with me coming. I'm 27 but they still see me as a child, so I had to run it pass them*

**Lady 1:** *Me too, man. I considered how we would travel around Ghana. So I made sure we had a car and also my license was valid, here*

**Interviewer:** *I saw you guys snapping earlier, what factors made you do that? (E.g. venue aesthetics, activities etc)*

**Lady 5:** *For me, it was making sure Smade was going to be here – cos apparently he wasn't at the other one.. but I've seen him. He's lucky [laughs]*

**Lady 1:** *Ahhhhh, our Oga Smade... big man!!! I'm here for him.. he made all this happen for us... forever grateful to him and his team*

**Interviewer:** *Do you think social media culture has had any influence on the way you behave and interact with others, here?*

**Lady 2:** *Well, yeah definitely.*

**Lady 5:** *Everyone's a bit more cautious about what they post and then how they act in real space – because you want to maintain that persona*

**Lady 1:** *A bit like you, sis!*

**Lady 3:** *Sorry, Rebecca, someone is calling us over there*

**Interviewer:** *Okay, great no problem. I'll let you ladies go, as I think that guy is calling one of you [laughs]*

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## Participants 6 – 10: 5 females

**Interviewer:** *So, without these cultural objects you see around you, what would the festival be to you?*

**Lady 1:** *Just the beach, init.*

**Lady 2:** *Wow, I really don't know. I guess it would just be a normal festival init. Like, it's a festival now, don't get me wrong. But, as it is now, it's more than that – Wallahi, it's as if I'm in*

*Nigeria. It's just the Ghanaian flags at the front that brings me back to reality – but so many things remind me of home*

**Lady 3:** *Totally get you. I think it will just be another Ghana landscape. Everything and everyone inside, now, makes it Afro Nation. It can't be Afro Nation without their branded pieces, or that huge backdrop at the entrance. Or without Mr Eddi Kudi.. he is the best host, by the way*

**Lady 4:** *[laughs] honestly and truly.. he is soooo lit man. Too sick!!!*

**Lady 5:** *I hope that answered your question, sis. Sorry we can't stay any longer.. we wanna go to the VIP area, and see if we can get in [laughs]*

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Participants 11 – 16: 3 females and 3 males

**Interviewer:** *Thanks, guys for volunteering. Means a lot. So I wanna ask you a few questions about social media and festivals. Is that okay?*

**Lady 1:** *Sure, girl! Do your thing*

**Man 2:** *Shoot!*

**Man 1:** *Go for it!*

**Interviewer:** *Okay, thank you. Why do you use social media at festivals?*

**Man 3:** *Why not?! [laughs] everyone does.. its just what we do, what we're supposed to do*

**Interviewer:** *Supposed to do? Could you elaborate, please?*

**Man 3:** *It's the norm.. we go somewhere fun, we snap/video and post it on Instagram when we're there and/or Twitter after.. everyone does it. Right guys?*

**Lady 2:** *Yeah, exactly! Look all around you, literally everyone has their phones out*

**Lady 1:** *Look at that couple whining on each other [laughs]*

**Interviewer:** *Interesting. So would you say there's a new culture that influences different types of behaviour? Exhibit A – the couple dancing over there?*

**Lady 3:** *Oh most definitely. You wouldn't do that elsewhere like in a grocery store [laughs]*

**Lady 1:** *They'd kick you out fam*

**Man 2:** *Trustttttttt*

**Man 1:** *Its like if you meet someone here, you snap them and yourself obviously.. and show people who you're chilling/vibing with. You get me?*

**Interviewer:** *Ah I see. So do you think the online communities makes it easier or harder for you to interact with other people at festivals?*

**Man 1:** *To be totally honest, its so much easier. Like me and him, we met on Twitter. We used to buss jokes on Twitter, met at a motive and we've been best friends ever since. Social media or the online communities you said, helps us make real life friends.. first it starts online and then we move to real life, init [laughs].*

**Interviewer:** *So would you say that makes you use social media at festivals?*

**Man 1:** *Yeah definitely!*

**Lady 2:** *100%*

**Lady 3:** *Yeah, that, and the free food [laughs]*

**Man 3:** *I agree [laughs]*

**Man 1:** *You guys are so black, man.. all you know is free food*

**Interviewer:** *[laughs] Anyway, this has been fabulous! Thank you so much for your help*

**Man 1:** *No problem, darling*

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Participants 17 – 19: 3 ladies

**Interviewer:** *What is the most important aspect of festivals to you?*

**Lady 1:** *I would say the things you do.. I dunno like activities and stuff*

**Lady 2:** *Erm, to me it would be the personalised stuff that really make a festival. But the key performances MAKE the festival sick*

**Lady 3:** *Yeah, I agree with them both*

**Lady 1:** *I'm so sorry Rebecca, we're going to have to go*

**Interviewer:** *Oh right ok, thank you for this thought*

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Participants 20 and 21: 2 males

**Interviewer:** *So, first question, do you use social media at festivals? Have you used it today?*

**Man 1:** *Oh, yeah of course.*

**Man 2:** *Yeah, I do, too. Are we not allowed or something? [laughs]*

**Man 1:** *Alieeeee*

**Man 2:** *[laughs]*

**Interviewer:** *[laughs] nahh, I'm just trying to get an understanding of your perception, to be honest. Okay, do you think social media culture has any influence on how you act or experience the festival?*

**Man 2:** *Erm, I wouldn't say it does uno. Like I'm quite strong willed. I don't allow other people's opinions or actions or what they're posting to really influence me uno. Like social media is sooooo fake... oh my days. They just show you what they want you to see, not the REAL stuff. This is real, right here. Us being here, and you doing your research – this is real*

**Man 1:** *Word, man. What he said. Sis, we gotta go we'll catch up later, yeah?*

**Interviewer:** *Yeah, sure! Thank you so much.*

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Participants 22 – 31: 4 males 6 females

**Interviewer:** *Wow. Such a large group [laughs] Okay, lets get into it. So why did you all attend this festival?*

**Man 1:** *We're dancers for Stromzy and Burna Boy.. so work basically [laughs]*

**Interviewer:** *Ah, wow! All of you?*

**Lady 1:** *Yeah, sis!*

**Interviewer:** *Okay, nice. So before taking on this gig, what were the factors you considered, before coming here?*

**Lady 2:** *Erm, we had to sort out our hotel, food, car – how we'd move around because we had rehearsals etc, we had to make sure it was a safe area*

**Lady 3:** *We also thought about the location of the place, and if we could park here, and stuff*

**Interviewer:** *Okay, nice nice! Do you all use social media?*

**Lady 4:** *Yeah, we do. We have a dance group account, as well as individual.. well some of us [laughs]*

**Man 2:** *Yeah, I don't have social media*

**Interviewer:** *Ah how comes?*

**Man 3:** *Because he's boring [laughs]*

**Man 2:** *Wasteman.. I just don't see the point of it. Why am I snapping what I'm doing and where I'm going? Its not gonna help me in anyway.. to be honest. It can get very toxic, so I choose to stay away*

**Interviewer:** *That's really interesting. So, you're more of a present, guy?*

**Man 2:** *Exactly that sis [spuds]*

**Interviewer:** *Sweet! So those of you that has social media, what factors influence you to use it at festivals?*

**Lady 5:** *Mostly our dancing you know. We get people to film us, post it and then tag us... just so we can get more followers, recognition and bookings, to be honest*

**Man 4:** *Yeah, exactly what she said. But personally, I use it sometimes to share whats happening at the places I'm at.. uno in case someone couldn't come here – so I'm like a facilitator.. you get me? [laughs]*

**Lady 6:** *You're such a wallard [laughs]*

**Interviewer:** *Okay, last thing because I know you've all got to go up soon. What is the most important aspect of festivals to you?*

**Lady 1:** *Definitely the people. 100% no doubt*

**Lady 2:** *The activities, like celebrity performances. Could you really host a festival, with no celebrity artists? I defo wouldn't come. We wouldn't even come.. because who would we be dancing for?*

**Man 2:** *I agree with both of you, to be honest. Yeah we wouldn't have a job without the performances, but aside from work, the people.. community.. festival family are the important and key things that make the festival*

**Man 3:** *Sorry Rebecca, guys we've been summoned. Well done, Rebecca. Can't believe you're doing research at Afro Nation.. that's some next dedication right there*

**Interviewer:** *It's fine.. I totally understand [laughs] thank you so so much. Have a great show*

**Multiple participants:** *Thank you, sis*

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Participants 32 – 34: 3 females

**Interviewer:** *Thank you for agreeing to do this, ladies. I'll keep it brief as I know you wanna enjoy, well well [laughs]*

**Lady 1:** *[laughs] Its okay, sis.*

**Lady 2:** *[laughs] for real, I saw J. and I need to chat to him*

**Lady 3:** *[laughs] truly and honestly*

**Interviewer:** *Why did you attend this event?*

**Lady 3:** *For the vibes mainly.. [laughs]*

**Lady 2:** *Honestly that was actually the main reason. That, and a nice holiday – holiday mainly. We were already planning to come, Afro Nation was last minute. Sorry we've gotta go, we wanna leave this place*

**Interviewer:** *Oh oh, okay. Thank you anyway*

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## Recess/No Signal

### Interview Questions: Physical and digital

9. Why did you attend this event?
10. What are the factors you consider when deciding to attend this festival? (e.g. location etc)
11. What are the factors (E.g. venue aesthetics, activities etc) that make you use social media (at this event) the way you do?
12. What is the most important aspect of festivals to you?

### Interview Questions: Social media and culture perceptions

9. Why do you use social media at festivals?
  10. Do you think social media culture has had any influence on the way you behave and interact with others, here?
  11. Do you think the online communities makes it easier or harder for you to interact with other people at festivals?
  12. What makes you use social media at festivals?
- 

## Participants 1 – 6: 6 ladies

**Interviewer:** *What made you come to Recess?*

**Lady 1:** Most people here tbh. Met a few people online, and I knew they were gonna be here. So when we were talking on Twitter a few weeks ago, we decided to link up..

**Lady 2:** *Ah okay. So, not even Headieone or NotSs or Kayden the rappers*

**Lady 1:** *Erm, sort of! Don't get me wrong I like their music. But mainly here to see my new mates*

**Interviewer:** *So, did you guys also attend the virtual festival No Signal?*

**Lady 5:** *Ohhhh, definitely. That was bloody lit!!!! So so so good. I honestly enjoyed it so much. You know whats cool, seeing everyone I was tweeting and mentioning online uno*

**Lady 6:** *I know right. Remember K I told you about? I saw him this evening, too. He's a lot more handsome in person [laughs]*

**Interviewer:** *Ahh cool. So how would you describe the experience of No Signal and now, Recess?*

**Lady 3:** *Its honestly an unforgettable experience. Like D said, its so interesting to see real people.. people that you've been chatting to for bare long, and now we're here in this festival together – we can actually talk to them real real real. Its crazy*

**Lady 6:** *Exactly what they both.. its like when 2 world collide [laughs]*

**Lady 1:** *We're really sorry, Rebecca but we've gotta bounce to another motive*

**Interviewer:** *Okay, not problem. Thank you, ladies*

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Participants 7 – 10: 2 ladies 2 males

**Interviewer:** *What makes you use social media at festivals?*

**Lady 1:** *Literally, everyone is on Twitter or Instagram. It's a great place to meet people or follow from festivals like this*

**Lady 2:** *Yeah, especially the mandem [laughs] just be like "ah I think I've seen you on Instagram, are you blah blah blah" trust me, it works every time [laughs]*

**Lady 1:** *[laughs] exactly, even with females too. You can literally start off with, "oh my God, I saw your post on this this this" it's a good icebreaker, I tell you. It makes interacting a lot more easier, less pressure because we have something in common already*

**Interviewer:** *Do you think social media culture has had any influence on the way you behave and interact with others, here?*

**Man 1:** *Yes and no – yes because I've been accustomed to the way we act and behave, init. but no, because I don't do everythinggggg that is the norm for us*

**Interviewer:** *Can you give an example?*

**Man 1:** *Like, I don't post my whole life or all my money moves, on social media. Like some of us do – they have this "if you don't post it, it didn't happen" mentality and I can't stand it. Whats peoples business, though?*

**Man 2:** *Alieeeeeeee, I don't even have social media and I am glad I don't*

**Man 1:** *Yeah, low-key. I'm gonna jump off it soon, cos its getting a bit much now*

**Interviewer:** *So would you say the online communities and culture makes it easier or harder for you to interact with other people at festivals?*

**Lady 1:** *Sorry, do you mind if I answer?*

**Man 2:** *Go ahead, baby. Do your ting*

**Lady 1:** *I wouldn't say it makes it harder, sometimes difficult because everything online is black and white – if you don't want tweet, like, share or comment on something you don't have to. No one will disturb you. But here, if you don't mingle, you'll be classified as boring or stoosh, or even stuck up*

**Man 2:** *It's funny you said that, because I was going to say something similar – on Instagram and Twitter you can fake it. But not here, everything is exposed and out in the open – its almost like you HAVE to comply to the family rules [laughs]*

**Man 1:** *Sounds like unnecessary peer pressure and stress*

**Man 2:** *Bruv, it really is you know [laughs]*

**Interviewer:** **That's actually very interesting. Thank you so much for getting involved**

**Man 2:** *Anytime, my darling.*

**Man 1:** *You're so welcome.. keep up the fabulous work, babe*

**Lady 2:** *No problem at all*

**Lady:** *You're welcome, hun*

## Appendix 2: Abbreviations Dictionary

| <b>Abbreviation</b> | <b>Meaning</b>             |
|---------------------|----------------------------|
| Ikr                 | I know right               |
| Alie                | Right?                     |
| Peng                | Beautiful                  |
| Lit                 | Amazing                    |
| Buff                | Gorgeous                   |
| Stoosh              | Stiff                      |
| Vibe                | Enjoyment                  |
| Mazza               | Mad                        |
| Sick                | Amazing                    |
| lol                 | Laugh out loud             |
| fr                  | For real                   |
| Fam                 | Family (not real family)   |
| Bruv                | Brother (not real brother) |
| Cuzzy               | Cousin (not real cousin)   |
| Bosh                | There you go!              |
| Leng                | Beautiful                  |
| Piff                | Pretty                     |
| Ttyl                | Talk to you later          |
| Fomo                | Fear of missing out        |
| asf                 | Angry as f&*^              |
| Don                 | Champion                   |
| My G                | My friend                  |
| Baba                | Master                     |
| Skii                | Yessss                     |
| Yo                  | Hey                        |
| smh                 | Shake my head              |
| asl                 | As hell                    |

## Appendix 3: Twitter Data (Extracts)

### DLT Brunch

1. Thu Jan 02 10:35:41 0000 2020 gillian\_rachel RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212683877594083328 Gillian 246 483 London 0 null 15876 56  
0 0 nLondonnAdvertising/Branding/ Social Media & stuffnPart time  
spyn#MUFCnInstagram: @gillian\_rnOccasionally write things down: https://t.co/M612dVvysL[...]

2. Wed Jan 01 21:54:19 0000 2020 WhatRTheOds RT @beauxdash: Before the bottles  
#DLTbrunch https://t.co/PdjfLDnk6R 1212492271897190405 Ods 404 310 0  
null 36578 22 0 0 Meech.

3. Wed Jan 01 19:39:20 0000 2020 ItsArewa RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212458301449003008 .Elenu Razor. 752 635 LONDON 0 null  
79328 56 0 0 keep your head up, don't let them see your crown  
slip[\*] [[?][?][?][?][?][?][?][?] F[?]s[?][?][?].| Licensed Nail Tech

4. Wed Jan 01 19:25:28 0000 2020 pvkichulo RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212454814610808833 A 525 308 South London 0 null 44194 56  
0 0 on a quest to maximise fleeting moments of sublime happiness...  
nuance dealer & avid xenophile #AFC

5. Wed Jan 01 17:20:28 0000 2020 JuniorR3D RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212423358140370944 R3D 649 201 0 null 79607 56  
0 0 Ldn

6. Wed Jan 01 15:09:28 0000 2020 nstxr300 RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212390387056365574 Network&Networth 2592 2255 0 null  
64017 56 0 0

7. Wed Jan 01 14:43:59 0000 2020 PrinnyRae RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212383976444350467 #HerStyleSecrets 1570 779 London, England 0  
null 42692 56 0 0 London Fashion Blogger @herstylesecrets  
[\*]Still look good when they turn the lights on at the rave

8. Wed Jan 01 14:34:09 0000 2020 Ev13\_b RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212381501616250881 +254(E\*) 580 1124 England, United Kingdom 0  
null 28735 56 0 0 Good Imagination Is A Sign Of Great  
Intelligence !

9. Wed Jan 01 14:22:21 0000 2020 PeaceL8er RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212378532627845120 Acutie 307 222 London 0 null 27116 56  
0 0 23|Nigerian| insta- kayterest\_
10. Wed Jan 01 13:52:11 0000 2020 dase\_xo RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212370939020791808 dasÉ 462 521 London, England 0 null  
28646 56 0 0 Full time mama. Full time fashion student.
11. Wed Jan 01 13:27:44 0000 2020 BoiJamin RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212364787629334530 Ben Ankobiah 4578 1368 London 0 null 122565 56  
0 0 FilmMaker Photographer Adventurer
12. Wed Jan 01 13:27:28 0000 2020 BoiJamin RT @BoiJamin: I shot 7 #DLTBrunch events this year. Wild 1212364720726036482 Ben Ankobiah 4578 1368 London 0 null  
122565 5 0 0 FilmMaker Photographer Adventurer
13. Wed Jan 01 12:23:03 0000 2020 Di\_artha RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212348508889657350 diartha 498 292 London, England 0 null  
68833 56 0 0 #Blanguage || If you know, you know.
14. Wed Jan 01 12:14:58 0000 2020 TrigerianBabe RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212346472555040768 QVEEN ZA 740 686 Global baby 0 null  
53993 56 0 0 Artist. Architect. Phillipians 4:13. Instagram: zahza\_x  
& I make wigs Instagram: hairbyzhh
15. Wed Jan 01 11:21:33 0000 2020 georginaafuape RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212333033023520768 .. G|G[\*]1614 1334 0 null 75432 56  
0 0 She believed she couldn't, so God did #BlackLivesMatter iRepair Lace  
Closures/Frontals/360s @hairpossessions on INSTA or Email: HairPossessions@outlook.com
16. Wed Jan 01 10:47:44 0000 2020 LfcNino RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212324523573420032 #TBGPOD 421 352 London, England 0 null  
51032 56 0 0 i just retweet. Follow @Podcast\_TB
17. Wed Jan 01 10:39:17 0000 2020 missbusolaa RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212322396985790465 Marlian.91 153 0 null 6716 56  
0 0 I[']m joss here to laugh ig:\_beautywithb\_
18. Wed Jan 01 10:18:00 0000 2020 kwvbnx RT @BoiJamin: I shot 7 #DLTBrunch events this year. Wild 1212317039634866177 .matt 1360 1232 Sneaker hub, 44 IPS ROAD ACCRA  
0 null 78874 5 0 0 I mind my business " |  
@sneakerhub\_iinc | PHIL. 4:13 | #KURILIVESON | #iShootBxtches @pubgmobile | hustleandmotivate  
#ripnip

19. Wed Jan 01 06:00:50 0000 2020 FiifiRogue RT @BoiJamin: I shot 7 #DLTBrunch events this year. Wild 1212252322635636736 Hi, I[']m Negan 959 703 Obra de me aduru akyire. 0 null 80494 5 0 0 Venimus, Vidimus, Vicit. To strive, to seek, to find and not to yield!

20. Wed Jan 01 03:26:18 0000 2020 OmoBillionaire RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212213429764870144 PTB 3733 2543 0 null 52547 56 0 0 Speaker|Mental Health Advocate|project management, tech , e-commerce & security(SIA licensed) | Impacting change in my environment

21. Wed Jan 01 02:51:33 0000 2020 YourGirlJamela RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212204684863320065 yuck :/ 65 54 Unicorn Islands 0 null 21500 56 0 0 abeg no wahala. I came to joke and laf. pessin no die of insort.

22. Wed Jan 01 02:29:07 0000 2020 M\_\_\_\_\_Kay RT @BoiJamin: I shot 7 #DLTBrunch events this year. Wild 1212199039728521216 MK 1753 1027 London 0 null 113274 5 0 0 I tweet about stuff. Follow @dltribunch|@ANTIpartyLDN

23. Wed Jan 01 02:13:45 0000 2020 haddyjeng\_ RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212195173045866496 I HAVE INTERNET AGAIN 297 540 London, England 0 null 7002 56 0 0 I[']m a 24/7 mood | | The Marathon Continues

24. Wed Jan 01 01:57:45 0000 2020 iAmCroe RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212191147801686016 Cristine xxx 3711 2184 hustleville 0 null 165118 56 0 0 Believer. Every Woman. Writer. #PenTalk. @CSGGTD 'Christian Single Girl's Guide to Dating' | Love, Relationships and Sex Editor for @valourmagazine IG:iamcroe

25. Wed Jan 01 01:43:40 0000 2020 TheNamelsMissD RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212187601194622976 Jay Oh Why 1309 916 London, England 0 null 353804 56 0 0 Life is for the living/Rich in life baby

26. Wed Jan 01 01:35:35 0000 2020 Shaydakisses RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212185567573807104 ShayShay 2178 646 South London 0 null 151865 56 0 0 A communications/social media exec & a journalist, who's written for Dazed, Women's Health, @menswearstyle, Vice, The Sun, Shortlist etc. All views are my own

27. Wed Jan 01 01:16:37 0000 2020 BiggieMarfo RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212180796611661824 PayMeInEquity 426 332 Out of this world 0 null 16628 56 0 0 I like photography and dahh check out my IG: Biggiesnaps\_ [V]

28. Wed Jan 01 01:03:16 0000 2020 oseygh RT @BoiJamin: I shot 7 #DLTBrunch events this year. Wild 1212177434717634562 SOMETHINGELSE 2127 800 Heaven0 null 29273 5 0 0 A talented FOOL|Producer (midi nerd ) x emcee @TLBGH! @XXXLVIDaily is next! ^ U'd ear O #somethingelse on A Tr?ck!. Network cos i reply DMs.

29. Wed Jan 01 00:54:12 0000 2020 Killaxo\_RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212175153607643136 jinal 2538 1867 0 null 146410 56 0 0 23

30. Tue Dec 31 23:03:22 0000 2019 BoiJamin I shot 7 #DLTBrunch events this year. Wild 1212147260693393408 Ben Ankobiah 4578 1368 London 0 null 122565 5 0 0 FilmMaker Photographer Adventurer

31. Tue Dec 31 22:29:43 0000 2019 Capt\_Tempo RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212138792016105478 Michael Paper Plates 437 569 London.Uk 0 null 24178 56 0 0 International Relations. Production lead for @tedxeuston

32. Tue Dec 31 22:25:59 0000 2019 UnknownSte RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212137852009680896 [?][ar][ar][ar] [ar][ar][ar][ar] [ar][ar][ar][ar] 1108 690 Hollywood, Wooly Rd 0 null 131272 56 0 0 | | Presenter @trainerheadz

33. Tue Dec 31 21:52:55 0000 2019 TrishNovacane RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212129531185774594 Katula. 851 408 0 null 33839 56 0 0 Londres [V]

34. Tue Dec 31 21:50:10 0000 2019 mariafiit RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212128840362975233 #OhMariaFiiT 7431 538 0 null 49628 56 0 0 Qualified PT | I Sell A Booty Guide. Calling All Booties. Booties[']R[']Us

35. Tue Dec 31 21:22:53 0000 2019 chelssldn RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212121973096103936 Chelsea. 939 638 South of the river 0 null 126533 56 0 0 just here to scroll & chuckle at the tomfoolery & craziness. #TheMarathonContinues

36. Tue Dec 31 21:16:52 0000 2019 Jiji\_Idn RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212120460672012288 Jiji 1076 680 London & Essex 0 null 23569 56 0 0 Living my personal legend [V]

37. Tue Dec 31 21:07:01 0000 2019 RejiYates RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212117982387683328 #foun 17887 4281 SE LDN 0 null 526376 56  
0 0 SEO Specialist | Content Creator| 1/4 of @4elements pod |  
@TableTalkLDN Host | @truetalksshow Member | @tourdenoir Founder

38. Tue Dec 31 21:02:30 0000 2019 SpiderMals RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212116843411972097 Spider-ManÉ 996 3046 Earth 616 Space Sector 2814 0  
null 392333 56 0 0 N\*E\*R\*D

39. Tue Dec 31 20:58:17 0000 2019 BarFestUK RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212115785579147274 BarFest UK 2885 1188 United Kingdom0 null  
4313 56 0 0 BarFest is the largest & most frequented student  
themed party in the UK. Held bi-annually across the UK, Overseas & sold out in mins. #BarFest  
#BarFestDayParty

40. Tue Dec 31 20:56:16 0000 2019 ChantzAfia RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212115277615370241 [<3] Rick Sanchez[?] 2260 1151 Nowhere. 0 null  
155307 56 0 0 Great Spirits have always encountered opposition  
from mediocre minds | @YouGetPodcast | #God | #Foodian | #MUFC | #AM9 | #BatmanSlander

41. Tue Dec 31 20:54:26 0000 2019 flavourr\_ RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212114814480388097 favour[\*][\*] 763 993 0 null 39357 56  
0 0 there's rice at home x

42. Tue Dec 31 20:53:31 0000 2019 alioxan\_ RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212114584431136769 abigail. 366 370 East London is Gotham City. 0 null  
10825 56 0 0 In the bleak midwinter, I'm the Icarus. Etana.

43. Tue Dec 31 20:52:21 0000 2019 Nana\_NGT RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212114288757919744 El Pistolero[?] 2095 1006 Local Football Pitch/SW X LDN 0  
null 159219 56 0 0 #PriceyWorld - @Arsenal - In God We Trust  
..... [!] Can Deal With Failure, It's Not Trying That Will Kill Me[!]

44. Tue Dec 31 20:50:48 0000 2019 maryandfrens RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212113899597836289 nun-ya 1257 332 outchea0 null 196810 56  
0 0 i like to present design, podcasting, events + part time  
bocatn#maryandfriends

45. Tue Dec 31 20:49:18 0000 2019 myjulies\_ RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it's been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212113522450145280 loddy doddy 1061 718 London 0 null 66307 56  
0 0 follow @TheLP\_\_\_+ @REC\_ESS [:)]

46. Tue Dec 31 20:44:07 0000 2019 LifeWOSpanxs RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212112218071937024 #CommunityDPod 251 537 London 0 null 3373 56 0 0 Little bit awkward but in the best way. Writing is my shxt : LifeWithoutSpanxs : #CommunityDPod

47. Tue Dec 31 20:43:45 0000 2019 thelifeofQU RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212112127869247489 Q 935 375 London, England 0 null 26925 56 0 0 https://t.co/umH4n7xxMF @dltribunch

48. Tue Dec 31 20:41:13 0000 2019 lowkeypesh RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212111488632135681 estee. 484 327 London, England 0 null 145279 56 0 0 where I need to be

49. Tue Dec 31 20:31:02 0000 2019 tayoiku RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212108924079480835 DJ TAYO IKU 2755 431 Mama Africa 0 null 21364 56 0 0 ETHNC | Official DJ for @lifeofrae\_ | All Enquires at: Tayo.ikumelo@gmail.com

50. Tue Dec 31 20:30:39 0000 2019 banbecca RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212108829481144326 MBF 497 440 London 0 null 14425 56 0 0 I'm joss a gentle babe

51. Tue Dec 31 20:29:40 0000 2019 partynexthorre RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212108580456931329 PARTYNEXTHORRE. 3364 955 London/Toronto 0 null 90287 56 0 0 24 [?] This life I live is for laughter & enjoymentn[?] ATNA WORLDWIDE n[?] 1/2 of MGG [plane]

52. Tue Dec 31 20:29:20 0000 2019 TootsVSTheworld RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212108500043743233 Toots Daniels 7-7 2835 775 AT & T stadium0 null 186126 56 0 0 The games gon test you, never fold | freckled boricua #CowboyNation | i like socks | Im not a good idea | @staycmaria @dltribunch | @AntiPartyLdn

53. Tue Dec 31 20:29:20 0000 2019 15Swiss RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212108499028791297 Not Derin's Dad Yet 821 847 London, England 0 null 22391 56 0 0 Only Jesus is faithful, the rest of us are just trying.

54. Tue Dec 31 20:26:58 0000 2019 soulohlove RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212107904498704385 x 887 143 0 null 52447 56 0 0 just trying to vibe higher dawg.

55. Tue Dec 31 20:21:12 0000 2019 M\_\_\_\_\_Kay RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212106450568384513 MK 1753 1027 London 0 null 113274 56  
0 0 I tweet about stuff. Follow @dltribunch|@ANT|partyLDN

56. Tue Dec 31 20:21:08 0000 2019 ife88 RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212106436119019520 lfeCent 227 541 . 0 null 9432 56  
0 0

57. Tue Dec 31 20:20:07 0000 2019 Splash106ix RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212106178643288076 [?] -- 619 660 Glasto or Reading 0 null  
91458 56 0 0 ... [?] [?]

58. Tue Dec 31 20:19:30 0000 2019 W\_Stowe RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212106024590725120 It's the things you like that's making you sick 446 388  
London 0 null 10035 56 0 0 Snips The Product ft William  
Stowe - <https://t.co/blzfAUaPap>

59. Tue Dec 31 20:18:59 0000 2019 OlaChristian RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212105895565561856 OLA CHRISTIAN 1984 1476 London 0 null  
19390 56 0 0 I do my best and let God handle the rest #Visionary  
[?] #LevileAndChill [?] @leviletv [?] @levileprod [?]

60. Tue Dec 31 20:18:30 0000 2019 ramicoco RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212105769946173440 [<3] Rami Teniade [<3] 1463 391 south london & beyond  
[plane] 0 null 30511 56 0 0 owing @twotabssocial formerly  
running campaigns at @sonymusicuk, @umusicuk + @bpi\_music [?]  
contact:hello@twotabssocial.com

61. Tue Dec 31 20:18:09 0000 2019 yxnck RT @DLTBrunch: We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnThank you fo[...] 1212105682398466048 mauricio pocketinno 644 274 Palmeras En La Nieve 0  
null 156885 56 0 0 I've been happy, you can't top that. #914x  
National Champ

62. Tue Dec 31 20:16:55 0000 2019 DLTBrunch We started #DLTBrunch in summer 2016 and it[']s been at the forefront of the party scene in the last few years! nnTha[...]  
<https://t.co/Y7nJuK1TJv> 1212105372359708675 Days Like This 4734 80 London, England  
0 null 5920 56 <https://twitter.com/i/web/status/1212105372359708675> 0  
0 We Do Brunches [']Days Like This' #DLTBrunch || <https://t.co/z08UQQbhpt>

63. Tue Dec 31 16:18:19 0000 2019 RemiBurgz RT @DLTBrunch: #DLTACCRA is warming up! nntl[']s looking set to be epic!nn#DLTBRUNCH <https://t.co/GlmvN5yS70>  
1212045326187671553 Your Local Energy Provider 2777 1332 London, England  
0 null 66747 10 0 0 EDF ain[']t got shit on me, ere to be  
great. #PYE @ReprezentRadio |@capitalxtra| genre-fluid [?]: music4remi@gmail.com

64. Tue Dec 31 14:04:34 0000 2019 annamarietee\_ Went to my first #DLTBrunch the other day  
<https://t.co/u2hM3IZdqX> 1212011667783081985 AMD. 1457 995 Hackney, London 0  
 null 34508 0 0 0 TV + Radio Presenter / Creative Baen  
 @LiveWithAM @sanctuaryLDN #AnnasBangers info@annamarietee.com
65. Tue Dec 31 13:12:32 0000 2019 FLYLUSI RT @FLYLUSI: So solid  
 Crew(@OFFICIALSOSOLID) at @DLTBrunch #DLTBrunch .. Mazza <https://t.co/vzaM92QSdp>  
 1211998574105518081 A G woke up.. fone right by him... 4478 1205 and il be  
 right there... 0 null 156901 88 0 0 Bio: Degradable .. Property  
 investor
66. Tue Dec 31 11:33:10 0000 2019 AngieeRose\_\_ RT @MathiasJones\_: Top 2 From  
 #DLTBrunch <https://t.co/hMYi9TpG1M> 1211973569468653568 Angela 213 145 London, UK  
 0 null 8067 4 0 0 Don[']t Get Lost..Positive Energy &  
 Good vibes only[\*] [?][?]
67. Tue Dec 31 11:04:19 0000 2019 jsjemba RT @DLTBrunch: The DLT December tour begins  
 in Lagos! nnHome to our founders and several greats, the saying goes start as you mean to go[...]  
 1211966305244504064 jem 41 211 Cambs 0 null 1268 16  
 0 0
68. Tue Dec 31 09:22:56 0000 2019 ReeceRav RT @TobsLogic: #DLTBrunch nn Captured  
 by @MidKnightGaz <https://t.co/g25wwEXhd2> 1211940792614473734 Rav 331 363  
 East London 0 null 23060 11 0 0 What's your life  
 about? Enlighten me...
69. Tue Dec 31 08:24:45 0000 2019 Damtastik RT @thelifeofQU: Colgate should sponsor  
 @stormzy & I #DLTBrunch <https://t.co/B62ItXwDhD> 1211926150349504512 GunnaD 647  
 389 London, England 0 null 46080 24 0 0  
 Silence is also conversation [?] Buff & That [?] Razz[']R[']Us
70. Tue Dec 31 07:46:16 0000 2019 Bossmichaels RT @\_lilsrd: Who was the dj at #DLTBrunch  
 with the grey jumper? I liked his set and I[']d like to tell him... [:)] 1211916464132907008 RedStuff  
 503 461 0 null 12299 5 0 0 i don't catch  
 flights, i catch feelings @DltBrunch #MUFC
71. Tue Dec 31 07:31:42 0000 2019 vickiwu\_\_ RT @thelifeofQU: Colgate should sponsor  
 @stormzy & I #DLTBrunch <https://t.co/B62ItXwDhD> 1211912800110628865 Victoria Wu  
 1173 363 London 0 null 194254 24 0 0  
 photographer | insta - vickiwu\_ | <https://t.co/nJPmpp6350>
72. Tue Dec 31 05:56:12 0000 2019 levselects RT @\_lilsrd: Who was the dj at #DLTBrunch  
 with the grey jumper? I liked his set and I[']d like to tell him... [:)] 1211888765461041152 Vybzael  
 Jackartel 951 421 Somewhere In London 0 null 54669 5 0  
 0 Father, Music Lover & Full-time DJ. All views are my own.
73. Tue Dec 31 05:53:56 0000 2019 DLTBrunch RT @\_lilsrd: Who was the dj at #DLTBrunch  
 with the grey jumper? I liked his set and I[']d like to tell him... [:)] 1211888198487543808 Days Like  
 This 4734 80 London, England 0 null 5920 5 0 0  
 We Do Brunches [']Days Like This' #DLTBrunch || <https://t.co/z08UQQbhpt>

74. Tue Dec 31 05:51:46 0000 2019 DLTBrunch RT @absgotclass: #DLTBrunch was actually a great time. 1211887652502491136 Days Like This 4734 80 London, England 0  
 null 5920 2 0 0 We Do Brunches [']Days Like This'  
 #DLTBrunch || <https://t.co/z08UQQbhpt>

75. Tue Dec 31 02:55:09 0000 2019 georginaafuape RT @brightly92: What a way to close down the year. A picture with the legend big @stormzy thank you #DLTBrunch <https://t.co/qNLn6r8chF>  
 1211843204384993280 .. G|G[\*]1614 1334 0 null 75432 5  
 0 0 She believed she couldn't, so God did #BlackLivesMatter iRepair Lace  
 Closures/Frontals/360s @hairpossessions on INSTA or Email: HairPossessions@outlook.com

76. Tue Dec 31 02:49:34 0000 2019 ife88 RT @KingofKens: DLT is a showcase of inaccessible black beautiful women #DLTBrunch 1211841799175716869 lfeCent 227 541  
 . 0 null 9432 5 0 0

77. Tue Dec 31 02:47:32 0000 2019 ife88 RT @DLTBrunch: #DLTACCRA is warming up! nntl[']s looking set to be epic!nn#DLTBRUNCH <https://t.co/GImvN5yS70> 1211841289085472768  
 lfeCent 227 541 . 0 null 9432 10 0 0

78. Tue Dec 31 02:47:31 0000 2019 ife88 RT @DLTBrunch: We[']re live #DLTACCRA with @RemiBurgz showing us the vibes nn: @idiotsguideto25 n#DLTBrunch <https://t.co/eTpiuWZfSU>  
 1211841282202652672 lfeCent 227 541 . 0 null 9432 23  
 0 0

79. Tue Dec 31 00:34:34 0000 2019 AXavi\_ RT @Blayofficial: Listen, DLT was a MOVIE #DLTBrunch <https://t.co/4hcTR9n1kq> 1211807827238502403 xav 424 207 London, England 0 null 116373 12 0 0

80. Tue Dec 31 00:27:53 0000 2019 Jay\_Tijani RT @TobsLogic: #DLTBrunch nn Captured by @MidKnightGaz <https://t.co/g25wwEXhd2> 1211806144051720193 Sincerely, Jay Tijani 513  
 382 London 0 null 14102 11 0 0 | Music and Culture  
 | Executive - @wokeweeklyuk | Contributor - @wepluggoodmusic | Music tings - @lucidonline |  
 #ISABTSOSG | MCMXCVI

81. Tue Dec 31 00:11:59 0000 2019 unspokenlegend RT @TobsLogic: #DLTBrunch nn Captured by @MidKnightGaz <https://t.co/g25wwEXhd2> 1211802142203351042 Golden Boy 165  
 405 London, UK 0 null 25059 11 0 0

82. Tue Dec 31 00:00:39 0000 2019 problematic\_tee RT @thelifeofQU: Colgate should sponsor @stormzy & I #DLTBrunch <https://t.co/B62ltXwDhD> 1211799288189202434 Durag Jimmy.  
 2464 2456 leading.0 null 92800 24 0 0  
 @gbh\_collective | You[']ll find me singing in my media not pictures of me. | Square root of 484. | Humbled before God. |

83. Mon Dec 30 23:17:19 0000 2019 natashachido RT @rae\_xcvi\_: #DLTBrunch felt cutie <https://t.co/UdLbCzjmMg> 1211788386568228870 467 398 0 null  
 9572 1 0 0

84. Mon Dec 30 23:11:20 0000 2019 ade\_diran RT @TobsLogic: #DLTBrunch nn Captured  
by @MidKnightGaz https://t.co/g25wwEXhd2 1211786878833319937 Ade 579 199  
0 null 18702 11 0 0 God's very own | Cyber security  
enthusiast

85. Mon Dec 30 23:10:11 0000 2019 rae\_xcvi\_ #DLTBrunch felt cutie  
https://t.co/UdLbCzjmMg 1211786589745156096 r a c h e l . 660 426 X 0  
null 20190 1 0 0 mi o raye oshi

86. Mon Dec 30 23:05:41 0000 2019 \_Essencex RT @DLTBrunch: We[']re live #DLTACCRA  
with @RemiBurgz showing us the vibes nn: @idiotsguideto25 n#DLTBrunch https://t.co/eTpiuWZfSU  
1211785455391432705 . 1772 881 IG: \_\_essencex 0 null 42135 23  
0 0

87. Mon Dec 30 23:04:02 0000 2019 RobBruceK RT @DLTBrunch: We[']re live #DLTACCRA  
with @RemiBurgz showing us the vibes nn: @idiotsguideto25 n#DLTBrunch https://t.co/eTpiuWZfSU  
1211785042567028736 Robert Bruce 3438 1171 Essex, England 0 null  
28105 23 0 0 Broadcaster | @CapitalXtra Evenings 7-10pm &  
HOMEGROWN Sat 4-7pm | #IJustFinishedUni Pod | Contact: cc@firstaccesssports.com

88. Mon Dec 30 22:54:02 0000 2019 Rickocastellana RT @thelifeofQU: Colgate should sponsor  
@stormzy & I #DLTBrunch https://t.co/B62ltXwDhD 1211782525569437696 R 442 375  
Glasgow, Scotland 0 null 9364 24 0 0 Product Of  
A Thousand Hills TMC

89. Mon Dec 30 22:50:52 0000 2019 PapiSoiree RT @MathiasJones\_: Top 2 From  
#DLTBrunch https://t.co/hMYi9TpG1M 1211781729419182080 Papi SoirÈe 378 347  
0 null 43216 4 0 0

90. Mon Dec 30 22:16:19 0000 2019 kehinde\_16 RT @DLTBrunch: We[']re live #DLTACCRA  
with @RemiBurgz showing us the vibes nn: @idiotsguideto25 n#DLTBrunch https://t.co/eTpiuWZfSU  
1211773035008659456 DJKENZO 645 733 London, England 0 null  
14067 23 0 0 (Upcoming DJ) | (Afrobeats | Hip-Hop | Bashment  
Genre) | Graduate | DJ\_kenzo1@outlook.com || @theplayhousePR

91. Mon Dec 30 22:07:26 0000 2019 Alamaday RT @yoriyoriyinski: Didn[']t get one full  
length shot #DLTBrunch https://t.co/O1b6ROMCOK 1211770799872446464 Lami 42 39  
Creative 0 null 17653 2 0 0 I love you nDon't  
underestimate your own strength.

92. Mon Dec 30 21:52:13 0000 2019 BeaFierce RT @yoriyoriyinski: Didn[']t get one full  
length shot #DLTBrunch https://t.co/O1b6ROMCOK 1211766969994747906 Whew ChilÈ [\*]  
1658 538 [\*] 0 null 204926 2 0 0 |  
Carnivalista [|?] | #ENFP | My header is my constant mood.

93. Mon Dec 30 21:48:35 0000 2019 toofyn4u First time at #DLTBrunch and it was too  
rammed but at least I got some cute pics https://t.co/lscTFZVCam 1211766052515962881  
Oyin[']A671 510 London 0 null 34774 0 0 0  
you[']re here and reading this, so it[']d be a shame if you didn[']t follow. IG: oyin\_ade

94. Mon Dec 30 21:30:22 0000 2019 SoShanz RT @brightly92: What a way to close down the year. A picture with the legend big @stormzy thank you #DLTBrunch <https://t.co/qNLn6r8chF>  
1211761470775672834 IG: S≤Visuals\_ 1233 873 Behind the Camera 0 null  
43489 5 0 0 Creator of all things Visual | IG:  
<https://t.co/IYmyEalwA9nnt>'s not a service you book, its an experience.

95. Mon Dec 30 21:26:25 0000 2019 RemiBurgz RT @DLTBrunch: We[']re live #DLTACCRA with @RemiBurgz showing us the vibes nn: @idiotsguideto25 n#DLTBrunch <https://t.co/eTpiuWZfSU>  
1211760475324727298 Your Local Energy Provider 2777 1332 London, England  
0 null 66747 23 0 0 EDF ain[']t got shit on me, ere to be great. #PYE @ReprezentRadio |@capitalxtra| genre-fluid [?]: music4remi@gmail.com

96. Mon Dec 30 21:18:43 0000 2019 krystalsaa RT @OG\_COURTS: Show your drip [?][?] #DLTbrunch <https://t.co/b0sqPsSZ5Q> 1211758538428694528 Krystal Ali 1330 808  
London 0 null 90069 3 0 0 do music thangsss  
@virginemi

97. Mon Dec 30 21:18:31 0000 2019 invinents RT @brightly92: What a way to close down the year. A picture with the legend big @stormzy thank you #DLTBrunch <https://t.co/qNLn6r8chF>  
1211758486159269888 #InvinEnts 620 716 United Kingdom 0 null  
8041 5 0 0 The company that provides entertainment to our community. Our ethos is simple we PROMOTE, MANAGE, EDUCATE. IG & SC: InvinEnts

98. Mon Dec 30 21:03:08 0000 2019 Bloombargh RT @DLTBrunch: #DLTACCRA is warming up! nnt[']s looking set to be epic!nn#DLTBRUNCH <https://t.co/GlmvN5yS70>  
1211754614233677824 BloomBarGH 4889 0 Accra, Ghana 0 null  
2597 10 0 0 Chill Vibes in the Heart of Accra Located in Osu, Opposite Sim Bins furniture. Call +233243681033 for reservations & inquiries. Open Tue-Sun 5pm to late

99. Mon Dec 30 20:50:20 0000 2019 thelifeofQU RT @DLTBrunch: #DLTACCRA is warming up! nnt[']s looking set to be epic!nn#DLTBRUNCH <https://t.co/GlmvN5yS70>  
1211751394639798272 Q 935 375 London, England 0 null  
26925 10 0 0 <https://t.co/umH4n7xxMF> @dltbrunch

100. Mon Dec 30 20:50:08 0000 2019 thelifeofQU RT @DLTBrunch: We[']re live #DLTACCRA with @RemiBurgz showing us the vibes nn: @idiotsguideto25 n#DLTBrunch <https://t.co/eTpiuWZfSU>  
1211751344752738304 Q 935 375 London, England 0 null  
26925 23 0 0 <https://t.co/umH4n7xxMF> @dltbrunch

1. Sun Dec 29 21:16:04 0000 2019 therealiqqy RT @M\_\_\_\_\_Kay: We do this for you! The culture! #DLTBrunch <https://t.co/wnfKdiUU8A> 1211395484205629441 lbay 490 911  
South of river thames 0 null 39804 13 0 0 Arsenal FC

2. Sun Dec 29 21:14:27 0000 2019 jalekapo RT @M\_\_\_\_\_Kay: We do this for you! The culture! #DLTBrunch <https://t.co/wnfKdiUU8A> 1211395076942966785 jalÉ-kapo 909  
941 london. 0 null 62881 13 0 0 i'm a multifaceted creative. n#bima100 2019. hello@joshakapo.com. all views are my own, btw.

3. Sun Dec 29 21:12:03 0000 2019 M\_\_\_\_\_Kay We do this for you! The culture! #DLTBrunch  
<https://t.co/wnfKdiUU8A> 1211394473101602817 MK 1753 1027 London 0 null  
 113274 13 0 0 I tweet about stuff. Follow  
 @dltribunch|@ANTlpartyLDN
4. Sun Dec 29 21:09:40 0000 2019 ItsShamilaAgain My boyfriend is probably dancing in  
 the middle somewhere at #DLTBrunch , whilst I["m at home working on my 2000 word essay. This is  
 nice 1211393870786912263 S H A M I L A 316 170 London, England 0 null  
 2777 0 0 0 \*New Account!\* Child of the King - Script Writer,  
 Director and Producer ..
5. Sun Dec 29 21:09:26 0000 2019 Coco\_Pebz Deffo ain't gonna lie.. I saw @rhea\_ellenn at  
 #DLTBrunch & lawd I'm gassed. You BEAUTIFUL SOUL [<3][<3][<3][<3]  
 1211393812452577280 YT 1353 393 London, England 0 null  
 201666 3 0 0 I tweet:n50% Patois n50% English nnSUBSCRIBE  
 To My YouTube Channel.nnLink In Bio xx
6. Sun Dec 29 20:56:31 0000 2019 MsLolaRaexo RT @RemiBurgz: I think we can all learn  
 from this. Never miss a #DLTBrunch nI'm also pissed btw. <https://t.co/QPBQJhmKcN>  
 1211390564001812481 D.A.S.H Events [\*] 580 494 0 null  
 13500 6 <https://twitter.com/MsLolaRaexo/status/1211387507641913344> 0 0  
 she/her [\*] I plan events and stuff | Founder & Managing Director of D.A.S.H Events  
 (@dashe\_uk) | Event Manager for @thebaofficial | Personal Insta: @mslolaraexo
7. Sun Dec 29 20:56:01 0000 2019 RemiBurgz I think we can all learn from this. Never miss  
 a #DLTBrunch nI'm also pissed btw. <https://t.co/QPBQJhmKcN> 1211390438457905153 Your Local  
 Energy Provider2777 1332 London, England 0 null 66747 6  
<https://twitter.com/MsLolaRaexo/status/1211387507641913344> 0 0 EDF ain["t  
 got shit on me, ere to be great. #PYE @ReprezentRadio |@capitalxtra| genre-fluid [?]:  
 music4remi@gmail.com
8. Sun Dec 29 20:37:45 0000 2019 ShanellShanise RT @sher\_xo: Drunk selfie with @stormzy  
 #DLTBrunch <https://t.co/Dt3TZxuvP> 1211385841949560832 prettisha 4107 604  
 0 null 22617 14 0 0 leo [?] sc: shxnellshxnise
9. Sun Dec 29 20:34:27 0000 2019 LifeOfLade RT @sher\_xo: Drunk selfie with @stormzy  
 #DLTBrunch <https://t.co/Dt3TZxuvP> 1211385010974052353 LADE [?] 4015 2236  
 Nigeria 0 null 173221 14 0 0 Followed by some eminent  
 Nigerians & I feel Blessed & Lucky!!!.. Communication is Life... RTs are not endorsement..  
 @Chelseafc & Leo Messi and @HazardEden10
10. Sun Dec 29 20:23:11 0000 2019 THECLASSICMANNY RT @sher\_xo: Drunk selfie with  
 @stormzy #DLTBrunch <https://t.co/Dt3TZxuvP> 1211382175108608000 FENDI WILLIAMS  
 8518 3164 London, UK 0 null 269854 14 0 0  
 Founder of @thecreativescon | : theclassicmanny@yahoo.com
11. Sun Dec 29 20:17:48 0000 2019 SimplyBlessingg RT @sher\_xo: Drunk selfie with  
 @stormzy #DLTBrunch <https://t.co/Dt3TZxuvP> 1211380818272239616 Mrs["]O 3288 2449  
 Romford, London 0 null 210441 14 0 0 Calabar Girl  
 | Akwa Ibom Lady

12. Sun Dec 29 20:11:02 0000 2019 Yam\_Head RT @sher\_xo: Drunk selfie with @stormzy  
 #DLTBrunch <https://t.co/Dt3TZtxuvP> 1211379118941593600 Kay 1154 369 London,  
 England 0 null 117376 14 0 0

13. Sun Dec 29 20:10:28 0000 2019 ghanagehl RT @sher\_xo: Drunk selfie with @stormzy  
 #DLTBrunch <https://t.co/Dt3TZtxuvP> 1211378975567687682 Rebekah Vardys Account 523  
 329 Philadelphia/London 0 null 44851 14 0 0  
 purse first.

14. Sun Dec 29 20:04:30 0000 2019 TopeTops RT @sher\_xo: Hi guys, Stormzy is at  
 #DLTBrunch and I got a cute selfie with him xo 1211377474782814210 Temi 2450 576  
 Lekki, Nigeria 0 null 353664 2 0 0 People  
 Underestimate Me Because I Have A Soft Voice. Don't Flirt With Me, I'll Lead You On; Notorious  
 Tweeter. #TheBigClash #TipsByTemi #TheAfolakeShow

15. Sun Dec 29 20:03:52 0000 2019 PeaceL8er RT @sher\_xo: Drunk selfie with @stormzy  
 #DLTBrunch <https://t.co/Dt3TZtxuvP> 1211377313427927043 Acutie 307 222 London 0  
 null 27116 14 0 0 23|Nigerian| insta- kayterest\_

16. Sun Dec 29 20:03:35 0000 2019 jodietweets\_ RT @sher\_xo: Drunk selfie with @stormzy  
 #DLTBrunch <https://t.co/Dt3TZtxuvP> 1211377240400957453 JO 3283 875 London,  
 England 0 null 171371 14 0 0 founder @sickavision pr +  
 influencer thangs boss gal jodie@sickavision.co.uk

17. Sun Dec 29 20:03:29 0000 2019 treeens\_ RT @sher\_xo: Hi guys, Stormzy is at  
 #DLTBrunch and I got a cute selfie with him xo 1211377217399377921 trina 609 336  
 here. 0 null 55227 2 0 0 your favourite Ugandan  
 babes

18. Sun Dec 29 20:03:19 0000 2019 RejiYates RT @sher\_xo: Drunk selfie with @stormzy  
 #DLTBrunch <https://t.co/Dt3TZtxuvP> 1211377173682151426 #foun 17887 4281 SE LDN  
 0 null 526376 14 0 0 SEO Specialist | Content Creator|  
 1/4 of @4elementsod | @TableTalkLDN Host | @truetaalksshow Member | @tourdenoir Founder

19. Sun Dec 29 20:00:36 0000 2019 THAREALJASE09 RT @sher\_xo: Drunk selfie with  
 @stormzy #DLTBrunch <https://t.co/Dt3TZtxuvP> 1211376491122089984 JASE @uncxded 527  
 502 UK Birmingham 0 null 15905 14 0 0  
 Photographer/Events Orgainiser| Rise Against The Fall | Birmingham Born | Music lover |  
 Follow Uncxded on IG & twitter

20. Sun Dec 29 19:59:07 0000 2019 sher\_xoDrunk selfie with @stormzy #DLTBrunch  
<https://t.co/Dt3TZtxuvP> 1211376119448047616 Sher 862 452 London, UK 0 null  
 11378 14 0 0 LLB Law [?] MSc IB [?] Working in insurance, risk  
 and investments [?] Netflix Connoisseur [?] Sagittarius [?] Gaza fi life [?] @TableTalkLDN [?]  
 @ACIALDN

21. Sun Dec 29 19:56:17 0000 2019 DJ\_DNA Great night at #DLTBrunch  
<https://t.co/7CsY7HuXuM> 1211375405506191361 DNA #DecadeOfDNA 3813 2222 <T:  
 51.553987,0.021627 0 null 171818 1 0 0 OFFICIAL DJ for  
 #TheBigClash & #PitchSundays For Bookings - djdnabookings@hotmail.com nn  
 IG - DENNIS\_DNA nSC - dennis\_dna

22. Sun Dec 29 19:54:03 0000 2019 sher\_xoHi guys, Stormzy is at #DLTBrunch and I got a cute selfie with him xo 1211374842097864706 Sher 862 452 London, UK 0 null 11378 2 0 0 LLB Law [?] MSc IB [?] Working in insurance, risk and investments [?] Netflix Connoisseur [?] Sagittarius [?] Gaza fi life [?] @TableTalkLDN [?] @ACIALDN
23. Sun Dec 29 19:00:47 0000 2019 tunde\_oo Bruh this place is packed! #DLTBrunch 1211361436678656001 Tundss 610 387 0 null 15842 0 0 0 Learning Lawyer I Professional Coffee drinker. The Smokin Grill
24. Sun Dec 29 18:59:19 0000 2019 CMOyeks This place is packed!!!! #DLTBrunch 1211361069299642369 Mobola 1416 629 London 0 null 85834 0 0 0 26 | my header says it all tbh | (views my own) | Jer 29:11
25. Sun Dec 29 17:48:33 0000 2019 Kommon4\_RealRT @DLTBrunch: Brunchin #DLTBRUNCH https://t.co/Btz3ldFk32 1211343260016414725 Fanteboi\_Fiifi 727 5001 Accra, Ghana 0 null 5759 12 0 0 Officially Brand New 2020. Event Executive @empire\_ghana
26. Sun Dec 29 17:26:07 0000 2019 Idotnatalie Now I[']m tempted to swing by #DLTbrunch as I[']m home earlier than I thought I[']d be 1211337614323830785 [<3] 2319 436 London 0 null 61174 0 0 0
27. Sun Dec 29 17:12:00 0000 2019 Limpmarley RT @DLTBrunch: Brunchin #DLTBRUNCH https://t.co/Btz3ldFk32 1211334061878398977 Marley 1725 719 0 null 131081 12 0 0
28. Sun Dec 29 16:28:05 0000 2019 hellodillon RT @poppedamolly\_x: one dlt ticket for sale @DLTBrunch #dlt #dltbrunch (London, box park) 1211323010411573249 Dillon 742 617 London 0 null 76742 1 0 0 People pay me to take photos. I also like dogs. Will accept puppies as payment. https://t.co/HlCxV5SNYL
29. Sun Dec 29 16:26:28 0000 2019 poppedamolly\_x one dlt ticket for sale @DLTBrunch #dlt #dltbrunch (London, box park) 1211322604298129410 moli harvey 4548 459 0 null 79424 1 0 0 it[']s never that deep, professional omo jaiye jaiye. poppedmolly\_x@outlook.com
30. Sun Dec 29 16:05:26 0000 2019 tdn2612 RT @TaiyeAG: Don[']t buy tickets from @sophia\_sswx #dltbrunch #dlt she photoshops the ticket confirmation and blocks after payment 1211317311698866176 tan 235 225 0 null 35714 4 0 0 rags to riches. I should be in entertainment tbh. views are my own.
31. Sun Dec 29 15:58:10 0000 2019 RockstarRalphy RT @TaiyeAG: Don[']t buy tickets from @sophia\_sswx #dltbrunch #dlt she photoshops the ticket confirmation and blocks after payment 1211315483129069570 ralph adeniya 1100 437 London 0 null 22628 4 0 0 https://t.co/WBQVs8oOkQ

32. Sun Dec 29 15:54:23 0000 2019 Kelvz\_300 Anyone selling any DLT brunch tickets  
 @DLTBrunch #DLTBrunch 1211314528362881024 Kelvz 427 408 0 null  
 6672 0 0 0 God is Great!!

33. Sun Dec 29 15:43:18 0000 2019 TaiyeAG Don't buy tickets from @sophia\_sswx  
 #dltbrunch #dlt she photoshops the ticket confirmation and blocks after payment  
 1211311740501270534 The Queens Child Project 306 353 Los Angeles, CA  
 0 null 22215 4 0 0 If all fails I'll go to Nigeria and  
 become an actor Instagram & Snap | TaiyeAG

34. Sun Dec 29 15:41:54 0000 2019 banbecca RT @DLTBrunch: Brunchin #DLTBRUNCH  
 https://t.co/Btz3ldFk32 1211311388074876933 MBF 497 440 London 0 null  
 14425 12 0 0 I'm joss a gentle babe

35. Sun Dec 29 15:41:37 0000 2019 bule\_921x DLT ticket for sale #dlt #DLTBrunch  
 1211311314301308932 B' 85 315 0 null 733 0  
 0 0

36. Sun Dec 29 15:41:16 0000 2019 dionangeedion RT @DLTBrunch: Brunchin #DLTBRUNCH  
 https://t.co/Btz3ldFk32 1211311229324660736 Black Kate Moss 333 508 0  
 null 11613 12 0 0 i am only here to laugh

37. Sun Dec 29 15:40:09 0000 2019 JSolz RT @PrinceStaples: Me at #DLTBrunch tmoro  
 https://t.co/OdcUARWOaB 1211310945257107456 The Special Stark [\*][\*] 2605  
 2392 Miami, FL 0 null 162624 1 0 0 Buyin'  
 jewelry but you know you're vision Boxer Anime Lover #Makeitcount[\*] #Godsplan Proverbs 3:4

38. Sun Dec 29 15:36:48 0000 2019 chamalaura\_ RT @DLTBrunch: Brunchin #DLTBRUNCH  
 https://t.co/Btz3ldFk32 1211310105301602304 [\*]Charmz[?][?][\*] 1394 631 0  
 null 47160 12 0 0 Music PR & Campaign Consultant  
 @fortherecord1\_ levelling up like what's next? [\*]

39. Sun Dec 29 15:35:11 0000 2019 Blakes\_Daddy Two DLT Tickets for sale £20 each!  
 #DLTBrunch 1211309697174818817 Code Name 570 441 London most of the time!  
 0 null 8381 0 0 0 I am not Vegan!

40. Sun Dec 29 15:28:25 0000 2019 ChrissyRonkz RT @DLTBrunch: Brunchin #DLTBRUNCH  
 https://t.co/Btz3ldFk32 1211307995122016257 ChrissyRonkz 2210 785 [plane] 0 null  
 45676 12 0 0 If you don't sacrifice for what you want, what you  
 want becomes the sacrifice....

41. Sun Dec 29 15:24:29 0000 2019 MilitaryMillz RT @DLTBrunch: Brunchin #DLTBRUNCH  
 https://t.co/Btz3ldFk32 1211307003261444096 .... 1077 508 London, England 0  
 null 149425 12 0 0 nnMotivate and Congratulate.nnInsta:  
 Militarymillz

42. Sun Dec 29 15:23:31 0000 2019 M\_\_\_\_\_Kay RT @DLTBrunch: Brunchin #DLTBRUNCH  
 https://t.co/Btz3ldFk32 1211306762621661184 MK 1753 1027 London 0 null  
 113274 12 0 0 I tweet about stuff. Follow  
 @dltbrunch|@ANTIpartyLDN

43. Sun Dec 29 15:23:03 0000 2019 DLTBrunch Brunchin #DLTBRUNCH  
<https://t.co/Btz3ldFk32> 1211306644090576896 Days Like This 4734 80 London, England  
0 null 5920 12 0 0 We Do Brunches [']Days Like This'  
#DLTBrunch || <https://t.co/z08UQQbhpt>

44. Sun Dec 29 14:37:31 0000 2019 versacebomb Two DLT Tickets for sale £20 each!  
#DLTBrunch 1211295183603740673 jade 446 293 London, England 0 null  
7618 0 0 0

45. Sun Dec 29 14:21:13 0000 2019 ACupOfCynTea 1 DLT ticket for SALE! #DLTBrunch  
1211291082383908864 CynTea #TTTWC 679 644 0 null  
18243 0 0 0 Debater| Every Wednesday - Trash TV Talk Debate  
Polls #TTTWC| #ThePIMQProject | Insta: @acupofcyntea | info@acupofcyntea.com

46. Sun Dec 29 14:15:00 0000 2019 \_\_\_pej Looking for 1 X @DLTBrunch Accra Day Party  
Ticket - Please HMU if you[']re selling one #DLTBrunch 1211289517392646149 pej 219  
222 ldn. 0 null 4647 0 0 0 God first.

47. Sun Dec 29 12:42:40 0000 2019 AdriLaBella\_ Anyone selling their #DLTBrunch ticket ?  
Only 1 needed! 1211266281300746245 a. 240 180 0 null 13415 0  
0 0 unapologetically me. Home Insta Page :  
@the\_adri\_abode

48. Sun Dec 29 12:34:14 0000 2019 JSolz RT @DLTBrunch: All you need to know about  
#DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY>  
1211264158999732224 The Special Stark ['][\*]['] 2605 2392 Miami, FL 0  
null 162624 18 0 0 Buyin' jewelry but you know you're vision  
Boxer Anime Lover #Makeitcount[\*] #Godsplan Proverbs 3:4

49. Sun Dec 29 11:29:35 0000 2019 \_toyoxo RT @\_toyoxo: Need X2 DLT (London 29/12) tickets!  
#DLTBrunch #DLT 1211247891102273538 k 555 358 0 null  
41549 2 0 0

50. Sun Dec 29 10:59:24 0000 2019 Rii\_HD RT @\_teeahh: anyone selling a DLT ticket  
#DLTBrunch 1211240292017459200 Wholesome HiiDef 1480 881 0 null  
91266 2 0 0 Music Lover | Events Planner. General Busybody  
#KQCollective #HiiDefEvents

51. Sun Dec 29 10:56:03 0000 2019 KMoscato\_ RT @\_teeahh: anyone selling a DLT ticket  
#DLTBrunch 1211239452338794496 Moscats ['] 1853 1108 North London 0 null  
78146 2 0 0 Ghanaian IG: itsmekirsty. #KQCollective  
@CollectiveKQ #1010Sweet16s @ten10bhvr

52. Sun Dec 29 10:51:28 0000 2019 \_teeahh anyone selling a DLT ticket #DLTBrunch  
1211238295943954432 nicki walker ['] 907 784 0 null 114438 2  
0 0 | sc: teeahhh | insta: \_teeahh\_ | ldn x birms | PA for @DJMadz\_UK |  
#KQCollective | #1010Sweet16s | #SnowDrip | @Ten10BHVR

53. Sun Dec 29 10:20:44 0000 2019 MissBee\_1601 Anyway, I need to prepare for my flight to Croydon #DLTBrunch 1211230563610349568 ChairmanOfEnjoyment/Bukky 601 373 London 0 null 14294 0 0 0 [?] I come here to laugh and maybe add my own 2pence

54. Sun Dec 29 08:18:44 0000 2019 Omolara\_Chicken Please who is selling #DLTBrunch party/brunch ticket? 1211199860155834369 Alao babes Inc. 536 302 London 0 null 13563 0 0 0 Just say Hi... Doesn[']t mean you should be unfortunate and harass me with rubbish. Thanks in advance.

55. Sun Dec 29 08:13:17 0000 2019 enii\_olaa Does anyone have a #DLTBrunch ticket for sale. Please let me know thanks. 1211198490057084928 MamaGemini 217 135 0 null 3839 0 0 0 God is within her, she will not fall... psalm 46:5nSC: the\_babynursenininstagram: <https://t.co/09L7W6y8IC>

56. Sun Dec 29 03:06:25 0000 2019 PrinceStaples Me at #DLTBrunch tmoro <https://t.co/OdcUARWOaB> 1211121263051190273 Maxwell Suave 1625 597 London 0 null 74681 1 0 0 Memoirs of a real nigga

57. Sun Dec 29 00:29:41 0000 2019 DeboFamo RT @\_toyoxo: Need X2 DLT (London 29/12) tickets! #DLTBrunch #DLT 1211081819954798593 Debo 661 520 London, England 0 null 9051 2 0 0 IG-Debofamo

58. Sun Dec 29 00:12:42 0000 2019 \_toyoxoNeed X2 DLT (London 29/12) tickets! #DLTBrunch #DLT 1211077548685365249 k 555 358 0 null 41549 2 0 0

59. Sat Dec 28 22:05:00 0000 2019 ife88 RT @DLTBrunch: We need to know #DLTBrunch <https://t.co/Dx7tihIK30> 1211045407964446720 lfeCent 227 541 . 0 null 9432 4 0 0

60. Sat Dec 28 20:54:52 0000 2019 Jasslsabella25 Any DLT tickets for tomorrow please? #DLTBrunch 1211027761478995969 Jass 500 234 London 0 null 3398 0 0 0 | Instagram: Jassminelsabella\_

61. Sat Dec 28 19:41:48 0000 2019 thelifeofQU RT @DLTBrunch: We need to know #DLTBrunch <https://t.co/Dx7tihIK30> 1211009372811354118 Q 935 375 London, England 0 null 26925 4 0 0 <https://t.co/umH4n7xxMF> @dltbrunch

62. Sat Dec 28 19:32:16 0000 2019 raedee\_94 Anyone selling one DLT ticket for tomorrow? #DLTBrunch 1211006971933069312 Rae Dee 40 120 Grove Street 0 null 35 0 0 0 Player of songs

63. Sat Dec 28 18:53:02 0000 2019 itscynthiax Anyone selling a DLT ticket for tomorrow? #DLTBrunch 1210997097832554498 cyn [\*] 1274 756 London 0 null 24874 0 0 0

64. Sat Dec 28 18:24:11 0000 2019 DREW\_odg RT @DLTBrunch: We need to know  
 #DLTBrunch <https://t.co/Dx7tihK30> 1210989839178457096 Drew 63 122 Kensington,  
 London 0 null 533 4 0 0 Stunt double for DrewsCakes | Just  
 here to laugh. | Reformed Harlot

65. Sat Dec 28 18:23:43 0000 2019 M\_\_\_\_\_Kay RT @DLTBrunch: We need to know  
 #DLTBrunch <https://t.co/Dx7tihK30> 1210989720819372032 MK 1753 1027 London 0  
 null 113274 4 0 0 I tweet about stuff. Follow  
 @dltblunch|@ANTlpartyLDN

66. Sat Dec 28 18:22:27 0000 2019 DLTBrunch We need to know #DLTBrunch  
<https://t.co/Dx7tihK30> 1210989402643730433 Days Like This 4734 80 London, England  
 0 null 5920 4 0 0 We Do Brunches [']Days Like This'  
 #DLTBrunch || <https://t.co/z08UQQbhpt>

67. Sat Dec 28 18:17:32 0000 2019 \_nidsxo is anyone selling 2 tickets for #DLTBrunch ??  
 1210988166703910912 Nids. 785 466 Elusive 0 null 97455 0  
 0 0 [V]

68. Sat Dec 28 17:18:42 0000 2019 SBLEX\_ RT @DLTBrunch: All you need to know  
 about #DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY>  
 1210973360051625987 Ackerman 1189 757 Old Trafford[<3] 0 null  
 69940 18 0 0 FOOD, FOOTBALL & MUSIC[<3] n  
 nIG: Bamisoulfood

69. Sat Dec 28 17:10:04 0000 2019 lifeofwclassa RT @DLTBrunch: All you need to know  
 about #DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY>  
 1210971185615429637 wclassa74 75 Hackney, London 0 null 506  
 18 0 0 cool down, cool down

70. Sat Dec 28 16:59:22 0000 2019 DLTBrunch RT @princessdelfueg: Who[']s selling tickets  
 #dltblunch <https://t.co/nlnXJvYgaj> 1210968495120420865 Days Like This 4734 80  
 London, England 0 null 5920 18  
<https://twitter.com/DLTBrunch/status/1210930518084202497> 0 0 We Do  
 Brunches [']Days Like This' #DLTBrunch || <https://t.co/z08UQQbhpt>

71. Sat Dec 28 16:48:20 0000 2019 nstxr300 RT @DLTBrunch: All you need to know  
 about #DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY>  
 1210965719065735168 Network&Networth 2592 2255 0 null  
 64017 18 0 0

72. Sat Dec 28 16:46:08 0000 2019 Dorshiie RT @DLTBrunch: All you need to know  
 about #DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY>  
 1210965164377493504 [<3] 1424 1341 London 0 null 31014 18  
 0 0 creativity, branding & design | @CollectiveKQ

73. Sat Dec 28 16:42:15 0000 2019 Rii\_HD RT @DLTBrunch: All you need to know about  
 #DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY>  
 1210964188769722369 Wholesome HiiDef 1480 881 0 null  
 91266 18 0 0 Music Lover | Events Planner. General Busybody  
 #KQCollective #HiiDefEvents

74. Sat Dec 28 16:40:01 0000 2019 hellodillon RT @ttrill95: Anyone selling DLT day party tickets. #DLTBrunch DM ME 1210963623901908992 Dillon 742 617 London 0 null 76742 1 0 0 People pay me to take photos. I also like dogs. Will accept puppies as payment. <https://t.co/HlcxV5SNYL>

75. Sat Dec 28 16:30:16 0000 2019 princessdelfueg Who[']s selling tickets #dltbrunch <https://t.co/nlnXJvYgaj> 1210961170758287361 mollymoo 3163 2558 England 0 null 113195 18 <https://twitter.com/DLTBrunch/status/1210930518084202497> 0 0 "You ain't no shooter, you can't do that shit without no Molly" thanku for coming to my twitter. my tweets are just jokes, banter and crazy.this ain[']t real life

76. Sat Dec 28 16:24:57 0000 2019 princessdelfueg RT @DLTBrunch: Where will we be seeing you? #DLTBRUNCH <https://t.co/YXXwClxkcv> 1210959832464924673 mollymoo 3163 2558 England 0 null 113195 25 0 0 "You ain't no shooter, you can't do that shit without no Molly" thanku for coming to my twitter. my tweets are just jokes, banter and crazy.this ain[']t real life

77. Sat Dec 28 15:47:17 0000 2019 ReinaaNatasha RT @DLTBrunch: All you need to know about #DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY> 1210950352331300864 Nat 1506 763 0 null 179480 18 0 0

78. Sat Dec 28 15:38:11 0000 2019 TootsVSTheworld RT @DLTBrunch: All you need to know about #DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY> 1210948063763808257 Toots Daniels 7-7 2835 775 AT & T stadium 0 null 186126 18 0 0 The games gon test you, never fold | freckled boricua #CowboyNation | i like socks | Im not a good idea | @staycmaria @dltbrunch | @AntiPartyLdn

79. Sat Dec 28 15:32:15 0000 2019 JustBlessing\_x RT @DLTBrunch: All you need to know about #DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY> 1210946571300417536 [?]- 750 721 London, England 0 null 33618 18 0 0 Good vibes only [:)] justblessing\_x

80. Sat Dec 28 15:13:33 0000 2019 just\_buky Anyone selling #DLTBrunch tickets? Please DM 1210941864150491136 Buky 4 21 0 null 3 0 0 0

81. Sat Dec 28 15:04:06 0000 2019 MonikahLee RT @DLTBrunch: All you need to know about #DLTBrunch Anti New Year! n29.12.19 nnSee you tomorrow!! <https://t.co/QY3Sb8zSCY> 1210939486873554944 Monikah lee 3081 519 0 null 64649 18 0 0 Talks With Monikah Lee Show| Podcaster|Presenter|host| media and radio personality @linkuptv @iluvlive @boxpark @grlgnldn Monikahleeuk@gmail.com|

82. Sat Dec 28 15:01:19 0000 2019 ttrill95 Anyone selling DLT day party tickets. #DLTBrunch DM ME 1210938787095818241 Eskimo VS 805 765 0 null 78814 1 0 0



London, England 0 null 366596 60  
https://twitter.com/Themlotsdad/status/1210875645540159488 0 0 Gratitude is  
a must [<3] @Seahawks and Ex - @Arsenal fan. #HiiiPower follow @MamboZuri1

93. Sat Dec 28 13:26:36 0000 2019 IsThatDankz RT @FLYLUSI: hes on his way to  
#dltbrunch for the So solid dance https://t.co/njMeKnqwgG 1210914949691822082  
WatchThaGetBack 298 293 0 null 8905 60  
https://twitter.com/Themlotsdad/status/1210875645540159488 0 0

94. Sat Dec 28 13:24:05 0000 2019 MsPiinkRT @FLYLUSI: hes on his way to #dltbrunch for the  
So solid dance https://t.co/njMeKnqwgG 1210914318650368000 Pamela 1398 516 London 0  
null 217761 60 https://twitter.com/Themlotsdad/status/1210875645540159488 0  
0 Have courage and be kind [\*]

95. Sat Dec 28 12:49:09 0000 2019 FLYLUSI hes on his way to #dltbrunch for the So solid  
dance https://t.co/njMeKnqwgG 1210905525916983296 A G woke up.. fone right by him...  
4478 1205 and il be right there... 0 null 156901 60  
https://twitter.com/Themlotsdad/status/1210875645540159488 0 0 Bio:  
Degradable .. Property investor

96. Sat Dec 28 12:34:42 0000 2019 AfiaVanessa\_x This is for the one tomorrow in Croydon btw.  
@DLTBrunch #DLTBrunch https://t.co/lZP5nMjoWF 1210901888977326080 Afia 252 402  
London/Ghana 0 null 12921 3  
https://twitter.com/AfiaVanessa\_x/status/1210899621096017920 0 0 | Jesus over  
Everything [+]|Law with Business Grad [?]|Plantain addict| Book worm | Traveler| Introvert| Aspiring  
entrepreneur

97. Sat Dec 28 12:31:41 0000 2019 ReinaaNatasha RT @DLTBrunch: #DLTLagos nnWe bring  
the best vibes everywhere we go nnLondon & Accra, are you ready for us? #DLTBRUNCH  
https://t[...] 1210901132022816768 Nat 1506 763 0 null 179480 28  
0 0

98. Sat Dec 28 12:29:15 0000 2019 Sarfo15M RT @DLTBrunch: #DLTLagos nnWe bring  
the best vibes everywhere we go nnLondon & Accra, are you ready for us? #DLTBRUNCH  
https://t[...] 1210900519709007878 15 1813 1056 Tottenham, London 0 null  
42378 28 0 0

99. Sat Dec 28 12:28:25 0000 2019 Kulthummm RT @AfiaVanessa\_x: 1 X DLT Brunch &  
Day party ticket for sale for £35. Dm if interested. @DLTBrunch #DLTBrunch #DLT  
1210900309528252416 Tommie 2788 396 0 null 49758 3  
0 0 24 | IG: @Kulthumm | I don[']t like negativity

100. Sat Dec 28 12:26:58 0000 2019 DLTBrunch RT @DLTBrunch: #DLTLagos nnWe bring  
the best vibes everywhere we go nnLondon & Accra, are you ready for us? #DLTBRUNCH  
https://t[...] 1210899942920925185 Days Like This 4734 80 London, England 0  
null 5920 28 0 0 We Do Brunches [']Days Like This'  
#DLTBrunch || https://t.co/z08UQQbhpt

101. Sat Dec 28 12:25:59 0000 2019 DLTBrunch RT @AfiaVanessa\_x: 1 X DLT Brunch &  
Day party ticket for sale for £35. Dm if interested. @DLTBrunch #DLTBrunch #DLT  
1210899694781632512 Days Like This 4734 80 London, England 0 null

5920 3 0 0 We Do Brunches [']Days Like This' #DLTBrunch ||  
https://t.co/z08UQQbhpt

102. Sat Dec 28 12:25:41 0000 2019 AfiaVanessa\_x 1 X DLT Brunch & Day party ticket for sale for £35. Dm if interested. @DLTBrunch #DLTBrunch #DLT 1210899621096017920 Afia 252  
402 London/Ghana 0 null 12921 3 0 0 | Jesus over  
Everything [+]|Law with Business Grad [?]|Plantain addict| Book worm | Traveler| Introvert| Aspiring  
entrepreneur

103. Sat Dec 28 12:20:23 0000 2019 DLTBrunch RT @Miss\_Michyy: 3 DLT LDN party  
admission tickets for sale! dm if interested #DLTBrunch @DLTBrunch 1210898287491981312  
Days Like This 4734 80 London, England 0 null 5920 1  
0 0 We Do Brunches [']Days Like This' #DLTBrunch || https://t.co/z08UQQbhpt

104. Sat Dec 28 12:15:12 0000 2019 Miss\_Michyy 3 DLT LDN party admission tickets for sale!  
dm if interested #DLTBrunch @DLTBrunch 1210896980475596800 Who's That... 153 148  
0 null 3850 1 0 0 SC - michyy92

105. Sat Dec 28 12:13:58 0000 2019 LynnjieVne anyone selling a ticket for #DLTBrunch  
tomorrow? 1210896671800020994 [\*] L Y N N I E [\*] 716 686 0 null  
10863 0 0 0 neo soul enthusiast.

106. Sat Dec 28 11:59:39 0000 2019 D\_Orekelewa RT @ItsHoda: RT 1x @DLTBrunch ticket for  
sale at face value! #DLTBrunch 1210893068213329921 Lavendar. 982 813 0  
null 44949 2 0 0 IG: dorekelewa

107. Sat Dec 28 11:58:53 0000 2019 DLTBrunch RT @ItsHoda: RT 1x @DLTBrunch ticket for  
sale at face value! #DLTBrunch 1210892876311384064 Days Like This 4734 80 London,  
England 0 null 5920 2 0 0 We Do Brunches [']Days  
Like This' #DLTBrunch || https://t.co/z08UQQbhpt

108. Sat Dec 28 11:17:48 0000 2019 ItsHoda RT 1x @DLTBrunch ticket for sale at face value!  
#DLTBrunch 1210882537486204928 HODZ 407 233 London 0 null 6027 2  
0 0

109. Sat Dec 28 11:06:39 0000 2019 \_maksimillion Anyone selling a #DLT ticket for my  
dumbass last minute friend??? @DLTBrunch #DLTBrunch HMU!!! X 1210879731949813760  
PRINC£\$\$ 73 72 Ldn 0 null 4239 0 0 0  
antisocial but made it cute

110. Sat Dec 28 11:00:27 0000 2019 OriginalJayB Anyone selling a DLT ticket for tomorrow ?  
#dltbrunch @DLTBrunch 1210878169395421184 Jefe 269 332 London, England  
0 null 18100 0 0 0 Failure isn[']t final, neither is success

111. Fri Dec 27 23:05:15 0000 2019 Love\_Heartsss Anyone selling 3 DLT tickets for this  
Sunday? Let me know asap! #DLTBrunch #DLT 1210698184932114433 E 172 189 MK  
0 null 1444 0 0 0

112. Fri Dec 27 16:41:12 0000 2019 JessVMo Are there still tickets available for the #DLTBrunch in Accra? 1210601533882224640 Doja cap 330 292 London, England 0 null 3130 0 0 0 [?]Pro Black, Pro Choice and Pro Common Sense ig: @ sheabutterbabygirl

113. Fri Dec 27 13:40:25 0000 2019 tsvx\_ RT @ThisIsPriincess: Selling 1 DLT anti new year party ticket £16.81. DM me if interested #dltbrunch @DLTBrunch 1210556039948623872 T. SV. 825 229 London, England 0 null 134881 5 0 0 All views expressed are that of my own, not my employer! | Visionary | | Creator/Producer: @BlvckCanvasTV #blvckcanvastv

113. Fri Dec 27 13:20:09 0000 2019 MsGenevieve\_ RT @ThisIsPriincess: Selling 1 DLT anti new year party ticket £16.81. DM me if interested #dltbrunch @DLTBrunch 1210550939058343936 Gen 5390 666 London, England 0 null 136501 5 0 0 trust me at the top, it ain[']t lonely. solo.

114. Fri Dec 27 12:20:19 0000 2019 Rij\_HD RT @ThisIsPriincess: Selling 1 DLT anti new year party ticket £16.81. DM me if interested #dltbrunch @DLTBrunch 1210535881892941824 Wholesome HiiDef 1480 881 0 null 91266 5 0 0 Music Lover | Events Planner. General Busybody #KQCollective #HiiDefEvents

115. Fri Dec 27 12:14:55 0000 2019 MilitaryMillz RT @ThisIsPriincess: Selling 1 DLT anti new year party ticket £16.81. DM me if interested #dltbrunch @DLTBrunch 1210534523475308546 .... 1077 508 London, England 0 null 149425 5 0 0 nnMotivate and Congratulate.nnInsta: Militarymillz

116. Fri Dec 27 12:09:14 0000 2019 ThisIsPriincess Selling 1 DLT anti new year party ticket £16.81. DM me if interested #dltbrunch @DLTBrunch 1210533093561503744 Princess. 311 316 London 0 null 8071 5 0 0

117. Fri Dec 27 10:00:11 0000 2019 em\_ananas Anyone selling #DLTBRUNCH ticket. DM yes 1210500615647956992 eM-arhh 370 421 London 0 null 6718 0 0 Reclaiming my time. Retweets are not an endorsement. Views are my own

118. Thu Dec 26 23:40:49 0000 2019 Sebby\_LO RT @\_missxtine: 1 @DLTBrunch anti new year day party ticket for sale. £16.81. DM if interested #dltbrunch 1210344746012598273 Alcohol man 3647 981 London 0 null 63863 2 0 0 I make jokes at my expense|| In the Alcohol industry

119. Thu Dec 26 23:02:36 0000 2019 yomzworld RT @\_missxtine: 1 @DLTBrunch anti new year day party ticket for sale. £16.81. DM if interested #dltbrunch 1210335130474237952 TYS Yomz 304 360 0 null 27866 2 0 0 @talkyourshxt I[']m up to something. I do pods now and then..... like every Friday. find the link below

120. Thu Dec 26 22:57:27 0000 2019 \_missxtine 1 @DLTBrunch anti new year day party ticket for sale. £16.81. DM if interested #dltbrunch 1210333831779291136 christine. 436

464 london. 0 null 5834 2 0 0 27. more life, more everything.

## Afro Nation Ghana

1. Tue Dec 31 14:48:11 0000 2019 Ramsbery\_Ramsey RT @MMettaleon: King Already @shattawalegh nn#AfroNationGhana <https://t.co/uAm3utNy6k> 1212022646277316610 Accra Bruno Mars 4757 4743 Accra, Ghana 0 null 9178 35 0 0 JUNE FINEST... I'M FREE AND FRIENDLY... FOLLOW ME, I FOLLOW BACK% [V]

2. Tue Dec 31 14:47:37 0000 2019 Kwamesarfojr RT @Kwamesarfojr: watch: performance by @iamseyishay & @tneeyaofficial at #Afronation2019 nn#YearOfReturn #AfroNationGhana [https://t.co/YPF\[... \]](https://t.co/YPF[... ]) 1212022503696154624 Kwame Sarfo Jr. 18865 14998 Ghana 0 null 26263 6 0 0 Entrepreneur | Blogger | A&R | Publicist/PR | Social Media and Digital Marketer | Youtuber | Influencer | Email - Kwamesarfojr@gmail.com |

3. Tue Dec 31 14:47:11 0000 2019 KingDreGh\_ RT @iWakonyu: But yo! @wizkidayo set at #AfroNationGhana was a bashment! 1212022395160190977 King Dre 1144 1195 Accra, Ghana 0 null 725 256 0 0 My New Account, follow for follow, What goes around comes around [<3] <https://t.co/WRA2BcX5Rb>

4. Tue Dec 31 14:47:10 0000 2019 Dolphin\_digi @Spacely1z SMH [?][?]...dem give you people stage noor you guys come spoil there...so dem dey do tins?? Next time le[... ] <https://t.co/sMCjXW8XSn> 1212022388038209539 Dolphin.Bakembe 643 669 Motown0 null 11364 0 <https://twitter.com/i/web/status/1212022388038209539> 0 0 Depressed Arsenal Fan|Sad San Antonio Spurs fan|Rudy Gay|Auba[?]|Pepe[\*]|AmgMedikal[<3]| LamemeGang|. Kwesi Arthur .TH14..Darkovibes.Kanye west..Rihanna

5. Tue Dec 31 14:47:10 0000 2019 nstlgc\_kky RT @munieeerah: Afronation day 1 vlog would be up on my channel tonight nny[']all are even not readyyyy!!!!nnPlease subscribe and turn o[... ] 1212022387736301568 kiks\* 859 572 Cape Coast/Abidjan 0 null 1931 5 0 0 female photographer

6. Tue Dec 31 14:47:03 0000 2019 Ramsbery\_Ramsey RT @augustiines: See the dance moves Burna Boy dier no size onAFRICAN GIANT. #AfroNationGhana #AfroNation <https://t.co/q1LFrCOdVq>1212022361794461696 Accra Bruno Mars 4757 4743 Accra, Ghana 0 null 9178 219 0 0 JUNE FINEST... I'M FREE AND FRIENDLY... FOLLOW ME, I FOLLOW BACK% [V]

7. Tue Dec 31 14:46:35 0000 2019 Kennediizy RT @wetwizkid: Starboy Wizkid performing #teaseme n#AfroNationonGhone n#AfroNationGhana #Afronation2019 <https://t.co/CAZxMLoovD> 1212022243645104129 Old Beast 1002 1834 Abuja, Nigeria 0 null 20271 71 0 0 I'm married to my opinion...giving a fuck about yurs will be an adultery and I wana b faithful.#Abuja #Jos #ARSENAL.

8. Tue Dec 31 14:45:26 0000 2019 Ramsbery\_Ramsey RT @anankani\_prince: In less than five minutes, R2Bees have outdone Naira Marley's performance tonightnLevels#AfroNationGhana 1212021954217172992 Accra Bruno Mars 4757 4743 Accra, Ghana 0 null

9176 33 0 0 JUNE FINEST... I'M FREE AND FRIENDLY...  
FOLLOW ME, I FOLLOW BACK% [V]

9. Tue Dec 31 14:44:54 0000 2019 LK\_shaun01 RT @iamSMADE: OBO is the real  
BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3]  
#AfroNationGhana https://[...] 1212021819575853057 Trvp\_kiing 1609 1252 0  
null 4771 12 0 0 Dreams worth more than money

10. Tue Dec 31 14:44:31 0000 2019 Ramsbery\_Ramsey RT @muse\_africa: #MuseAfrica  
Everybody Say Hol It @shattawalegh performing Hol It at #AfroNationGhana Day 2  
https://t.co/JIHrNFpuf 1212021720183386113 Accra Bruno Mars 4757 4743 Accra,  
Ghana 0 null 9176 249 0 0 JUNE FINEST... I'M FREE AND  
FRIENDLY... FOLLOW ME, I FOLLOW BACK% [V]

11. Tue Dec 31 14:43:14 0000 2019 Ramsbery\_Ramsey RT @walkeraiin: @Afronation :  
bringing out the best of Ghana and bringing the best to Ghana. nnLaboma Beach is bouncing -  
#AfronationGhan[...] 1212021400258646017 Accra Bruno Mars 4757 4743 Accra,  
Ghana 0 null 9176 118 0 0 JUNE FINEST... I'M FREE AND  
FRIENDLY... FOLLOW ME, I FOLLOW BACK% [V]

12. Tue Dec 31 14:43:11 0000 2019 OBADOLZ RT @keebu\_keebu: We just came to have a  
good time because we're here for a long time #AfroNationGhanan @Adedotvn x @tobishiyabola  
nStyl[...] 1212021388032253958 TJ-MONEY! 2366 2267 Nigeria 0 null  
61841 30 0 0 "L" stands for Lesson !!!! #Arsenal, peace of mind is  
the goal. Tech is life @bellybopinfo [?][?] my CONTENT is different! new school consulting

13. Tue Dec 31 14:42:53 0000 2019 Ramsbery\_Ramsey RT @iamSMADE: How I[']m looking  
at those who were hating.... showing them is love in return. Positive Vibes only. Come watch  
STARBOY tonight![...] 1212021310429245440 Accra Bruno Mars 4757 4743 Accra,  
Ghana 0 null 9176 145 0 0 JUNE FINEST... I'M FREE AND  
FRIENDLY... FOLLOW ME, I FOLLOW BACK% [V]

14. Tue Dec 31 14:42:30 0000 2019 Imoemi\_ RT @Sakpo007: Friend: Bro, Wizkid killed  
that AfroNation show mehn, it was a total shutdownnnnMe: That's my GOAT nnFriend: I'm also going  
t[...] 1212021214010650624 AndrÈs De Fonollosa 9521 5843 Lagos, Nigeria 0 null  
98583 119 0 0 Graphic Designer @TheAesthetiq | I tweet a lot of  
music content | Messi Addict! | Barca, Wizkid, Swae Lee, Santi, JB, MI stan | I preach the Android  
Gospel

15. Tue Dec 31 14:41:32 0000 2019 Luckyeve4 RT @kaydeegh\_: What[']s that zalatan doing  
on #AfroNationGhana stage[?][?] nigga is overrated crowd ain[']t having it. Meanwhile was this the[...]  
1212020969973452801 Tacha Luckyeve 49 70 0 null  
3593 11 0 0 Am sample and straight

16. Tue Dec 31 14:40:52 0000 2019 kayorkingin RT @iamSMADE: OBO is the real  
BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3]  
#AfroNationGhana https://[...] 1212020801744130048 I'm addicted to KAYODE (Cash) 902  
1159 Nigeria 0 null 4501 12 0 0

17. Tue Dec 31 14:40:45 0000 2019 MaaDondor RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana

https://t.co/AtSFJcyDeO 1212020775160557568 Mabes [?] 2230 871 0 null  
17685 743 0 0 A moment of pain Is worth a life time Of glory[?] I  
Struggle Today For My Unborn Child

18. Tue Dec 31 14:40:21 0000 2019 Kennediizy RT @WizkidtheLegend: A clearer video of  
Wizkid[']s #AfroNationGhana shutdown nnHis Energy is always in flames nnToo many classic  
hit[...] 1212020673016717314 Old Beast 1002 1834 Abuja, Nigeria 0 null  
20269 383 0 0 I'm married to my opinion...giving a fuck about yurs  
will be an adultery and I wana b faithful.#Abuja #Jos #ARSENAL.

19. Tue Dec 31 14:40:11 0000 2019 CityShot RT @kwesivocals: This guy get too much  
energy[<3] #Afronation #YearOfReturn #AfroNationGhana #Davido https://t.co/nQPYqKQHcq  
1212020630972981250 Shot City 862 1500 Kumasi, Ghana 0 null 844  
34 0 0 God's The Greatest

20. Tue Dec 31 14:39:36 0000 2019 wisdomlynx RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1212020482825998336 Wisdom Lynx 45 54 Accra, Ghana 0  
null 673 743 0 0 Am very humble. I love music , sports and  
above all God fearing.

21. Tue Dec 31 14:39:12 0000 2019 jkogunsville RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1212020385899782145 jkogunsville 352 800 Lagos, Nigeria 0  
null 2978 743 0 0 Great

22. Tue Dec 31 14:38:34 0000 2019 Kennediizy RT @WizkidtheLegend: "All your man shall  
fall that day if you cross my lane o eh"nnHits upon hits nnWizkid nn#wizkidAfronation n#AfroN[...]  
1212020225308332033 Old Beast 1002 1834 Abuja, Nigeria 0 null  
20269 117 0 0 I'm married to my opinion...giving a fuck about yurs  
will be an adultery and I wana b faithful.#Abuja #Jos #ARSENAL.

23. Tue Dec 31 14:37:58 0000 2019 Ramsbery\_Ramsey RT @Kwamesarfojr: watch:  
performance by @iamseyishay & @tneeyaofficial at #Afronation2019 nn#YearOfReturn  
#AfroNationGhana https://t.co/YPF[...] 1212020072501395456 Accra Bruno Mars 4757  
4743 Accra, Ghana 0 null 9176 6 0 0 JUNE  
FINEST... I'M FREE AND FRIENDLY... FOLLOW ME, I FOLLOW BACK% [V]

24. Tue Dec 31 14:37:27 0000 2019 Kennediizy RT @AnnMarie014: Wizkid Soco  
performance with Smade & Starboy Crew at #AfroNationGhana  
#Afronation2019nhttps://t.co/Mnmm57geXD 1212019943149101056 Old Beast 1002  
1834 Abuja, Nigeria 0 null 20269 147 0 0 I'm married  
to my opinion...giving a fuck about yurs will be an adultery and I wana b faithful.#Abuja #Jos  
#ARSENAL.

25. Tue Dec 31 14:37:03 0000 2019 LeoV\_\_RT @RabsWorld: Did y[']all enjoy that Davido  
#AfroNationGhana #Afronation performance? Just .... like .... that! It[']s over. So my people. Wha[...]  
1212019844767461381 Maranroola Adeola James 193 232 This Place 0  
null 881 9 0 0 Fine boy//Prospective Civil  
Engineer//Writer[?]/Chelsea/Wizkid FC

26. Tue Dec 31 14:36:57 0000 2019 Kennediizy RT @AnnMarie014: Its always special when Wizkid sings the National Anthem, Ojuelegba. nnThe fact he appreciates his fans makes me love hi[...] 1212019815952588803 Old Beast 1002 1834 Abuja, Nigeria 0 null 20269 244 0 0 I'm married to my opinion...giving a fuck about yours will be an adultery and I wana b faithful.#Abuja #Jos #ARSENAL.

27. Tue Dec 31 14:36:35 0000 2019 LeoV\_\_RT @RabsWorld: Did y[']all catch the con-game #AfroNationGhana #Afronation? Yep! Your guy DAVIDO is #lipsyncing Yep. Spoiled microphones al[...] 1212019725036933120 Maranroola Adeola James 193 232 This Place 0 null 881 19 0 0 Fine boy//Prospective Civil Engineer//Writer[?]/Chelsea/Wizkid FC

28. Tue Dec 31 14:35:48 0000 2019 GhanaCoutinho7 RT @kojo\_wiase: iPhone 8+ 256gb temporary Unlocked . Available for \*2300ghc negotiable\*. PLEASE RETWEET . Call/Whatsapp-0243786435n#Beyon[...] 1212019528890306560 Sir\_Emml 134 974 China 0 null 367 18 0 0 God Lover, Teacher of the Mysteries of God and His words. Brands Expert, Motivational Speaker and Counselor. Trust God

29. Tue Dec 31 14:35:30 0000 2019 AddStezzy RT @iamSMADE: OBO is the real BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3] #AfroNationGhana https://[...] 1212019454890131458 LARGEST Master 627 112 Ikorodu, Lagos State, Call me 0 null 5459 12 0 0 you call me Manly Stezzy nl'm very simple as ABC nl'm a musician, song writer and music soul nnDavido stan

30. Tue Dec 31 14:35:23 0000 2019 bill\_xo\_lomon RT @iamSMADE: OBO is the real BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3] #AfroNationGhana https://[...] 1212019422036135937 MR Billy 4252 2083 Lagos, Nigeria 0 null 40231 12 0 0 Strategist | Multichoice staff | food |peruzzi | Davido

31. Tue Dec 31 14:35:18 0000 2019 Er\_dward RT @itzkukuwaa: Ghana is the new Wakanda. #YearOfReturn #AfroNationGhana 1212019404231389186 Eddie 628 570 0 null 21077 4 0 0 Software Engineer & Site Reliability Engineer. nAstrophile.nl am Iron Man.

32. Tue Dec 31 14:34:52 0000 2019 Mac\_gh97 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][n][?]n@shattawalegh you were AMAZING thank you [<3] [?][n]#AfroNationGhana https://t.co/AtSFJcyDeO 1212019292474097664 Macnutt\_gh 406 1500 Kumasi, Ghana 0 null 12934 743 0 0 SPEAK DE TRUTH

33. Tue Dec 31 14:34:40 0000 2019 saniabdulaziz4 RT @Dainjunior: Emelia Brobbey is the ambassador for Katanka new car called "Famekc"...awwwwh wonderfulnn#celebration #AfroNationGhana #A[...] 1212019242947764224 4LYF IS MY LIFE 241 593 Ghana Kumasi 0 null 1075 26 0 0 SHATTA MOVEMENT https://t.co/Yc06rwf5ZI LIFE IS ALL ABOUT SHATTA MOVEMENT AND I WILL ALWAYS REMAIN A SHATTA MOVEMENT FAN FOREVER.

34. Tue Dec 31 14:34:28 0000 2019 TycoonRazzi RT @iamSMADE: OBO is the real BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3] #AfroNationGhana https://[...] 1212019192653864960 TYCOON AMW 20247 17808 Lagos,

Nigeria 0 null 18059 12 0 0 ALOMA MUSIC WORLDWIDE ||  
AMW/DMW || SON[<3]@spaceboimusic || DAVIDO[\*]] n Brother : @official\_Mobigg

35. Tue Dec 31 14:34:13 0000 2019 lam\_akinshina RT @iWakonyu: But yo! @wizkidayo set at  
#AfroNationGhana was a bashment! 1212019128732655619 Akinlade Akinshina Abdul\_Fatai  
1139 4245 Nigeria 0 null 3678 255 0 0  
contact/Whatsapp 08086146266 for your graphics designs or  
email:akinladefatai1@gmail.com

36. Tue Dec 31 14:33:39 0000 2019 Kennediizy RT @wetwizkid: Wizkid performing Brown  
skin girl nVoice so angelic n#AfroNationGhana #Afronation2019 https://t.co/9FYv9ANfZQ  
1212018986952646663 Old Beast 1002 1834 Abuja, Nigeria 0 null  
20269 250 0 0 I'm married to my opinion...giving a fuck about yurs  
will be an adultery and I wana b faithful.#Abuja #Jos #ARSENAL.

37. Tue Dec 31 14:33:09 0000 2019 MKanyes RT @muse\_africa: #MuseAfrica What a  
better way to end #AfroNationGhana !!nn@davido closed #AfroNationGhana with the whole 30 Billion  
Gang w[...] 1212018863291949056 Micheal Kanyes 2785 4153 Lagos, Nigeria 0 null  
24537 52 0 0 CFC. ....I brag different.....davido

38. Tue Dec 31 14:32:30 0000 2019 truehomeboy1 RT @iamSMADE: OBO is the real  
BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3]  
#AfroNationGhana https://[...] 1212018699667853313 lfeanyichukwu 255 922 0  
null 17649 12 0 0 Just A Homeboy

39. Tue Dec 31 14:32:14 0000 2019 GabrielShaze There was a mirror in my airbnb and I just  
decided to take half selfies everyday of the #AfronationGhana concerts[...] https://t.co/HUhkmgFy5V  
1212018630562594818 angel.Retired] 664 243 Lagos 0 null 43179 0  
https://twitter.com/i/web/status/1212018630562594818 0 0 Designer. Creative  
developer in the making

40. Tue Dec 31 14:32:12 0000 2019 Chimnuru RT @RabsWorld: Did y[']all catch the con-  
game #AfroNationGhana #Afronation? Yep! Your guy DAVIDO is #lipsyncing Yep. Spoiled  
microphones al[...] 1212018623889444872 Sound Jay 864 1407 0 null  
3005 19 0 0 Jay...nn[?]Geographer

41. Tue Dec 31 14:32:05 0000 2019 Kennediizy RT @kaydeegh\_: Wizkid is a performer! Guy  
came to ginger a sleepy crowd. Hit to hit back to back. Audience connection and stage prowess  
was[...] 1212018594822991872 Old Beast 1002 1834 Abuja, Nigeria 0 null  
20269 375 0 0 I'm married to my opinion...giving a fuck about yurs  
will be an adultery and I wana b faithful.#Abuja #Jos #ARSENAL.

42. Tue Dec 31 14:31:31 0000 2019 Sahm88312107 RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1212018452296347648 Sahm 4 1 0 null 170  
743 0 0

43. Tue Dec 31 14:31:09 0000 2019 GabrielAkinbami RT @iamSMADE: OBO is the real  
BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3]  
#AfroNationGhana https://[...] 1212018356771004416 Oluwamayomikun 897 676  
Abeokuta 0 null 10394 12 0 0 God's plan

44. Tue Dec 31 14:31:05 0000 2019 sunkanmi\_98 RT @iamSMADE: OBO is the real BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3] #AfroNationGhana https://[...] 1212018340526469120 David 531 874 0 null 1702 12 0 0 Biochemist | digital marketer | isupport #Arsenal #DavidoAGT

45. Tue Dec 31 14:30:58 0000 2019 Kennediizy RT @Vovla06: #Afronation2019 #AfroNationGhana #wizkid What a performance by @wizkidayo https://t.co/SiYu4kEVrZ 1212018313259298818 Old Beast 1002 1834 Abuja, Nigeria 0 null 20269 82 0 0 I'm married to my opinion...giving a fuck about yurs will be an adultery and I wana b faithful.#Abuja #Jos #ARSENAL.

46. Tue Dec 31 14:30:45 0000 2019 tmulaanRT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1212018256493662209 Embezzle?! 727 565 0 null 39995 201 0 0 21. Do everything with love.

47. Tue Dec 31 14:30:12 0000 2019 StonedWrita\_ RT @iamSMADE: OBO is the real BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3] #AfroNationGhana https://[...] 1212018117414662144 Tolulope 993 1110 Lagos, Nigeria 0 null 9431 12 0 0 Historian/ A writer/ A Teacher/ Successful Stoner//nFast as the wind; quiet as the forest; aggressive as fire; and immovable as a mountain.

48. Tue Dec 31 14:29:44 0000 2019 itzofficialgb RT @iamSMADE: OBO is the real BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3] #AfroNationGhana https://[...] 1212018000964009988 Gbenga Salami 424 1898 Badagry, Nigeria 0 null 5828 12 0 0 Unsigned singer...rnYoungster in the makingrnUONOB[<3]rn@realmadrid.....

49. Tue Dec 31 14:28:48 0000 2019 pizzainngh RT @Scripp\_T: Wei y3 Asem? Come and sing a, you[']re saying Family matters! The song ankasa we can[']t sing, you[']re adding family matter #[...] 1212017765466411008 Pizza Inn Ghana 1632 39 Accra, Ghana 0 null 15178 14 0 0 #MustBeThePizza #TerrificTuesday

50. Tue Dec 31 14:28:30 0000 2019 Talk2jordan\_leeRT @iamSMADE: OBO is the real BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3] #AfroNationGhana https://[...] 1212017690287759360 JORDAN 2219 174 Jupiter 0 null 44799 12 0 0 FCBayern fan / How To Get Away With Murder #HTGAWM / DAVIDO

51. Tue Dec 31 14:28:02 0000 2019 SoulSna60811190 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212017574399090690 Soul Snatcher 5 71 0 null 32 743 0 0 Food addict, Travel ..Good life

52. Tue Dec 31 14:26:48 0000 2019 Ramsbery\_Ramsey RT @kwesivocals: This guy get too much energy[<3] #Afronation #YearOfReturn #AfroNationGhana #Davido https://t.co/nQPYqKQHcq 1212017262523224065 Accra Bruno Mars 4757 4743 Accra, Ghana 0 null

9176 34 0 0 JUNE FINEST... I'M FREE AND FRIENDLY...  
FOLLOW ME, I FOLLOW BACK% [V]

53. Tue Dec 31 14:26:37 0000 2019 yoofizzle RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212017216281034754 Allow Cash Out 1043 1945 The Bay Area 0 null 47803 743 0 0 Manchester United, Abena[<3] &Golden State Warriors And Shatta Wale Fan[<3]Psalm91:1[<3]

54. Tue Dec 31 14:26:06 0000 2019 KNuamz RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1212017085532004352 THE NUAMZ 256 709 East Legon || Accra || Ghana 0 null 1018 201 0 0 Fashion, Sports, Music and food enthusiast. Arsenal Fan Forever[<3]

55. Tue Dec 31 14:25:06 0000 2019 Kwamesarfojr RT @Kwamesarfojr: watch: performance by @iamseyishay & @tneeyaofficial at #Afronation2019 nn#YearOfReturn #AfroNationGhana https://t.co/YPF[...] 1212016837891887107 Kwame Sarfo Jr. 18865 14997 Ghana 0 null 26263 6 0 0 Entrepreneur | Blogger | A&R | Publicist/PR | Social Media and Digital Marketer | Youtuber | Influencer | Email - Kwamesarfojr@gmail.com |

56. Tue Dec 31 14:25:05 0000 2019 gracemensah603 RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212016830367358977 fairy minaj 696 905 0 null 25475 743 0 0

57. Tue Dec 31 14:24:38 0000 2019 iamSMADE OBO is the real BADDEST @iam\_Davido Thanks for rocking the stage! Killed It!!! afronationghana [<3] #AfroNationGhana https://t.co/s74t4bThV2 1212016719360909312 KING SMADE 29428 261 SMADE Worldwide 0 null 90113 12 https://www.instagram.com/p/B6vW\_1GghDZ/?igshid=lip4o9jcrif5 0 0 Ceo SMADE ENT LTD Founder @smadeevents & co-Founder #AFRONATION @afronationghana 27th-30th Dec @afronation @afronationpuertorico

58. Tue Dec 31 14:22:49 0000 2019 Ramsbery\_Ramsey RT @No\_ordinaryedem: Wizkid's Lit Performance in Ghana (AfroNation 2019)nnTags: #AfroNationonGhone #Afronation2019 #YearOftheReturn #Home[...] 1212016261732937729 Accra Bruno Mars 4757 4743 Accra, Ghana 0 null 9176 111 0 0 JUNE FINEST... I'M FREE AND FRIENDLY... FOLLOW ME, I FOLLOW BACK% [V]

59. Tue Dec 31 14:22:36 0000 2019 Jahguide19 RT @muse\_africa: #MuseAfrica What a better way to end #AfroNationGhana !!nn@davido closed #AfroNationGhana with the whole 30 Billion Gang w[...] 1212016208398163968 Jahguide 44 881 0 null 1662 52 0 0

60. Tue Dec 31 14:21:29 0000 2019 ADjumah RT @muse\_africa: #MuseAfrica Who was your favorite Headline act @AfroNationGhana #AfroNationGhana #Afronation2019 1212015924431249408 ANN DD BBY 7049 5303 Accra, Ghana 0 null 31346 8 0 0 Simple move..

61. Tue Dec 31 14:21:22 0000 2019 KelvinGumah RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212015895087919110 Kelvin GUMAH 44 466 Greater Accra, Ghana 0 null 329 743 0 0 God I revere
62. Tue Dec 31 14:20:44 0000 2019 Numero\_Uno1111 RT @iamSMADE: afronationghana DAY 3 headlined by The Great STARBOY @wizkidayo #afronationghana https://t.co/qGZfn5wKwH 1212015735431716864 Olawale Hammed 2460 2511 0 null 11759 28 https://www.instagram.com/p/B6tNEbigRQR/?igshid=104wtlpg0oard 0 0 #WizkidFC till I go 6ft under the ground!
63. Tue Dec 31 14:17:53 0000 2019 Charleylemar RT @kwesivocals: This guy get too much energy[<3] #Afronation #YearOfReturn #AfroNationGhana #Davido https://t.co/nQPYqKQHcq 1212015019099119616 A GOOD TIME 2788 2609 Lagos, Nigeria 0 null 19539 34 0 0 | DAVIDO || ARSENAL |n#DMWn#30bgn#Shekpe
64. Tue Dec 31 14:16:34 0000 2019 Deezy07 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212014686792798208 One & Done 1705 2489 Ghana 0 null 15377 743 0 0 Brezzz
65. Tue Dec 31 14:15:49 0000 2019 m\_bligzz RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1212014500918022144 Michael Blignam 1013 571 0 null 28866 201 0 0 Remain focused on your journey to greatness...You responsible for your own consequences #GREATNESS #GOD #FAMILY #HARDWORK
66. Tue Dec 31 14:15:49 0000 2019 Peters19515938 RT @kuulpeeps\_: This is too Risky! @davido was all wet for this #AfronationGhana #Afronation https://t.co/GTHMM5VSkZ 1212014498737016836 mayor of Enugu 8 18 0 null 30 4 0 0
67. Tue Dec 31 14:15:04 0000 2019 sylvadeezy RT @Alhajitheozzy1: @r2bees storms afronation with a world class performance watch full video via link nnhttps://t.co/54j97mtINPnn#AfroNati[...] 1212014311071191040 SYLVA DEEzy 100 348 North legon 0 null 877 55 https://youtu.be/lHOulZVuijE 0 0 i luv music n alwys doped cos i rep R2bees u dan noe
68. Tue Dec 31 14:14:47 0000 2019 YaaGloria RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1212014240514674688 yaayaa 168 128 0 null 2916 201 0 0 Follow EJK on insta @ ejskitchen18
69. Tue Dec 31 14:14:46 0000 2019 ArthurCarterll1 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212014236710428672 Arthur Carter ll 96 423 Kumasi 0 null 275 743 0 0 love music
70. Tue Dec 31 14:14:29 0000 2019 adeola\_wiz RT @RabsWorld: Did y[']all catch the con-game #AfroNationGhana #Afronation? Yep! Your guy DAVIDO is #lipsyncing Yep. Spoiled



79. Tue Dec 31 14:07:23 0000 2019 FatawuMerlin RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212012377962635264 fatawu merlin 145 857 Accra, Ghana 0 null 2595 726 0 0 KINDNESS IS A LANGUAGE WHICH THE BLIND MAN CAN SEE AND THE DEAF CAN HEAR..#STAY #CLEAN.

80. Tue Dec 31 14:06:52 0000 2019 CliffordCharli3 RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1212012247951839232 Clifford Charlie 9 43 Kumasi, Ghana 0 null 833 136 0 0 Difficult to understand especially those shallow thinkers

81. Tue Dec 31 14:06:44 0000 2019 Daamilarre RT @AfroNationGhana: KILLIN' DEM! [?][?]nThe African Giant @burnaboy electrifying the stage on day 1 [\*] [?][?]n#AfroNationGhana https://t[...] 1212012211708846080 Wayne Damzy 2451 1859 Ibadan, Nigeria. 0 null 90006 56 0 0 I[]ll keep praying and hustling till I[]m dripping in Gold[]Chelseafc[]Music enthusiast[]Proudly Nigerian #BIGGERTHANSATAN

82. Tue Dec 31 14:06:23 0000 2019 mr\_amoah17 RT @ameyaw112: Well done to #AfroNationGhana the visuals I[]m seeing are dope! Looks like it was a successful and well organized event 1212012125843021827 Hoahi 457 410 0 null 2299 27 0 0 Living life on my own terms Enjoy the page |@ArianaGrande|<3| @RealMadridCF|

83. Tue Dec 31 14:05:30 0000 2019 deja\_vuu1 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212011904001966081 SLOW RACE 482 650 Accra 0 null 11694 726 0 0

84. Tue Dec 31 14:05:27 0000 2019 VanBisco GHANA MY FATHER-LANDn#YearOftheReturn n#AfroNationGhana n#Afrochella2019 nnA C C R A on the MapnACCRA the place to[...] https://t.co/4Ca7czgOoB 1212011888944529408 VanBisco 20 39 Takoradi 0 null 326 0 https://twitter.com/i/web/status/1212011888944529408 0 0 I love God and country

85. Tue Dec 31 14:05:17 0000 2019 MissIFY\_ RT @Marcel\_Umeh: Free Spirit....n#AfroNationGhana https://t.co/zSMatOogH0 1212011849568399361 ONYINYECHI! 7134 1277 Federal Capital Territory, Nigeria 0 null 376402 2 0 0 Lawyer. ACIArb

86. Tue Dec 31 14:04:00 0000 2019 \_GraceyMae Covered #AfroNationGhana with @wizkidayo @davido https://t.co/r1Oqqn8Krg 1212011527244517377 Accra Babe | #Frobeats 1293 614 London, England 0 null 27532 0 0 0 London, UK : #Afrobeats Radio Host @afronationshow|@thisiswestside : #frobeats : @stefiagency|@pausemaguk : @TheMaeComp|#mydreamweddingfair

87. Tue Dec 31 14:03:52 0000 2019 Clark82227228 RT @Clark82227228: @africanbestodd1 you will never fail in life sir thanks for the game you sent me yesterday. i just don't know how to say[...] 1212011491253243905 Clark 20 136 Warri, Nigeria 0 null 2 0 0 0 just take me to eat sea food abeg

88. Tue Dec 31 14:03:43 0000 2019 Saeed89189916 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212011455840768000 Saeed 52 215 Accra, Ghana 0 null 1217 726 0 0

89. Tue Dec 31 14:03:36 0000 2019 Ken\_3dy RT @Marcel\_Umeh: Free Spirit....n#AfroNationGhana https://t.co/zSMatOogH0 1212011423339073537 Chiemeka[?] 4099 2383 Lagos, Nigeria 0 null 126377 2 0 0 Enterprise Sales Associate @paystack ||The fears we don[']t face become our limits, dare to Dream!! #FocusedandUnstoppable || [?][?] IG: ken\_3dy #MUFC #RedArmy #GGMU

90. Tue Dec 31 14:02:27 0000 2019 iconxammy RT @munieeerah: Afronation day 1 vlog would be up on my channel tonight nny[']all are even not readyyyy!!!!nPlease subscribe and turn o[...] 1212011135785984000 Sammy Sparkles 913 682 Lagos, Nigeria 0 null 48480 2 0 0 AIRCRAFT MECHANIC [plane]nThe world is mine.

91. Tue Dec 31 14:02:19 0000 2019 KwakuGucci RT @Schardotv: King Sark On Some Drippin S\*\*T #Sarkodie #Afrochella2019 #AfroNationGhana #Castro #Davido #knust #Ghana #Marlians https[...] 1212011102328016896 BLACK LOVE ALBUM [<3] 74 410 0 null 45 4 0 0

92. Tue Dec 31 14:02:04 0000 2019 \_Daerthvader RT @hayclef1: End of #AfroNationGhana with Davido performing all hits Back to back! nGreat energy! nKudos to @iamSMADE @afonation Team ht[...] 1212011039367335936 Bello Nafiu 1026 1222 Abuja, Nigeria 0 null 73414 9 0 0 I'm human

93. Tue Dec 31 14:01:55 0000 2019 Olahmy02 RT @No\_ordinaryedem: Wizkid's Lit Performance in Ghana (AfroNation 2019)nnTags: #AfroNationonGhone #Afronation2019 #YearOftheReturn #Home[...] 1212011000079224832 WhealTh-X 1970 2442 Lagos, Nigeria 0 null 5881 110 0 0 An engineer, graphics designer @soft\_work01, Aquarius gang, @arsenal Fan #COYG, @cristiano my #Goat // i follow back to back #GTID

94. Tue Dec 31 14:01:24 0000 2019 mylodfinest RT @ameyaw112: Well done to #AfroNationGhana the visuals I[']m seeing are dope! Looks like it was a successful and well organized event1212010872303960066 Akosombo Kanea 2769 2684 0 null 3238 27 0 0 Medic with Passion for Entertainment. || Michans Global Inc. || Events Expert [?] Concept Developer [?] iHost [?] iPromote [?] Artiste manager @asaasegh2 I follow all!!

95. Tue Dec 31 14:00:22 0000 2019 firstnatbankgh It has been an amazing four days at #AfroNationGhana, one of the biggest urban music beach festivals in the world.[...] https://t.co/oqRwdmxfDi 1212010609983852544 First National Bank GH 3762 60 Accra, Ghana 0 null 1441 0 https://twitter.com/i/web/status/1212010609983852544 0 0 Official page for First National Bank Ghana. For customer service, please DM us on Facebook @firstnationalbankgh and Twitter @firstnatbankgh #Howcanwehelpyou

96. Tue Dec 31 13:59:45 0000 2019 RasNation2 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1212010455989936128 RasNation 74 55 Kumasi, Ghana 0

null    1531    726                  0    0          Silly Bwoy,Dirty Bwoy,Africa Sexiest Rasta  
Bwoy,SexyRasta

97. Tue Dec 31 13:58:35 0000 2019    Bebzy\_\_          RT @munieerah: Afronation day 1 vlog  
would be up on my channel tonight nny[']all are even not readyyyy!!!!nnPlease subscribe and turn  
o[...]  1212010164158705665 Emmanuel    977    570          0    null    61936  2  
          0    0          REDUCE X REUSE X RECYCLE [?] Cityzen

98. Tue Dec 31 13:58:30 0000 2019    joe\_smartz      RT @hayclef1: End of #AfroNationGhana  
with Davido performing all hits Back to back! nnGreat energy! nKudos to @iamSMADE @afonation  
Team ht[...]  1212010141165477889 BLOW no gree BLOW[el]n[cy]ro          398    795  
          0    null    2923    9          0    0    30bg

99. Tue Dec 31 13:58:18 0000 2019    munieerah      Afronation day 1 vlog would be up on my  
channel tonight nny[']all are even not readyyyy!!!!nnPlease subscribe an[...] https://t.co/016g9FQgNp  
1212010089869168640 Munirat hussaini    517    268    Ghana  0    null  
2020    2          https://twitter.com/i/web/status/1212010089869168640  0    0  
Fashion designer Makeup artist:@d.d\_s makeover on instagram YouTube:Munirat Hussaini

100. Tue Dec 31 13:57:34 0000 2019    mayorvicking   RT @MannyFrimps: Is it me or Davido is  
seriously flopping big time #AfroNationGhana  1212009906481614850 Victor Of PH  222    182  
          0    null    750    5          0    0    happy[<3][<3]

1. Tue Dec 31 11:14:51 0000 2019    QueenDami      RT @BankOnGreene: And we[']re  
out. Team Salone I bow. #AfroNationGhana #SierraLeone #salonetwitter https://t.co/ToBriguJHv  
1211968959051948032 Stupendous Confectionery    1599    901    Out of this world  
0    null    901    3          0    0    living my best life

2. Tue Dec 31 11:14:41 0000 2019    redbeanmilktea Still can[']t believe #Wizkid performed at  
2.45am at #AfroNationGhana realised I was fortunate in Ivory Coast a few y[...]  
https://t.co/gpwKhDbgKw  1211968915250860033 Georgina Blewett    97    598  
0    null    8413    1          https://twitter.com/i/web/status/1211968915250860033  0  
0    Love cake travelling nice people correct grammar diversity intersectional feminism  
fashion 90's R&B Afrobeat BBC's Musketeers romance novels.

3. Tue Dec 31 11:14:16 0000 2019    sir\_Simple\_    RT @kwesivocals: This guy get too much  
energy[<3] #Afronation #YearOfReturn #AfroNationGhana #Davido https://t.co/nQPYqKQHcq  
1211968813027282944 Lawal orlhardimeji    1052    2648    Lagos Nigeria  0    null  
9453    31          0    0    I think before i act,i act after i think,hence i am  
effective.... Virgo [?] bornnDAVIDO #1 FAN

4. Tue Dec 31 11:14:04 0000 2019    usilijonah73   RT @kaydeegh\_: Wizkid is a performer! Guy  
came to ginger a sleepy crowd. Hit to hit back to back. Audience connection and stage prowess  
was[...]  1211968761999364096 Naz    1727    1364    Makurdi, Nigeria  0    null  
6931    374          0    0    #WIZKIDFC 4 LIFE!!![?][<3]nIG: @\_usilijonah

5. Tue Dec 31 11:13:18 0000 2019    stanky\_wan      RT @Schardotv: King Sark On Some  
Drippin S\*\*T #Sarkodie #Afrochella2019 #AfroNationGhana #Castro #Davido #knust #Ghana  
#Marlians https[...]  1211968569656909825 stanky  92    387          0    null  
2243    4          0    0

6. Tue Dec 31 11:12:43 0000 2019 ADEYEMOADEKUNL2 RT @kingfoystores: \*available now !!!n\*28,000 each n\*full packaging n\*discount on referrals n\*Nationwide delivery available [?]call/Wh[...] 1211968420155142146 ADEYEMO ADEKUNLE King 1858 5004 Lagos, Nigeria 0 null 130371 50 0 0 CTO CloneTech System Integration Consulting! Core Network Infrastructure, Wireless Solution,WinServer Solutions, IP Camera & CCTV services & Other ICT Services.

7. Tue Dec 31 11:12:39 0000 2019 EugeneEkuban RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211968402929131520 ekuban & studio1172 905 Birms/Beds 0 null 13177 726 0 0 Closed on Sunday [?] British Born Ghanaian Creative [?] OB nAs seen on @The\_Dots\_UK Enquires: Eugene.ekuban@outlook.com

8. Tue Dec 31 11:12:09 0000 2019 iamshaqueoneal RT @muse\_africa: #MuseAfrica Who was your favorite Headline act @AfroNationGhana #AfroNationGhana #Afronation2019 1211968280140943360 Fine\$\$e or Be Fine\$\$ed [<3] [<3] 443 469 Atonsu, kumasi 0 null 1139 7 0 0 Always Believe In Yourself n follow up..nlg:kwaku\_onealnlg:iamshaqueonealnlfb:Shaque O'Nealnlfb page:iamshaqueoneal

9. Tue Dec 31 11:11:38 0000 2019 360Fad Music star, Davido @davido spotted chilling with the President of Ghana, Nana Akufo-Addo @NAkufoAddo and his wife,...] https://t.co/1rexibh9LM 1211968146757820416 FAD 360 TV 223 893 Calabar, Cross River State 0 null 1028 1 https://twitter.com/i/web/status/1211968146757820416 0 0 FAD360 TV Calabar is your No. 1 Talk, Entertainment and News TV station in the City of Calabar, Cross River State.nWhatsapp 08093159488ntvfad360@gmail.com

10. Tue Dec 31 11:11:37 0000 2019 SouljaBoi55 RT @JrAnthoony\_: Wizkid's full live performance at #AfroNationGhana #wizkidAfronation #Afronation2019 nhttps://t.co/FwyUayZwjz 1211968142815223808 Soulja 1444 449 Nigeria 0 null 71332 29 https://youtu.be/mXRIEvpWwhg 0 0 Don't DARE we \*\$OLDIER\*

11. Tue Dec 31 11:11:22 0000 2019 \_awariyah RT @kanlive\_: bredrin #AfroNationGhana https://t.co/Hqd5stTTmu 1211968082429841408 eden 647 517 Ghana 0 null 13203 14 0 0

12. Tue Dec 31 11:11:15 0000 2019 sadiqabdulaiabu RT @AfroNationGhana: The original sugar mummy @tenientertainer [?]n[?]n#AfroNationGhana https://t.co/e6t62K75sb 1211968052000120834 BABA SADIQ 4226 416 Accra, Ghana 0 null 9051 14 0 0 No guts, No glory. CEO, @3musicnetworks | Executive Producer, @3MusicAwards | Co-founder @muse\_africa | Convener @kollektivcon | Dir, @fantasydomegh

13. Tue Dec 31 11:11:15 0000 2019 zantyofficial RT @Vovla06: #Afronation2019 #AfroNationGhana #wizkid What a performance by @wizkidayo https://t.co/SiYu4kEVrZ 1211968050007855104 Zanty 81 427 Lagos, Nigeria 0 null 107 81 0 0 https://t.co/vW963O1XXW[...]

14. Tue Dec 31 11:11:07 0000 2019 MilezSurvival RT @iamSMADE: SHATTA WHAT ?? Shatta WALE [<3] afronationghana #Afronationghana WO WO WO !!! https://t.co/dXylaJMIqJ 1211968016398929920 Swizz Bank 764 896 Space 0 null 7308 194 https://www.instagram.com/p/B6s4P0oAoo1/?igshid=7szrl101fvi7 0 0

BELIEVE IN YOURSELF! BE YOUR OWN FUCKIN['] FAN! HOPE[!!] |GOD  
 FIRST.....FAMILY NEXT]

15. Tue Dec 31 11:11:04 0000 2019 nartehlawer2 RT @AfroNationGhana: THE KING OF  
 GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
<https://t.co/AtSFJcyDeO> 1211968007544725504 narteh lawer 7 40 0 null  
 187 726 0 0 Ada bwoy

16. Tue Dec 31 11:10:38 0000 2019 DavidKorankye4 RT @kwesivocals: You[']re still not  
 convinced that @LaMemeGang is the best group artist in Ghana [?][?] #AfroNationGhana  
[https://t.co/v7CPm8H\[...\]](https://t.co/v7CPm8H[...]) 1211967898505416705 David Korankye(LA MEME) 300 720  
 Sekondi Takoradi, Ghana 0 null 2347 34 0 0  
 Follow me and I will Follow back

17. Tue Dec 31 11:10:17 0000 2019 asantewah RT @WhitneyMensah: Hey found a little  
 purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or  
 she c[...]. 1211967806704672769 Asantewah 773 146 Accra-ghana 0 null  
 36430 196 0 0 #Ally #UNITED

18. Tue Dec 31 11:09:40 0000 2019 1Edem\_ RT @kojo\_wiase: iPhone 8+ 256gb  
 temporary Unlocked . Available for \*2300ghc negotiable\*. PLEASE RETWEET . Call/Whatsapp-  
 0243786435n#Beyon[...]. 1211967653407055872 Wolph 427 1088 Accra, Ghana 0  
 null 7041 17 0 0 Investment Professional || Tech & Car  
 Enthusiast || IG: @1edem\_ ||

19. Tue Dec 31 11:09:29 0000 2019 peeg\_7 RT @MixtapeMadness: Headie One now doing up  
 endorsements in Ghana now? #AfroNationGhana <https://t.co/phoj4Gy3ID>  
 1211967606711816193 kyawprinc3 3827 5001 Tema, Ghana 0 null  
 70573 6 0 0 don[']t get mad at me when I keep on RT And Like  
 your tweet /Dm for Promo / amateur footballer/ PUBG addict

20. Tue Dec 31 11:09:24 0000 2019 ibrahim\_bonney RT @AfroNationGhana: THE KING OF  
 GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
<https://t.co/AtSFJcyDeO> 1211967584867885058 48 Laws 3150 1801 Lost 0 null  
 149181 726 0 0 [ar][ar] [ar][ar][ar] [ar][ar][ar][ar][ar][ar] [ar][ar][ar]  
 [ar][ar][ar][ar][ar].

21. Tue Dec 31 11:08:45 0000 2019 ipeeyyy RT @ManLikelcey: Davido currently having a good  
 time with the President of Ghana and the First Lady #AfroNationGhana <https://t.co/32cCelrwj9>  
 1211967421390688256 talentry+artistry- negativity◇ greatness = Beyonce 237 176  
 0 null 8668 68 0 0 Follow back, my village ppl  
 have finally gotten me..... stan Beyonce for clear skin

22. Tue Dec 31 11:08:43 0000 2019 bappyroyce RT @Vovla06: #Afronation2019  
 #AfroNationGhana #wizkid What a performance by @wizkidayo <https://t.co/SiYu4kEvRZ>  
 1211967416118456323 Bappyroyce 24 140 Lagos, Nigeria 0 null 440  
 81 0 0 Different days[?][?]nbut same GOD

23. Tue Dec 31 11:08:23 0000 2019 baka\_dabri RT @Kwamesarfojr: watch: performance by  
 @iamseyishay & @tneeyaofficial at #Afronation2019 nn#YearOfReturn #AfroNationGhana

[https://t.co/YPF\[...\]](https://t.co/YPF[...]) 1211967331057983488 BUSANGA 152 220 Greater Accra,  
 Ghana 0 null 1420 5 0 0 Busanga is a vibe nnShoot!n

24. Tue Dec 31 11:08:15 0000 2019 nuella93 Opinion n preference.... my eyes n ears he  
 killed it #AfroNationGhana #AfroNation <https://t.co/RVovoXCBSv> 1211967298673790977  
 NuellaJesusGirl 528 270 Everyones Heart 0 null 46638 1  
<https://twitter.com/bobbysgn/status/1211846120202211329> 0 0 #snapchat-  
 nuellajesusgirl #instagram- jesusgirl\_collections #facebook - Emmanuella JesusGirl Boakye  
 #teamGod #teamBarca #teamLH #DubNation

25. Tue Dec 31 11:07:24 0000 2019 Selinest#AfroNationGhana last day is lit the dance off just  
 made the show interactive #YearOfReturn2019 #AfroNation @eddiek 1211967083602419712  
 Seli\_Kem 408 397 Accra - Ghana 0 null 17025 0 0  
 0 Ghana

26. Tue Dec 31 11:07:08 0000 2019 Nifemi\_033 RT @kingfoystores: \*available now  
 !!!n\*28,000 each n\*full packaging n\*discount on referrals n\*Nationwide delivery available [?]call/WWh[...]  
 1211967016321638400 Nifemi 622 1403 Lagos, Nigeria 0 null 9319 50  
 0 0 When I was young they call me Obafemi's son, now he's Nifemi's  
 father, I was the good seed, he was the wise gardner. #LFC. #GEOLOGIST. #REALTOR #OAU-  
 Alumnus.

27. Tue Dec 31 11:06:52 0000 2019 usilijonah73 RT @wetwizkid: Ok @davido can you tell us  
 why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ?  
 Thi[...] 1211966947086213120 Naz 1727 1364 Makurdi, Nigeria 0 null  
 6931 151 0 0 #WIZKIDFC 4 LIFE!!![?][<3]nIG: @\_usilijonah

28. Tue Dec 31 11:06:47 0000 2019 QueenTricia16 RT @Schardotv: King Sark On Some  
 Drippin S\*\*T #Sarkodie #Afrochella2019 #AfroNationGhana #Castro #Davido #knust #Ghana  
 #Marlians <https://t.co/1211966926102110208> Queen Tricia[?][?] 83 442 Ghana 0  
 null 1977 4 0 0 My baby Doby and my Mercinaries

29. Tue Dec 31 11:06:44 0000 2019 nuella93 It[']s a performance not singing  
 competition.... the energy he brought on stage n to the crowd was mad [...] <https://t.co/M23lppLR3K>  
 1211966914794315776 NuellaJesusGirl 528 270 Everyones Heart 0 null  
 46638 0 <https://twitter.com/i/web/status/1211966914794315776> 0 0  
 #snapchat- nuellajesusgirl #instagram- jesusgirl\_collections #facebook - Emmanuella  
 JesusGirl Boakye #teamGod #teamBarca #teamLH #DubNation

30. Tue Dec 31 11:06:26 0000 2019 hodzilawson336RT @AfroNationGhana: THE KING OF  
 GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
<https://t.co/AtSFJcyDeO> 1211966839548497920 WONDERBOY 248 476 Koforidua, Ghana  
 0 null 2362 726 0 0 ||BSC IN COMPUTER  
 NETWORKING AND MANAGEMENT ||CISCO GRADUATE ||CCNA TRAINEE

31. Tue Dec 31 11:06:04 0000 2019 SolookohC RT @ManLikelcey: Davido currently having  
 a good time with the President of Ghana and the First Lady #AfroNationGhana <https://t.co/32cCelrWj9>  
 1211966748846632970 spiritual man [?] 1891 1807 Nigeria 0 null 15539 68  
 0 0 Just love weed.nStay high, stay fly [plane]

32. Tue Dec 31 11:05:57 0000 2019 LipsyEfy RT @AfroNationGhana: THE KING OF  
 GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana

https://t.co/AtSFJcyDeO 1211966717737476096 Maame Afia[<3] 12535 8732 Accra, Ghana 0  
null 9703 726 0 0 IG:fav\_doll || : efya\_lipsy [<3] ||

33. Tue Dec 31 11:05:47 0000 2019 myamoako\_blog Applications to enter Ghana shot up  
from about 1,000 per week to a staggering 10,000, said Akwasi Agyeman, chief ex[...]  
https://t.co/PpqvymZmfl 1211966677971324934 This Is Amoako 176 469 Ghana 0 null  
1610 0 https://twitter.com/i/web/status/1211966677971324934 0 0  
Blogger | Pundit | Traveler| Learner|

34. Tue Dec 31 11:05:39 0000 2019 StaceyAbbeo RT @WhitneyMensah: Hey found a little  
purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or  
she c[...]  
1211966641652862976 Stacey 142 116 0 null 2562 196  
0 0 never been happier

35. Tue Dec 31 11:05:22 0000 2019 thisismaame Thankful #pure2019n.n#ghinfoqram  
#newyear #afronationghana #newyearseve #grateful #happynewyear #newdecade  
https://t.co/cTF33Ssrhe 1211966570643251207 Voice of Conscience 51 199 0  
null 1348 0 https://www.instagram.com/p/B6u-XEApFYg/?igshid=1tr9zcxmw7bq6  
0 0 Jesus... Music... Blogging n.

36. Tue Dec 31 11:04:49 0000 2019 lekan\_onaolapo RT @Kwamesarfojr: watch: performance by  
@iamseyishay & @tneeyaofficial at #Afronation2019 nn#YearOfReturn #AfroNationGhana  
https://t.co/YPF[...]  
1211966433753784322 Holly 861 914 Nigeria 0 null  
3720 5 0 0 follow me I will follow back as soon as possible and  
if I follow you and you didn't follow back don't get too happy I will unfollow u back soon

37. Tue Dec 31 11:04:41 0000 2019 BurnitonNelly RT @nuella93: Fave performances  
Stonebwoy & Mayorkun ..... Burna Boy Wizkid Shatta and Davido killed it too #Afronation2019  
#AfroNa[...]  
1211966401310838784 Nelly Burniton 1931 1488 0 null  
19534 13 0 0 Bhimnative

38. Tue Dec 31 11:04:33 0000 2019 BurnitonNelly RT @exploreggh: RT @WilsonKingsford: RT  
@IkeDeModel: If it wasn't hard, everyone would do it. It's the hard that makes it great. -  
@stonebwoy[...]  
1211966365277605888 Nelly Burniton 1931 1488 0 null  
19534 3 0 0 Bhimnative

39. Tue Dec 31 11:04:24 0000 2019 Msdoyin\_ RT @kingfoystores: \*available now  
!!!n\*28,000 each n\*full packaging n\*discount on referrals n\*Nationwide delivery available [?]  
call/Wh[...]  
1211966327201705985 Your Fav Smallie 5937 2099 Lagos, Nigeria 0 null  
205205 50 0 0 I have no capacity of hate in me,it[']s either all love or  
I don[']t care | MUFC [<3] Gemini[<3] IG - Msdoyin\_ | Business page on IG/Twitter  
@house\_of\_tianah

40. Tue Dec 31 11:03:32 0000 2019 Moonavor\_gh RT @ninetyone89gh: As long as u got me o,  
u no go.need nanny o [?][?]n@beccafrica you were amazing [\*] [?][?]n#AfroNationGhana  
https://t.co/jgwK[...]  
1211966109836025857 MOON 306 143 0 null  
5259 6 0 0 LIFE CAN FLIP IN A MATTER OF SECONDS  
#PRAY greatmoonavor@gmail.com

41. Tue Dec 31 11:03:09 0000 2019 Homor22 RT @iWakonyu: But yo! @wizkidayo set at  
#AfroNationGhana was a bashment!  
1211966012574318592 Holly-Bee 1483 2402

Lagos, Nigeria 0 null 7551 254 0 0 Capricorn [?].  
Wizkid FC

42. Tue Dec 31 11:02:54 0000 2019 BurnitonNelly RT @eddiefumador: Mr. Incredible shows Pon shows @stonebwoyb you doo all #bhim #2020goals #bhim #bhim #AfroNationGhana https://t.co/eXlqtHI[...] 1211965948506333185 Nelly Burniton 1931 1488 0 null 19534 12 0 0 Bhimnative

43. Tue Dec 31 11:02:46 0000 2019 BurnitonNelly RT @eddiefumador: Two couples chopping love for #AfroNationonGhone #AfroNationGhana #AfroNation #Afronation2019 #bhim #BhimNationGlobal htt[...] 1211965917170749441 Nelly Burniton 1931 1488 0 null 19534 4 0 0 Bhimnative

44. Tue Dec 31 11:01:27 0000 2019 BurnitonNelly RT @muse\_africa: #MuseAfrica What a better way to end #AfroNationGhana !!nn@davido closed #AfroNationGhana with the whole 30 Billion Gang w[...] 1211965586701459456 Nelly Burniton 1931 1488 0 null 19534 50 0 0 Bhimnative

45. Tue Dec 31 11:00:46 0000 2019 maino\_gh RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211965413266997250 Paa Kwesi 1185 2160 Greater Accra, Ghana 0 null 10731 726 0 0 smart

46. Tue Dec 31 11:00:36 0000 2019 Schardotv King Sark On Some Drippin S\*\*T #Sarkodie #Afrochella2019 #AfroNationGhana #Castro #Davido #knust #Ghana[...] https://t.co/2ijLEbdhjG 1211965373676998657 S C H A R D O - TV 9964 2265 Accra, Ghana 0 null 3637 4 https://twitter.com/i/web/status/1211965373676998657 0 0 From Sefwi To Accra||WE PROMOTE NEW TALENT|| ||Online content creators|| || Business: Email | DM ||Media Influencers|| Creators of #livingwiththeschardos

47. Tue Dec 31 11:00:17 0000 2019 danQuoffie RT @kojo\_wiase: iPhone 8+ 256gb temporary Unlocked . Available for \*2300ghc negotiable\*. PLEASE RETWEET . Call/Whatsapp-0243786435n#Beyon[...] 1211965293863550976 [?] 1120 3162 Accra 0 null 6654 17 0 0 A/V Integrator & Poultry Farmer

48. Tue Dec 31 11:00:01 0000 2019 Franky3674 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211965224112275456 Caleb francis 24 96 Ibadan,Nigeria 0 null 172 726 0 0 Legit

49. Tue Dec 31 10:59:38 0000 2019 \_ewurabena\_ RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211965126393368576 Shola 267 269 0 null 7975 196 0 0

50. Tue Dec 31 10:59:31 0000 2019 theHoeluwasaRT @wetwizkid: Ok @davido can you tell us why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ? Thi[...] 1211965100061528064 It's Sola again 283 306 Twitter Suspension Prison 0 null 1311 151 0 0 Hi. It's @sola\_the1st nMy former acct got suspended. You can reach me here

51. Tue Dec 31 10:59:07 0000 2019 DMaskhid RT @ARSHORLA\_YPT: 3:36am Wizkid done with his stunning proper live band performance. nnYoo, Wizkid has too many hit songs, bangers upon ba[...] 1211964996688777216\_omologo 1980 1716 Ondo, Nigeria 0 null 14723 91 0 0 IG: \_omologo nFB: de real iPhedlee omologo nSC: iPhedlee nGGMU... Wizkidfc.. Rolnadicts.. Stan sey.... nl believe we rise by lifting others
52. Tue Dec 31 10:58:22 0000 2019 Mustaph72220643 RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211964808146440192 Mus\_taph 45 201 Kumasi, Ghana 0 null 1583 726 0 0 Footballer
53. Tue Dec 31 10:57:41 0000 2019 stich\_MUFC\_LOVA RT @caroline4real: This selfie last night though. #HuaweiY9s. #AfroNationGhana https://t.co/LW4IMzXp0J 1211964637350109185 AATROX's BLADEANDANY ARTHUR 267 409 Accra, Ghana 0 null 9177 10 0 0 nickname:STICH build:ver 2.8.0.9v11 Mentality:Blind loyalty is a Sin except to God! Motto:1 me, 1 life, good opportunities:l totally [<3]@ManUtd
54. Tue Dec 31 10:57:41 0000 2019 MhysaAs RT @supajd1: Until next time Afronation it was real ... #AfroNationGhana https://t.co/VmdpBpdKWq 1211964636754587650 ass up face down 2941 274 0 null 7290 31 0 0 mafois
55. Tue Dec 31 10:57:34 0000 2019 Claw\_konaih1 RT @HighSpirit: #KINGOFGHANA underlined nnShatta Waleeee nn#ShattaAtAfroNationn#AfroNationGhana n#SM4LYF https://t.co/BT92xlXzX 1211964607708958720 Caleb Wilson 861 1165 0 null 40419 726 https://twitter.com/AfroNationGhana/status/1211732237923880962 0 0 Just me
56. Tue Dec 31 10:57:21 0000 2019 jns\_joe RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211964555703836672 Chief de King 146 90 0 null 7095 136 0 0 Jah rules and keeps everything purÈ... #peace. clean white rope around his waist . Always thankful to Thee
57. Tue Dec 31 10:57:16 0000 2019 onyemahemmanue3 RT @wetwizkid: Ok @davido can you tell us why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ? Thi[...] 1211964533461409798 Mazi Destiny 381 714 oyo 0 null 2382 151 0 0 ComediannFastRappernWhatsapp 07018887922
58. Tue Dec 31 10:57:13 0000 2019 idonsnaxxy RT @wetwizkid: Ok @davido can you tell us why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ? Thi[...] 1211964520626884608 Man\_like\_blackboi 475 953 Nigeria 0 null 2109 151 0 0 I want to travel around the World | Meet Beautiful Souls | I want Friends in Every City
59. Tue Dec 31 10:56:26 0000 2019 BereniceTagbo RT @makingcheddah: Burna Boy asked us to form a circle and have people dancing it in while Killin Dem was playing. #AfroNation #AfroNationG[...] 1211964324299845632 BÈrÈ 133 189 0 null 25040 917 0 0 Ivorian Princess

60. Tue Dec 31 10:56:14 0000 2019 ChudeObuaya RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211964272022044672 Tracksuit Szn 1041 1063 0 null 137177 196 0 0 Psalms 119:11. Biology graduate. Biomedical Science postgraduate. Black Lives Matter. His Glory Alone.

61. Tue Dec 31 10:56:12 0000 2019 acomaruiso1 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211964264036081666 maruis 4 16 0 null 54 726 0 0

62. Tue Dec 31 10:55:42 0000 2019 mino\_grafix Client-@a≤ splendid fashion.nThanks for patronizing us!n.n#fashion #fashiondesigner #tailor #tailormade #logo[...] https://t.co/JifeBhTKay 1211964137951158274 mino\_grafix 7 13 Lagos, Nigeria 0 null 10 0 https://twitter.com/i/web/status/1211964137951158274 0 0 : Graphic Artist || Cartoonist : DM for business only : Minografix@gmail.com \_\_\_\_\_ LOGO | BUSINESS CARD | FLYER

63. Tue Dec 31 10:55:39 0000 2019 tneeyaofficial RT @Kwamesarfojr: watch: performance by @iamseyishay & @tneeyaofficial at #Afronation2019 nn#YearOfReturn #AfroNationGhana https://t.co/YPF[...] 1211964126098022400 Tneeya ( JOLI ) 2523 123 0 null 4195 5 0 0 musician. bookings: tneeyamanagement@gmail.com

64. Tue Dec 31 10:55:37 0000 2019 seedorf189 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211964118191759360 S E E D O R F 2230 2268 Accra, Ghana 0 null 1555 726 0 0 Just a humble guy addicted to this app

65. Tue Dec 31 10:55:32 0000 2019 PythagorasThe20 RT @ARSHORLA\_YPT: Kofi Kinaata was supposed to be the opener for the night...I'm sure he felt he was too big to be the first performer, and[...] 1211964097736118272 Aposor Gangsta 39 34 Accra, Ghana 0 null 2086 2 0 0 am a fan of @sarkodie @StrongmanBurner @stonebwoy @shatta wale @KuamiEugene @kelvinboy

66. Tue Dec 31 10:55:21 0000 2019 bra\_plies RT @caroline4real: This selfie last night though. #HuaweiY9s. #AfroNationGhana https://t.co/LW4lMzXp0J 1211964052500631552 bRa\_pLiEs 2443 3230 Ghana 0 null 47241 10 0 0 Scorpio nEverything Man Utd n#ff 2 ff bak#

67. Tue Dec 31 10:54:26 0000 2019 BurnitonNelly RT @eddiefumador: Why is @KinaataGh not performing any more .. we the fans are worried chale this is so bad #AfroNation #Afronation2019 #A[...] 1211963817959337984 Nelly Burniton 1931 1488 0 null 19534 3 0 0 Bhimnative

68. Tue Dec 31 10:54:22 0000 2019 iamtito\_gh RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211963801760866305 Repu Entertainment Chairman'19 1304 1039 Ghana 0 null 11091 726 0 0 ||Political Science|| KNUSTnEntertainment critic[V] nArtist manager @WildonMusicn@RepublicHall\_Gh entertainment chairman'19nREPU n@iamperscoba

69. Tue Dec 31 10:53:22 0000 2019 dejojecarew RT @kingfoystores: \*available now  
 !!!n\*28,000 each n\*full packaging n\*discount on referrals n\*Nationwide delivery available [?]call/Wh[...]  
 1211963550920593409 [\*] 8757 685 Eko Miami 0 null 393781 50  
 0 0 Tomorrow[']s Billionaire. || Full-time Bibliomaniac. || Don[']t forget to  
 shop with @houseofdc

70. Tue Dec 31 10:52:56 0000 2019 karel\_tweets RT @WhitneyMensah: Hey found a little  
 purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or  
 she c[...] 1211963441071738880 Karel 2371 1662 Tema 0 null 148570 196  
 0 0 Be confident in who you are in Christ Jesus.nnkobbina@gmail.com

71. Tue Dec 31 10:52:33 0000 2019 Kwamesarfojr watch: performance by @iamseyishay &  
 @tneeyaofficial at #Afronation2019 nn#YearOfReturn #AfroNationGhana https://t.co/YPFi9HOnwq  
 1211963345596796929 Kwame Sarfo Jr. 18865 14997 Ghana 0 null  
 26263 5 0 0 Entrepreneur | Blogger | A&R | Publicist/PR | Social  
 Media and Digital Marketer | Youtuber | Influencer | Email - Kwamesarfojr@gmail.com |

72. Tue Dec 31 10:52:19 0000 2019 thearisen99 RT @kojo\_wiase: iPhone 8+ 256gb  
 temporary Unlocked . Available for \*2300ghc negotiable\*. PLEASE RETWEET . Call/Whatsapp-  
 0243786435n#Beyon[...] 1211963287572582400 kwadwo boateng. 91 74  
 Seoul, Republic of Korea 0 null 1693 17 0 0  
 "May the best of your today[']s be the worst of your tomorrow[']s- SC

73. Tue Dec 31 10:52:08 0000 2019 fendi\_Usher RT @AfroNationGhana: THE KING OF  
 GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
 https://t.co/AtSFJcyDeO 1211963242702163968 usher fendi 1696 2259 Ghana 0 null  
 21755 726 0 0 gamer cool and shy, hate nonsense

74. Tue Dec 31 10:51:46 0000 2019 fasehunola2 RT @kingfoystores: \*available now  
 !!!n\*28,000 each n\*full packaging n\*discount on referrals n\*Nationwide delivery available [?]call/Wh[...]  
 1211963149248876544 Fash Ola 513 506 0 null 3992 50  
 0 0 Be your legend nnnnContact @aceshoesng

75. Tue Dec 31 10:51:35 0000 2019 \_Jayow RT @kojo\_wiase: iPhone 8+ 256gb temporary  
 Unlocked . Available for \*2300ghc negotiable\*. PLEASE RETWEET . Call/Whatsapp-  
 0243786435n#Beyon[...] 1211963103157669888 Jay Owusu 121 363 0  
 null 672 17 0 0 Unapologetically Happy  
 |Simple|Dimpled|July's Prius

76. Tue Dec 31 10:51:34 0000 2019 laslugar RT @wetwizkid: Ok @davido can you tell us why  
 you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ? Thi[...]  
 1211963097809854466 Laslugar Events422 320 Abuja, Nigeria 0 null  
 23145 151 0 0 I'm that planner you can count on to deliver that  
 spectacular event for you. I deal on customised candles, also a florist.

77. Tue Dec 31 10:51:33 0000 2019 \_Is\_pY RT @WhitneyMensah: Hey found a little purse with a  
 drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...]  
 1211963093133275136 Nana\_Bediid[?] 820 636 Gh 0 null 31083 196  
 0 0 put to death our fears,bring to life our dreams. Oluwa is involved

78. Tue Dec 31 10:51:27 0000 2019 twum\_barima21 RT @annoying\_kobby\_: Project Happy n#AfroNationGhana #Afronation2019 <https://t.co/8ZcQlilvMD> 1211963067057233926 King.Of.The.Bows 429 523 Accra-Ghana 0 null 2333 11 0 0 Extremely jealous.Just so you know. Forget your Dream and follow me! Ghanaboy

79. Tue Dec 31 10:51:12 0000 2019 eworkple RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211963005820440576 Ayigbe Toffee 79 709 Akra. GH 0 null 170 196 0 0 <https://t.co/7GMZmG91Nn>

80. Tue Dec 31 10:50:55 0000 2019 FrankDoe101 RT @kojo\_wiase: iPhone 8+ 256gb temporary Unlocked . Available for \*2300ghc negotiable\*. PLEASE RETWEET . Call/Whatsapp-0243786435n#Beyon[...] 1211962933388951552 Your Car Guy 11524 10311 Greater Accra, Ghana 0 null 26202 17 0 0 Auto Dealership [?] FAINA AUTO | Atfrank[']s #YourCarGuy

81. Tue Dec 31 10:50:52 0000 2019 Edem41313827 RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211962922764771328 Edem\_Empire 525 595 Ghana 0 null 9125 726 0 0 Hustler.Night-Walker.Shatta Wale.NAM1.Music.Non-religious but there is God. Watch out for My EmpireG-7

82. Tue Dec 31 10:50:36 0000 2019 Ori\_O\_Biscuit RT @Jonilar: YEAR OF RETURN nWe have landed ! Let[']s meet at #AfroNationGhana <https://t.co/qoyCcAC8ph> 1211962854905196550 Ori\_o 461 196 WST LDN 0 null 32803 238 0 0 Freelance Graphic Designer Get @ Me IG:@\_ori3n\_ Graphics IG: [https://t.co/ZV2cAl6iyX\[...nSC: Aka-oreos](https://t.co/ZV2cAl6iyX[...nSC: Aka-oreos)

83. Tue Dec 31 10:50:31 0000 2019 blackluvtravels African Ancestry DNA Test Results are In!!!n<https://t.co/tb1R66Ljpe> #africa #africanancestry #Afronation2019 #AfroNationGhana 1211962834638249984 Black Love Travels 29 108 0 null 144 0 <https://youtu.be/G8SboP53IWw> 0 0 We want to bring you our spin on new places,people, and things blending country and culture [plane][plane]

84. Tue Dec 31 10:49:30 0000 2019 \_Kys3\_ RT @supajd1: Until next time Afronation it was real ... #AfroNationGhana <https://t.co/VmdpBpdKWq> 1211962578647293952 NEMESIS[?][?] 407 364 Brussels, Belgium 0 null 2798 31 0 0 <https://t.co/fkhXuw8UFP> Tokos Neti n[']a film

85. Tue Dec 31 10:48:56 0000 2019 NanaKelO\_ RT @kojo\_wiase: iPhone 8+ 256gb temporary Unlocked . Available for \*2300ghc negotiable\*. PLEASE RETWEET . Call/Whatsapp-0243786435n#Beyon[...] 1211962437290864640 Kelly 801 839 Accra, Ghana 0 null 12701 17 0 0 Psychology & Law || Car & Tech Enthusiast || Thinker || World Changer

86. Tue Dec 31 10:48:33 0000 2019 ChurchillJNR1 RT @wetwizkid: Ok @davido can you tell us why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ? Thi[...] 1211962341140680704 Mr Crush 12497 9911 Port Harcourt, Nigeria 0 null 51504 151 0 0 IG: \_churchilljunior.. Wizkid FC.. Chelsea Fan [?] .

87. Tue Dec 31 10:47:50 0000 2019 akinjide\_ RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211962159414087683 758 283 Camelot 0 null 72576 196 0 0 for the fight against Tyranny,we'll lay down our lives|| @AFCAJAX ||Pro-Democracy activist|| @coldplay

88. Tue Dec 31 10:47:43 0000 2019 smlsherifdeen RT @kharyne\_yalley: #AfroNationGhana y'all better get Davido off the stage before he passes out!!...My ears are hurting already 1211962128720187393 smlsherifdeen 1166 1272 Nigeria Lagos state 0 null 6642 27 0 0 flying without wingn::libra [?]nWizkidfc

89. Tue Dec 31 10:47:33 0000 2019 Junimill11 RT @ManLikelcey: Davido currently having a good time with the President of Ghana and the First Lady #AfroNationGhana https://t.co/32cCelrwj9 1211962086500253697 Junimill 3111 3043 Lagos, Nigeria 0 null 6627 68 0 0 #GODn#30BGn#HALAMARIDnnnl am a KINGnnn@Symply\_Uwa [<3]

90. Tue Dec 31 10:47:15 0000 2019 Baristahassan1 RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211962012160471041 Baristahassan 425 409 La-Accra 0 null 10852 726 0 0

91. Tue Dec 31 10:46:50 0000 2019 kelvin\_anim RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211961908515016706 Kelvin Anim 34 171 Tema, Ghana 0 null 161 196 0 0 Entrepreneur

92. Tue Dec 31 10:46:38 0000 2019 BadUncleFrank RT @najialeak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...] 1211961856857915392 Bad Uncle 36 100 Isengard 0 null 139 70 0 0 Economistcontent writerProlific writer

93. Tue Dec 31 10:46:18 0000 2019 \_vaseye RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211961772539817985 ali 1031 876 0 null 46152 196 0 0 i just tweet, nothing extra.

94. Tue Dec 31 10:45:27 0000 2019 twiba\_ RT @annoying\_kobby\_: Project Happy n#AfroNationGhana #Afronation2019 https://t.co/8ZcQlilvmD 1211961558638768128 sativa 1845 1013 Happy Days 0 null 17992 11 0 0

95. Tue Dec 31 10:45:25 0000 2019 siare\_ RT @annoying\_kobby\_: Project Happy n#AfroNationGhana #Afronation2019 https://t.co/8ZcQlilvmD 1211961552426930178 Tari 1026 529 0 null 37574 11 0 0 Portrait Photographer

96. Tue Dec 31 10:45:02 0000 2019 SouljaBoi55 RT @kwesivocals: This guy get too much energy[<3] #Afronation #YearOfReturn #AfroNationGhana #Davido https://t.co/nQPYqKQHcq

1211961452686381057 Soulja 1444 449 Nigeria 0 null 71332 31  
0 0 Don't DARE we \*\$OLDIER\*

97. Tue Dec 31 10:44:55 0000 2019 TO\_LME RT @najaleak1: Why you should always wear pants!  
#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise  
#robi[...] 1211961423837962241 teni 439 937 [?][?][?][?][?][?][?] #ArsenalFC  
0 null 11562 70 0 0 Bandit

98. Tue Dec 31 10:44:37 0000 2019 bunmcharles RT @iamSMADE: How I['m looking at those who were hating.... showing them is love in return. Positive Vibes only. Come watch STARBOY tonight!  
[...] 1211961349175156736 Ogunlade Akinsola .B 186 610 Nigeria 0 null  
4374 144 0 0 A learner in nHospitality management\*nnIntellectual property\*nnYouth development\*nnCreativity \*nnEntertainment\*nnNightlife Entertainment\*

99. Tue Dec 31 10:44:25 0000 2019 OlaSoft10 RT @wetwizkid: Ok @davido can you tell us why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ?  
Thi[...] 1211961299934044161 Oladipupo Olamilekan 111 456 Ogun state Nigeria 0  
null 368 151 0 0 I am real easy going to talk to and a good listener.I enjoy chilling with my friend/family, i like football listening to any kind of music

100. Tue Dec 31 10:44:05 0000 2019 \_viiollaa\_ RT @annoying\_kobby\_: Project Happy n#AfroNationGhana #Afronation2019 <https://t.co/8ZcQilvmD> 1211961215859220480 V.  
3041 847 0 null 17067 11 0 0  
feminist.nnni love dogs[<3]

1. Tue Dec 31 08:31:37 0000 2019 Onipanua\_ RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...]  
[...] 1211927879996628993 Rich Authur [?][?] 11555 10261 Accra, Ghana 0  
null 19081 196 0 0 Love like a mother [<3]

2. Tue Dec 31 08:31:26 0000 2019 NukunuSolomon RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...]  
[...] 1211927834761015297 Flava 937 2137 Amasaman Stadium Junction 0 null 7486 136 0 0 Human Resource Practitionern||0267445806||

3. Tue Dec 31 08:31:25 0000 2019 MichaelOlugben7 RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...]  
[...] 1211927829660782592 MichaelKnightt 420 706 Among La Familia 0  
null 3064 196 0 0 Prolific

4. Tue Dec 31 08:30:55 0000 2019 OaiyaK RT @Vovla06: What a way to end the festival. Money follow us in 2020. #AfroNationGhana @davido <https://t.co/KwmQEBPNbi>  
1211927704452435968 Oaiya Kingsley 69 37 Lagos, Nigeria 0 null  
3153 19 0 0 Be real

5. Tue Dec 31 08:30:54 0000 2019 Fatheeee\_ RT @AfroNationGhana: The diaspora united! [?]nUSA in the building @6lack [?]n[?]n#AfroNationGhana <https://t.co/9swetlgMMY>  
1211927698379030528 Fathia 2169 499 0 null 93192 16  
0 0

6. Tue Dec 31 08:30:33 0000 2019 Efy79616751 RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211927609086562304 Efy\_ 4 40 0 null 28 136  
0 0

7. Tue Dec 31 08:30:32 0000 2019 Shiney79345905 RT @ibeautifi\_: Marlians come forward [!!] #AfroNationGhana #Afronation2019 https://t.co/kQmNS8WR1u 1211927607098384385 Shiney 31 272 556 Accra, Ghana 0 null  
5258 21 0 0 Games

8. Tue Dec 31 08:30:07 0000 2019 Fatheeea\_ RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211927503176122368 Fathia 2169 499 0 null  
93192 728 0 0

9. Tue Dec 31 08:29:59 0000 2019 lanre\_q RT @Vovla06: #Afronation2019 #AfroNationGhana #wizkid What a performance by @wizkidayo https://t.co/SiYu4kEVrZ 1211927468728311808 small chops 1265 1148 planet 21 0 null 5731 81 0  
0 GOD IS THE GREATESTnARSENAL FCn#WIZKIDFC nJ.COLE n#MARLIANnCR7 njust ease your mind

10. Tue Dec 31 08:29:59 0000 2019 ewesboywisdom RT @kholiapalmer: @wizkidayo Baddd performance [<3] full video https://t.co/yE2kSq2YYdnn#Afronation2019 #AfroNationGhana #Wizkid https://t.co/... 121192746660507648 wisdom[ ]s\_vibes 697 603 0  
null 1338 43 https://t.me/Unrutable\_xx 0 0 Am an active nigga on Twitter Interactive Activist #Attractive Personnel Manchester city Fan[V] Wizkid Fan[V] Basketballer[V] NETWORK MARKETING[V]

11. Tue Dec 31 08:29:55 0000 2019 iamowusu\_ RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211927449203810304 Owusu 1004 163 Ghana 0 null 91908 136  
0 0

12. Tue Dec 31 08:29:48 0000 2019 iamkellzmusic1 RT @ManLikelcey: Davido currently having a good time with the President of Ghana and the First Lady #AfroNationGhana https://t.co/32cCelrwi9 1211927423253647360 kellz 33 104 0 null 209 68  
0 0 Rapper, singer and creative song writer.

13. Tue Dec 31 08:29:23 0000 2019 Flinsonne RT @Collette\_N: Oh we got lit litt #AfroNationGhana #Afronation2019 https://t.co/YnW6H0X3CQ 1211927316902924288 F 1505 1502 Lagos, Abuja. 0 null 22749 22 0 0  
GourmÈt

14. Tue Dec 31 08:28:26 0000 2019 deardirtydiana RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211927077512994816 szn 23046 18764 London 0 null 1085 196  
0 0

15. Tue Dec 31 08:28:22 0000 2019 LayomiCole\_ RT @AfroNationGhana: So much love for @cruelsantino [?]n[?]n#AfroNationGhana https://t.co/HLzvSjuTzr 1211927060626710529

THE COLENESS 1059 799 0 null 52409 11 0  
0 THE LAYOMICOLENESS

16. Tue Dec 31 08:27:50 0000 2019 LayomiCole\_ RT @AfroNationGhana: The original sugar mummy @tenientertainer [?]n[?]n#AfroNationGhana <https://t.co/e6t62K75sb>  
1211926925112946688 THE COLENESS 1059 799 0 null  
52409 14 0 0 THE LAYOMICOLENESS

17. Tue Dec 31 08:27:34 0000 2019 fiifi\_neizer RT @kwesivocals: You[']re still not convinced that @LaMemeGang is the best group artist in Ghana [?][?] #AfroNationGhana [https://t.co/v7CPm8H\[...\]](https://t.co/v7CPm8H[...]) 1211926858905858049 FIFI 1037 97 Ghana 0 null  
24537 34 0 0 ||Award Winning International Actor||[?][?] ||Digital Marketer working with organizations around the world||

18. Tue Dec 31 08:27:13 0000 2019 WilsonKingsford RT @SammyBhim: The reviews that are coming from other nationals and international gatekeepers after @stonebwoyb 's performance at #AfroNat[...]  
1211926773358825473 WiLsOn KiNgsFoRd 2091 2093 West Africa/Ghana/Accra 0 null 4768 118 0 0 ||Every day||n||@FCBarcelona is my DNA||n||Music fun||n||wilsonkingsford15@gmail.com||n||Promoter||

19. Tue Dec 31 08:26:37 0000 2019 tolniee RT @wetwizkid: Ok @davido can you tell us why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ? Thi[...]  
1211926622024216578 || /- (|-| /- |\_- /- 11273 3215 Ibadan, Nigeria 0 null  
14647 151 0 0 Nigeria is Beautiful ||||| Our Politicians are Jackasses ||||| Pro Wrestling Fan ||||| Wizkid FC <https://t.co/vzarNlpO>

20. Tue Dec 31 08:26:34 0000 2019 jaaybee\_vibes RT @iamSMADE: afronationghana DAY 3 headlined by The Great STARBOY @wizkidayo #afronationghana <https://t.co/qGZfn5wKwH>  
1211926608904359936 JB[V] 1711 1643 Ibadan, Nigeria 0 null 15272 27  
<https://www.instagram.com/p/B6tNEbigRQR/?igshid=104wtlpg0oard> 0 0  
Proverbs 20:13...Exceptionally great...Quantity Surveyor

21. Tue Dec 31 08:26:10 0000 2019 EsmannYiadom RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...]  
1211926506345246721 Milan Esmann [?] 113 43 Kumasi, Ghana 0 null 1728 136 0 0 KNUST+nfollow for follow back+ninstagram id is @nana\_akwasi\_boakyen+music lovern#solomovementn#Acmilan addict n#letstayfocus

22. Tue Dec 31 08:26:07 0000 2019 KendrichShatta RT @AL\_AMIN5: #TheKingOfGhana and his name is @shattawalegh Paah Paah Paah nI get goosebumps anytime I watch #AfricanDancehallKing perfor[...]  
1211926494831927296 shatta Drch 539 324 Kumasi, Ghana 0 null 16944 728 0 0 A proud memba of Shatta Movement Gaza-nation and G6l #Africa Dancehall King @shattawalegh hottest movement in Africa and beyond

23. Tue Dec 31 08:25:59 0000 2019 HostinZuse RT @najaleak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...]  
1211926460467830785 Hostin Zuse 542 2742 0 null 2377 70 0 0 CEO @ ZUSE FACTS

24. Tue Dec 31 08:25:29 0000 2019 WilsonKingsford RT @IkeDeModel: If it wasn't hard, everyone would do it. It's the hard that makes it great. -@stonebwoyb Man of the Yaer. God bless you

Bro[...] 1211926334202634240 WiLsOn KiNgsFoRd 2091 2093 West Africa/Ghana/Accra  
0 null 4768 43 0 0 ||Every day||n||@FCBarcelona is my  
DNA||n||Music fun||n||wilsonkingsford15@gmail.com||n||Promoter||

25. Tue Dec 31 08:25:23 0000 2019 z4zeus RT @AfroNationGhana: THE KING OF GHANA!!!!  
[?][?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211926310425153538 819 913 Loading!!! 0 null  
10247 728 0 0 Free Thinker| Straight talker[?][?]| @ACMilan [?]  
AllGenreMusic | #SM4LYF| #Manifan | Follow For Follow Back. Unfollow,I Return The Favor.

26. Tue Dec 31 08:25:17 0000 2019 ajiyadeen RT @pcsmithakuma82: This is the craziest  
thing you will see today loln#WhatsApp #NairaMarley #PamllerIn #Mbah #AfroNationGhana  
https://t.c[...] 1211926285250945025 Ajiya 102 443 Nigeria 0 null 250 199  
0 0 The good, the bad, and the ugly. nFollow me on Facebook @Ajiya  
Deen.

27. Tue Dec 31 08:25:08 0000 2019 Nanafosuhene13 RT @HighSpririt: #KINGOFGHANA  
underlined nnShatta Waleeee nn#ShattaAtAfroNationn#AfroNationGhana n#SM4LYF  
https://t.co/BT92xILXzX 1211926248823361536 Lil Shatta 159 469 0 null  
1437 728 https://twitter.com/AfroNationGhana/status/1211732237923880962 0  
0 shatta movement die hard fan

28. Tue Dec 31 08:24:46 0000 2019 jaaybee\_vibes RT @kharyne\_yalley: #AfroNationGhana  
y'all better get Davido off the stage before he passes out!!...My ears are hurting already  
1211926154820669440 JB[V] 1711 1643 Ibadan, Nigeria 0 null 15272 27  
0 0 Proverbs 20:13...Exceptionally great...Quantity Surveyor

29. Tue Dec 31 08:24:36 0000 2019 EdwinEyram RT @yencomgh: Performing at the 2019  
#AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to  
take ad[...] 1211926114832130048 Mamaba 116 261 Dzorwulu 0 null  
3142 136 0 0 jx me

30. Tue Dec 31 08:24:27 0000 2019 vandaldebrah RT @muse\_africa: #MuseAfrica Everybody  
Say Hol It @shattawalegh performing Hol It at #AfroNationGhana Day 2 https://t.co/JIHrNFfpuf  
1211926074017357829 Your Favorite Advertiser3479 2252 Accra\_GhanaÆ0 null  
49100 248 0 0 Digital Marketing Agency nAdverts & hype of  
everything.nBookings :0261569975 EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe  
rise by lifting others

31. Tue Dec 31 08:24:26 0000 2019 SalvajeJedi RT @Solarababasblog: MARLIAN  
HORSEnn #MARLIANFestTomorrow #FutureLiveinLagos #AfroNationGhana #NairaMarley  
https://t.co/GIWWUoCXEm 1211926070305398785 Adam 164 390 0 null  
4798 2 0 0 Sapiosexual - Scorpio - Sanguine nnNeo-soul and  
Pop

32. Tue Dec 31 08:24:13 0000 2019 Gwenfrances5 RT @kingfoystores: \*available now  
!!!n\*28,000 each n\*full packaging n\*discount on referrals n\*Nationwide delivery available [?][call/Wh[...]  
1211926017318764544 gwenjewelleries(perfume oil/Accessories plug) 624 558  
Lagos, Nigeria 0 null 11355 50 0 0 Ambivert,weirdo,  
love rock music and exciting people..(your accessory/ perfume oil plug)nwhat's  
app:07017324692nDM to place orders

33. Tue Dec 31 08:24:11 0000 2019 bryan\_benjamin\_ RT @Scripp\_T: Make we Show Some Love to the MC[']s of AFRONATION! Consistent Energy! I Stan[<3] #AfroNationGhana #AfroNationonGhone 1211926009961943040 King\_Bryan 485 551 Somewhere in Ghana 0 null 3692 16 0 0 Am no ordinary teen
34. Tue Dec 31 08:23:29 0000 2019 AbofrapaEugene4 RT @iamSMADE: SHATTA WHAT ?? Shatta WALE [<3] afronationghana #Afronationghana WO WO WO !!! <https://t.co/dXylaJMIqJ> 1211925833675358208 Abofrapa 1463 2358 Greater Accra, Ghana 0 null 3677 194 <https://www.instagram.com/p/B6s4P0oAoo1/?igshid=7szrl101fvi7> 0 0 Never Hate People Who Are Jealous Of You. Respect Their jealousy. They're Simply Just People Who Think That You're Better Than Them. 4Lyf Is Our Lyf
35. Tue Dec 31 08:23:26 0000 2019 yogyog200 RT @wetwizkid: Ok @davido can you tell us why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ? Thi[...] 1211925820463292416 yogyog 38 29 0 null 1578 151 0 0
36. Tue Dec 31 08:23:26 0000 2019 vandaldebrah RT @makingcheddah: 6lack performing Pretty Little Fears at #AfroNationGhana <https://t.co/CXHTdGfKlq> 1211925817934196737 Your Favorite Advertiser 3479 2252 Accra\_GhanaÆ0 null 49100 80 0 0 Digital Marketing Agency nAdverts & hype of everything.nBookings :0261569975 EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe rise by lifting others
37. Tue Dec 31 08:23:03 0000 2019 lindakoomson56 RT @KinaataGh: It[']s #AfroNationGhana ..One of the biggest events this December. I will be performing at at 6:00PM this evening. Just Kn[...] 1211925721972695040 Leeson 18 138 Accra, Ghana 0 null 555 208 0 0 Music is the only friend on earth that will never, ever desert you. It will be with you in your good & bad times.
38. Tue Dec 31 08:22:26 0000 2019 DanielOlamide17 RT @naijaleak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...] 1211925567450337280 CODED 256 1324 Lagos, Nigeria 0 null 357 70 0 0 #malianz... future billionaire..... Chelsea forever.....positive vibez <https://t.co/owxHafiURO> Mannerz
39. Tue Dec 31 08:22:08 0000 2019 AbofrapaEugene4 RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211925493890658309 Abofrapa 1463 2358 Greater Accra, Ghana 0 null 3677 728 0 0 Never Hate People Who Are Jealous Of You. Respect Their jealousy. They're Simply Just People Who Think That You're Better Than Them. 4Lyf Is Our Lyf
40. Tue Dec 31 08:22:06 0000 2019 Akinloye702 RT @MiZtA\_MD: shutdown #AfroNationGhana nwentto club that same night en babesnTook flight back to( I don't know)n[<3][<3][<3][<3] [https://t.c\[...\]](https://t.c[...]) 1211925482876354560 Akinloye tope 561 763 Ilorin 0 null 2928 46 0 0 Big manchester united fan. great upcoming young talented footballernWelcomenThe Best Way To Win Your BETS almost every, you are in the right place
41. Tue Dec 31 08:22:02 0000 2019 neefah\_xx RT @naijaleak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...] 1211925468804464641 Neefah 1601 249 Benin-City, Nigeria 0 null

54424 70 0 0 ¶Aquarius[?]¶ ¶February's very own[<3]¶ ¶Die hard Chelsea Fan¶ ¶Attractive and Glowing¶ ¶Just Me Myself & I

42. Tue Dec 31 08:21:52 0000 2019 neefah\_xx RT @daybreakNews2: God Will Purnish #Marlians - Ex #nairamarley fans Fume In Anger After Police Arrested Them In front of #marlianfest Par[...] 1211925425817034752 Neefah 1601 249 Benin-City, Nigeria 0 null 54424 10 0 0 ¶Aquarius[?]¶ ¶February's very own[<3]¶ ¶Die hard Chelsea Fan¶ ¶Attractive and Glowing¶ ¶Just Me Myself & I

43. Tue Dec 31 08:21:41 0000 2019 vandaldebrah RT @sadiqabdulaiabu: Come see all these cool kids, dadabee pikins & middle class chicks from the Netherlands & London singing Shatta Wale[']s[...] 1211925377360257024 Your Favorite Advertiser3479 2252 Accra\_GhanaÆ0 null 49100 404 0 0 Digital Marketing Agency nAdverts & hype of everything.nBookings :0261569975 EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe rise by lifting others

44. Tue Dec 31 08:21:39 0000 2019 mysterrkp RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211925372234862592 . 912 286 0 null 41050 728 0 0 status

45. Tue Dec 31 08:21:19 0000 2019 ShattaSZN RT @HighSpririt: #KINGOFGHANA underlined nnShatta Waleeee nn#ShattaAtAfroNationn#AfroNationGhana n#SM4LYF https://t.co/BT92xILXzX 1211925288210354176 #WonderBoy 2718 787 New Ghana 0 null 9228 728 https://twitter.com/AfroNationGhana/status/1211732237923880962 0 0 You're dumb and down, I ain't dumb enough. #YoungMoney #SM4LYF

46. Tue Dec 31 08:21:15 0000 2019 iam\_tinno RT @kharyne\_yalley: #AfroNationGhana y'all better get Davido off the stage before he passes out!!...My ears are hurting already 1211925270166421504 Tino 1580 1305 Tema, Ghana 0 null 5216 27 0 0 music lover

47. Tue Dec 31 08:21:08 0000 2019 Oj\_Steph370 RT @OmoObaAdekunle\_: Is it only Ayo dt perform at d #AfroNationGhananBcoz #AfroNationGhana Is trending nd its only him m seein under d tren[...] 1211925238658871302 ojobodo stephen 737 630 Warri, Nigeria 0 null 8551 2 0 0 I love @wizkidayo and @tiwasavage #fever and @Manchester United so much.. All believe in one love and unity..

48. Tue Dec 31 08:20:57 0000 2019 ALamidor RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211925196090810368 LÔfî[?]t[?]î 17 283 Greater Accra, Ghana 0 null 37 196 0 0

49. Tue Dec 31 08:20:54 0000 2019 Kwaku\_Debrah1 RT @ameyaw112: Well done to #AfroNationGhana the visuals I["]m seeing are dope! Looks like it was a successful and well organized event1211925181951811584 Kwaku Debrah 368 394 Accra, Ghana 0 null 6603 27 0 0 Nurture your mind with great thoughts; to believe in the heroic makes heroes. - Benjamin Disraeli.nnnEducationist | International Relations | Philosopher | IT |

50. Tue Dec 31 08:20:44 0000 2019 bizzleosikoya RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211925139732017153 Bizzle Osikoya 160708 12803 Lagos, Nigeria 0 null 283582 728 0 0 Artist Helper | Talent Developer | A&R | Music & Entertainment Consultant | Digital Marketing. The Plug #ProudToBeMuslim Founder @plugng

51. Tue Dec 31 08:20:35 0000 2019 bryan\_benjamin\_ RT @Scripp\_T: Wei y3 Asem? Come and sing a, you[']re saying Family matters! The song ankasa we can[']t sing, you[']re adding family matter #[...] 1211925102775996418 King\_Bryan 485 551 Somewhere in Ghana 0 null 3692 13 0 0 Am no ordinary teen

52. Tue Dec 31 08:20:32 0000 2019 Shiney79345905 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211925089949814789 Shiney 31 272 556 Accra, Ghana 0 null 5258 728 0 0 Games

53. Tue Dec 31 08:20:16 0000 2019 bryan\_benjamin\_ RT @Scripp\_T: The girl dancing the "parte after parte" As3 P3t3 #AfroNationGhana #AfroNationonGhone 1211925022895484929 King\_Bryan 485 551 Somewhere in Ghana 0 null 3692 8 0 0 Am no ordinary teen

54. Tue Dec 31 08:20:15 0000 2019 vandaldebrah RT @kaydeegh\_: @wizkidayo delivered excellent performance. Stage craft, audience engagement and hit after hit, Guy too good. Crowd didn[']t w[...] 1211925019753897984 Your Favorite Advertiser3479 2252 Accra\_GhanaÆ0 null 49100 89 0 0 Digital Marketing Agency nAdverts & hype of everything.nBookings :0261569975 EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe rise by lifting others

55. Tue Dec 31 08:20:13 0000 2019 KwameAtoBedid3 RT @ameyaw112: Well done to #AfroNationGhana the visuals I[']m seeing are dope! Looks like it was a successful and well organized event 1211925011969253376 OpuroSinApr[?][?] 10361 6149 Tema, Ghana 0 null 19697 27 0 0 Digital marketer @syndicatedcapgh. Owner @eagleyez7. Hype team @WeHypeMediaGh. Influenced by @sarkodie. Rep @iselmedia. Highly unapologetic. Here for fun & biz.

56. Tue Dec 31 08:19:58 0000 2019 Blazin\_Glory\_ RT @ameyaw112: Well done to #AfroNationGhana the visuals I[']m seeing are dope! Looks like it was a successful and well organized event 1211924945451855878 @HaveFun 1473 1723 Kumasi 0 null 2468 27 0 0 Alive, Content and Thankful / feel free and have fun / Arsenal fan

57. Tue Dec 31 08:19:38 0000 2019 vandaldebrah RT @ARSHORLA\_YPT: 3:36am Wizkid done with his stunning proper live band performance. nnYoo, Wizkid has too many hit songs, bangers upon ba[...] 1211924864082305024 Your Favorite Advertiser3479 2252 Accra\_GhanaÆ0 null 49100 91 0 0 Digital Marketing Agency nAdverts & hype of everything.nBookings :0261569975 EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe rise by lifting others

58. Tue Dec 31 08:19:37 0000 2019 anointed\_wealth RT @wetwizkid: Wizkid performing Brown skin girl nVoice so angelic n#AfroNationGhana #Afronation2019 https://t.co/9FYv9ANfZQ 1211924859959357442 PROLIFIC ^∞ 2255 2256 Lagos, Nigeria 0 null

2522 249 0 0 BiLLioNaiRe  
 AmBiTiOñ^\$nENTREPRENEUR]nTRAVEL PLUG] n#CFC FAN]nWIZKID FC]nI STAN THE  
 GREATEST FOOTBALL OF ALL TIME #CR7]

59. Tue Dec 31 08:19:27 0000 2019 iammutumina RT @ameyaw112: Well done to  
 #AfroNationGhana the visuals I["m seeing are dope! Looks like it was a successful and well  
 organized event1211924815080284161 Mu Tu Mi Na [?]1805 5022 Greater Accra, Ghana 0  
 null 82754 27 0 0 a WOLF would never be a pet

60. Tue Dec 31 08:19:17 0000 2019 Elliotigbe RT @hayclef1: I watched Davido show in  
 afro Nation Ghana livennlf u see any hate speech... Just @ menThe crowd no get energy  
 n@Talk2jorda[...] 1211924773284057093 Chazzer Ferg 6 179 0 null  
 113 6 0 0 Shade me ? Lol you["ll be making a mistake

61. Tue Dec 31 08:19:00 0000 2019 Wale\_Euro RT @Vovla06: #Afronation2019  
 #AfroNationGhana #wizkid What a performance by @wizkidayo https://t.co/SiYu4kEVrZ  
 1211924703973171200 Ade Wa Le 513 2538 Lagos island 0 null  
 1230 81 0 0

62. Tue Dec 31 08:18:29 0000 2019 vandaldebrah RT @yhays\_\_: Lmao Teni kill me she say  
 what kind of dance step is this #Afronation2019 #AfroNationGhana https://t.co/EcMOcymD3g  
 1211924574343966720 Your Favorite Advertiser3479 2252 Accra\_Ghana/E0 null  
 49100 142 0 0 Digital Marketing Agency nAdverts & hype of  
 everything.nBookings :0261569975 EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe  
 rise by lifting others

63. Tue Dec 31 08:18:21 0000 2019 kushhimself RT @AfroNationGhana: THE KING OF  
 GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
 https://t.co/AtSFJcyDeO 1211924541095763969 Kush\_taylor\_ 400 574 Accra, Ghana 0  
 null 2513 728 0 0 Kush Taylor

64. Tue Dec 31 08:18:13 0000 2019 WizkidFc RT @kharyne\_yalley: #AfroNationGhana  
 y'all better get Davido off the stage before he passes out!!...My ears are hurting already  
 1211924506966732801 ThugLife 3801 1175 Earth 0 null 54664 27  
 0 0 | WIZKID STAN | Burna Fan | StarboyTerri Stan | WIZKIDFC | FC  
 OFFICIAL WEBSITE https://t.co/vzarNlpOpT

65. Tue Dec 31 08:17:49 0000 2019 JrAnthoony\_ RT @ABYalley: Lol Davido just came to sing  
 3lines and expected the crowd to sing the rest as acapella!nnLmao Ei massa did we take your bo[...]  
 1211924404386586624 aA. 9089 855 0 null 126783 7  
 0 0

66. Tue Dec 31 08:17:44 0000 2019 ChinonsoAnyao1 RT @iWakonyu: But yo!  
 @wizkidayo set at #AfroNationGhana was a bashment! 1211924385440894977 Chinonso Anyaora  
 11 115 Lagos, Nigeria 0 null 15 254 0 0

67. Tue Dec 31 08:17:32 0000 2019 MzbowC RT @AfroNationGhana: THE KING OF  
 GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
 https://t.co/AtSFJcyDeO 1211924336136871936 Mzbow Cerroni 488 134 Koforidua, Ghana  
 0 null 3479 728 0 0 I'm Not A Millionaire But Watch Me  
 As I Become One Nana Osei

68. Tue Dec 31 08:17:30 0000 2019 vandaldebrah RT @kaydeegh\_: Wizkid is a performer! Guy came to ginger a sleepy crowd. Hit to hit back to back. Audience connection and stage prowess was[...] 1211924325324009472 Your Favorite Advertiser3479 2252 Accra\_GhanaÆ0 null 49100 374 0 0 Digital Marketing Agency nAdverts & hype of everything.nBookings :0261569975 EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe rise by lifting others

69. Tue Dec 31 08:17:22 0000 2019 JrAnthoony\_ RT @iamSMADE: afronationghana DAY 3 headlined by The Great STARBOY @wizkidayo #afronationghana https://t.co/qGZfn5wKwH 1211924291459145728 aA. 9089 855 0 null 126783 27 https://www.instagram.com/p/B6tNEbigRQR/?igshid=104wtlpg0oard 0 0

70. Tue Dec 31 08:17:08 0000 2019 \_elem1 RT @wifiwrlid: Retweet if you are proud to be a Ghanaian #Afronation #wifiwrlid #AfroNationGhana https://t.co/hBsVw5j2zX 1211924233955221506 Morgan1 1057 1012 Platform(Field)/7 0 null 416 1044 0 0 God [?] #chopLife Crew [?] Football

71. Tue Dec 31 08:17:00 0000 2019 vandaldebrah RT @walkerian: @Afronation : bringing out the best of Ghana and bringing the best to Ghana. nnLaboma Beach is bouncing - #AfronationGhan[...] 1211924202296623104 Your Favorite Advertiser3479 2252 Accra\_GhanaÆ0 null 49100 117 0 0 Digital Marketing Agency nAdverts & hype of everything.nBookings :0261569975 EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe rise by lifting others

72. Tue Dec 31 08:16:55 0000 2019 EMPEROR\_\_TIM RT @ABYalley: Lol Davido just came to sing 3lines and expected the crowd to sing the rest as acapella!nnLmao Ei massa did we take your bo[...] 1211924180821778432 teeda\_\_taylor 178 206 lagos 0 null 3197 7 0 0

73. Tue Dec 31 08:16:45 0000 2019 vandaldebrah RT @WizkidtheLegend: A clearer video of Wizkid[']s #AfroNationGhana shutdown nnHis Energy is always in flames nnToo many classic hit[...] 1211924136630595584 Your Favorite Advertiser3479 2252 Accra\_GhanaÆ0 null 49100 382 0 0 Digital Marketing Agency nAdverts & hype of everything.nBookings :0261569975 EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe rise by lifting others

74. Tue Dec 31 08:16:34 0000 2019 Black\_coco17 RT @ameyaw112: Well done to #AfroNationGhana the visuals I[']m seeing are dope! Looks like it was a successful and well organized event1211924093370544128 Norma 557 375 PTA/PHB 0 null 47070 27 0 0 Capricorn[?]ChealseFan[?] Complicated[?]Afi (Friday Born)∞ Enyonam (it is well)[?] Proudly Ghanaian/ South African Dual Citizen

75. Tue Dec 31 08:16:11 0000 2019 imoheboh RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211923994485698560 #ImohPotato 1394 1134 Nigeria 0 null 15865 196 0 0 nActor | Singer | Performer | Producer | Story Teller | Activist n Award Winning Humanitarian @adansonfoundation + WEF Global Shaper n#ImohPotato

76. Tue Dec 31 08:16:08 0000 2019 jr\_oded RT @ameyaw112: Well done to #AfroNationGhana the visuals I'm seeing are dope! Looks like it was a successful and well organized event  
1211923983844675585 Oded Mensah Asare Jr 291 941 Kumasi, Ghana 0 null  
1005 27 0 0 Make Every Second Count #Belnspired To Stay  
Glued To The Purpose LIVE,LOVE,HUSTLE AND MOTIVATE .

77. Tue Dec 31 08:16:06 0000 2019 h\_wadey RT @iamSMADE: SHATTA WHAT ??  
Shatta WALE [<3] afronationghana #Afronationghana WO WO WO !!! <https://t.co/dXylaJMIqJ>  
1211923974701113346 Bra Wenger 523 859 Accra Ghana 0 null  
5503 194 <https://www.instagram.com/p/B6s4P0oAoo1/?igshid=7szrl101fvi7> 0  
0 ||Wadey|| DreamChaser || @2131clubs|| Events Photographer || Team Arsenal || Sc  
Wadeywale || h.wadey20@gmail.com|| ||@IG WebWadey\_Lens|| real SM Soldier

78. Tue Dec 31 08:15:36 0000 2019 WazzyAyam RT @ameyaw112: Well done to #AfroNationGhana the visuals I'm seeing are dope! Looks like it was a successful and well organized event  
1211923847554961408 Ayam Wazzy 76 252 0 null  
2261 27 0 0

79. Tue Dec 31 08:15:28 0000 2019 vandaldebrah RT @whizkrane: Wizkid entrance at #AfroNationGhana <https://t.co/ILj6miiuZz> 1211923816563249157 Your Favorite Advertiser  
3479 2252 Accra\_GhanaÆ0 null 49100 7 0 0  
Digital Marketing Agency nAdverts & hype of everything.nBookings :0261569975  
EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe rise by lifting others

80. Tue Dec 31 08:15:19 0000 2019 ameyaw112 Well done to #AfroNationGhana the visuals I'm seeing are dope! Looks like it was a successful and well organized event  
1211923776662855680 Ameyaw Debrah #ameyawtv 778899 14624 Ghana 0 null  
247453 27 0 0 Entertainment & Lifestyle #blogger, #Socialmedia  
#influencer #contentcreator Funny Guy. #Traveller @ameyawtv For bookings contact  
ads@ameyawdebrah.com

81. Tue Dec 31 08:15:14 0000 2019 QwadwoGh RT @najaleak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...] 1211923755691364353 Nameless911 97 201 0 null  
1802 70 0 0 Live Wild

82. Tue Dec 31 08:15:09 0000 2019 MolashyBoiz RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211923735025991680 Molashy Boiz 457 980 0 null  
13272 728 0 0

83. Tue Dec 31 08:14:52 0000 2019 AnnMarie014 RT @mcjltr: Lmaoo davido is intentionally screaming ey #AfroNationGhana 1211923661474713601 [<3] 8360 458 Nigeria 0  
null 11076 3 0 0 Bio's overrated

84. Tue Dec 31 08:14:51 0000 2019 AnnMarie014 RT @Cappy\_son: Davido ti fa igbo before going on stage @ #AfroNationGhana 1211923661189505027 [<3] 8360 458 Nigeria 0  
null 11076 1 0 0 Bio's overrated

85. Tue Dec 31 08:14:51 0000 2019 vandaldebrah RT @jayden\_wap: SHATTA WALE nSHATTA WALEnSHATTA WALE nnTHE KING OF GHANA AND AFRICA DANCEHALL!!! [?]

#AfroNationGhana [https://t.co/Lgs3oV3\[...\]](https://t.co/Lgs3oV3[...]) 1211923660971421697 Your Favorite Advertiser  
3479 2252 Accra\_GhanaÆ0 null 49100 728 0 0  
Digital Marketing Agency nAdverts & hype of everything.nBookings :0261569975  
EMAIL:vddmagency@gmail.com IG/SC:@VANDALDEBRAHnWe rise by lifting others

86. Tue Dec 31 08:14:08 0000 2019 abdu millz RT @wetwizkid: Ok @davido can you tell us why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ? Thi[...] 1211923477613203461 Cinderella Man 3744 2293 Africa to the World 0 null 7612 151 0 0 In your heart

87. Tue Dec 31 08:14:03 0000 2019 market26\_ng RT @kingfoystores: \*available now !!!n\*28,000 each n\*full packaging n\*discount on referrals n\*Nationwide delivery available [?]call/Wh[...] 1211923459586056193 Market26 Auto Dealer 1003 118 Lagos, Nigeria 0 null 3325 50 0 0 Check Media for available Cars nnOnline Market place ||nAuto Dealer ||nCars nBuy || Sell || Swap || Smilen 09069966249

88. Tue Dec 31 08:13:51 0000 2019 kofi\_toto RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211923406909820928 Kelvin Blankson445 1111 In The Chest Of A Woman0 null 13524 728 0 0 If You Ain't On Forbes ... Get Back To Work! #CFC

89. Tue Dec 31 08:13:42 0000 2019 loladeokoya1 RT @wetwizkid: Ok @davido can you tell us why you and your dj are using Wizkid song to hype #AfroNationGhana stage before you come on ? Thi[...] 1211923369135935488 loladeokoya 72 25 Lagos, Nigeria 0 null 3894 151 0 0 Fun guy

90. Tue Dec 31 08:13:22 0000 2019 BADDOSOURCE RT @AfroNationGhana: Olamide @baddosneh\_ybni was LITTTT!!!! Baddo [?]n[?]n#AfroNationGhana <https://t.co/majfwoyYil> 1211923287326023680 OlamideNews 8 2 0 null 78 28 0 0 Everything you need to know about the Legendary Olamide Baddo.

91. Tue Dec 31 08:13:22 0000 2019 AddStezzy RT @kuulpeeps\_: "If you no get money, hide your face" @davido #AfroNationGhana #Afronation <https://t.co/8kf1EUA16w> 1211923285639868416 LARGEST Master 627 112 Ikorodu, Lagos State, Call me 0 null 5456 30 0 0 you call me Manly Stezzy ni'm very simple as ABC ni'm a musician, song writer and music soul nnDavido stan

92. Tue Dec 31 08:13:14 0000 2019 MolashyBoiz RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211923251980636160 Molashy Boiz 457 980 0 null 13272 136 0 0

93. Tue Dec 31 08:12:53 0000 2019 africanbestodd1 RT @africanbestodd1: IF YOU ARE INTERESTED IN OUR FIXED MATCH TODAYnnCALL OR WHATSAPP +2348176784291nn#AfroNationGhana #99dayswithmercyeke[...]1211923165192040449 AFRICAN BEST ODD 1414 4979 central Africa 0 null 63 1 0 0 CALL OR CHAT ME ON WHATSAPP +2348176784291nIF YOU ARE READY TO DISCUSS OR PURCHASEnA GAME FROM ME.. MY GAMES ARE REAL ANDnTRUSTED.

94. Tue Dec 31 08:12:48 0000 2019 AddStezzy RT @Vovla06: What a way to end the festival. Money follow us in 2020. #AfroNationGhana @davido <https://t.co/KwmQEBPNbi>  
 1211923144161792001 LARGEST Master 627 112 Ikorodu, Lagos State, Call  
 me 0 null 5456 19 0 0 you call me Manly Stezzy nI'm very  
 simple as ABC nI'm a musician, song writer and music soul nnDavido stan

95. Tue Dec 31 08:12:48 0000 2019 maxtyme1 RT @AfroNationGhana: THE KING OF GHANA!!!! [?][n][?]n@shattawalegh you were AMAZING thank you [<3] [?][n]#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211923143868203008 RETWEETGAD (maxtymelive) 840 1297  
 Tema 0 null 17487 728 0 0 Blogger at  
<https://t.co/LxqIFMsFqK>, Music/Events promoter, PUBLICISTS, BANKER, #GODfirst !! For bookings ; +233501215705

96. Tue Dec 31 08:12:40 0000 2019 africanbestodd1 RT @africanbestodd1: IF YOU ARE INTERESTED IN OUR FIXED MATCH TODAYnnCALL OR WHATSAPP +2348176784291nn#AfroNationGhana #99dayswithmercyeke[...]1211923111408545792 AFRICAN BEST ODD 1414 4979 central Africa 0 null 63 1 0 0  
 CALL OR CHAT ME ON WHATSAPP +2348176784291nIF YOU ARE READY TO DISCUSS OR PURCHASEnA GAME FROM ME.. MY GAMES ARE REAL ANDnTRUSTED.

97. Tue Dec 31 08:12:35 0000 2019 Hitwaddle I forgot to add Sarkodie will be shutting down again today Count down Africa at the Osu castle[?][?] one man p3 ad3e[...] <https://t.co/Hlz6VlfrTn> 1211923087723319296 Waddle 2060 1945 0 null  
 1006 0 <https://twitter.com/i/web/status/1211923087723319296> 0 0 A  
 clear rejection is better than a fake promise

98. Tue Dec 31 08:12:25 0000 2019 botaawine RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211923046472331264 Asaah Marley 80 467 Greater Accra, Ghana 0  
 null 1085 136 0 0 When you give,you get back.

99. Tue Dec 31 08:12:25 0000 2019 MayourOyesco RT @Vovla06: #Afronation2019 #AfroNationGhana #wizkid What a performance by @wizkidayo <https://t.co/SiYu4kEVrZ>  
 1211923046472331264 OyescoMayour© 74 253 Uyo 0 null  
 1119 81 0 0 1st,av a definite, clear practical ideal;a goal,an  
 objectiv.2nd,av d necessary means2achieve ur ends;wisdom,,m'rials,& methods.3rd,adjust al ur  
 means 2dat end

100. Tue Dec 31 08:12:05 0000 2019 Summyblack1 RT @wifwrlld: Retweet if you are proud to be a Ghanaian #Afronation #wifwrlld #AfroNationGhana <https://t.co/hBsVw5j2zX>  
 1211922961722155010 S U M M Y B L A C K 1 207 511 Kumasi 0 null 199  
 1044 0 0 Living my best today cos am not promised tomorrow...

1. Tue Dec 31 05:49:12 0000 2019 2reeski\_ RT @AfroNationGhana: THE KING OF GHANA!!!! [?][n][?]n@shattawalegh you were AMAZING thank you [<3] [?][n]#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211887003991715840 ree. 1615 1023 I be changing locations. 0  
 null 60737 732 0 0 Not That Deep.

2. Tue Dec 31 05:49:08 0000 2019 aremzy05 RT @kwesivocals: This guy get too much energy[<3] #Afronation #YearOfReturn #AfroNationGhana #Davido <https://t.co/nQPYqKQHcq>

- 1211886990024740865 \_\_\_x 284 716 Lagos, Nigeria 0 null 2909 31  
0 0 GodsTheGreatest
3. Tue Dec 31 05:48:56 0000 2019 Vovla06 What a way to end the festival. Money follow us in 2020. #AfroNationGhana @davido <https://t.co/KwmQEBPNbi> 1211886937012948997 Vo 62 112 I'm where I wanna be... 0 null 1278 19 0 0  
Fearfully & wonderfully made. Lover of God & life. Enthusiast of all things bright & beautiful. C'est moi.
4. Tue Dec 31 05:48:44 0000 2019 jayanaman RT @ABYalley: Lol Davido just came to sing 3lines and expected the crowd to sing the rest as acapella!nnLmao Ei massa did we take your bo[...] 1211886888996528130 [?]Versatile Baldwin Bezos[?] 5508 1202 I'm Mobile 0  
null 156077 7 0 0 iMentor people to realize their potential.  
iBuild awesome CVs: productivityoptimizer@gmail.com|Data Science Enthusiast|Pharmacist @NatureFromAddys
5. Tue Dec 31 05:48:31 0000 2019 BillyGifted RT @abiodunsblogng: - @Therichayuba: Wizkid Shutdown Afronation nnWizkid intro to the #AfroNationGhana stage was the most anticipated and i[...]1211886832004153344 WIZKID553 265 Bangkok, Thailand 0 null  
3496 34 0 0 WIZKID FC,BUSINESS MAN,AZA COMPANY,ASIA TIGER
6. Tue Dec 31 05:48:01 0000 2019 Mandiang\_uu RT @supajd1: Until next time Afronation it was real ... #AfroNationGhana <https://t.co/VmdpBpdKWq> 1211886708695982080 Damesseq [he][he][he][he][he][he][he][he][he][he] 420 331 Ile-de-France, France 0 null  
39603 31 0 0
7. Tue Dec 31 05:48:01 0000 2019 mvko19RT @supajd1: Until next time Afronation it was real ... #AfroNationGhana <https://t.co/VmdpBpdKWq> 1211886707240558592 EMMA 857 347  
0 null 195954 31 0 0 Que mille tombent ‡ ton cÙtÉ, et dix mille ‡ ta droite, tu ne seras pas atteint.
8. Tue Dec 31 05:47:48 0000 2019 Jeezyking1 RT @ManLikelcey: Davido currently having a good time with the President of Ghana and the First Lady #AfroNationGhana <https://t.co/32cCelrwj9> 1211886653377273857 Jeezyking 1134 1175 Nigeria 0 null 9257 68  
0 0 A potential engineer|| A Davistan || A Chelsea fan
9. Tue Dec 31 05:47:05 0000 2019 smartagbeesa RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211886471344480256 Smart Agbee 33 447 Ghana 0 null  
307 732 0 0 Galatians 6:1 If someone is caught in a sin, you who are spiritual should restore him gently. But watch yourself, or you also may be tempted...
10. Tue Dec 31 05:46:25 0000 2019 ChristianAyiku1 RT @KinaataGh: It[']s #AfroNationGhana ..One of the biggest events this December. I will be performing at at 6:00PM this evening. Just Kn[...] 1211886303488462849 Christian Ayiku 183 1284 0 null 32 208  
0 0 I promote and also a personal hyper
11. Tue Dec 31 05:46:14 0000 2019 AiresLucas2 RT @iamSMADE: afronationghana DAY 3 headlined by The Great STARBOY @wizkidayo #afronationghana <https://t.co/qGZfn5wKwH> 1211886257036550144 Aires Lucas 583 2178 Luanda, Angola 0 null

2904 27 https://www.instagram.com/p/B6tNEbigRQR/?igshid=104wtlpg0oard 0  
0 Jurista, ouvinte de boa m'sica

12. Tue Dec 31 05:46:04 0000 2019 DJHUEBLOW RT @AfroNationGhana: THE KING OF GHANA!!!! [?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211886216548892672 VILLA D'ESSEL1943 1539 Ghana 0 null 24912 732 0 0 CEO MAISEVILLE GROUPE ENERGY FOR ACCESS SPECIALISTBUSINESS DEVELOPER [?] METALLURGICAL ENG

13. Tue Dec 31 05:44:13 0000 2019 kwesivocals Okay so I[']m creating a THREAD on all the dancers that perform at Afronation Ghana nLet me know who you think was[...]  
https://t.co/TUSOfyJbOb 1211885749441908736 Kwesi vocals 2153 1824 Accra, Ghana 0 null 19254 1 https://twitter.com/i/web/status/1211885749441908736 0 0

14. Tue Dec 31 05:43:59 0000 2019 DJHUEBLOW RT @ABYalley: Lol Davido just came to sing 3lines and expected the crowd to sing the rest as acapella!nnLmao Ei massa did we take your bo[...]  
1211885693296873474 VILLA D'ESSEL1943 1539 Ghana 0 null 24912 7 0 0 CEO MAISEVILLE GROUPE ENERGY FOR ACCESS SPECIALISTBUSINESS DEVELOPER [?] METALLURGICAL ENG

15. Tue Dec 31 05:43:59 0000 2019 Pacvestors1 RT @najibaleak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...]  
1211885692806160385 Pacvestors 7 34 0 null 74 70 0 0

16. Tue Dec 31 05:43:37 0000 2019 berlin\_jnr RT @lam\_Yormight: Ghana people abeg don't kill him for us. That's our national treasure watch till endnWizkid n#AfroNationGhana n#Na[...]  
1211885601143902209 Berlin Moore[?] 462 179 Lagos 0 null 11454 86 0 0 WizkidFC

17. Tue Dec 31 05:42:58 0000 2019 NDC\_TECHIMAN RT @okrah\_tv: #AfroNationGhana #MondayMotivation #feelings #Afronation2019 #KalyJayPhotography #BlackLoveAlbum #YearOftheReturn nLegon nn@s[...]  
1211885434671947781 JDMAHAMA FOR 2020 47 174 Techiman, Ghana 0 null 214 1 0 0 Supporting @JDMahama to win election 2020. And rescue Ghanaians from this hardship government

18. Tue Dec 31 05:42:52 0000 2019 MagikalA RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...]  
121188541112554496 KING #WONDERBOY 5709 345 Ghana 0 null 25083 136 0 0 #positiveVibezOnly #SM4lyf n#LoveOvaHate

19. Tue Dec 31 05:42:51 0000 2019 NDC\_TECHIMAN RT @okrah\_tv: #NairaMarley n#BlackLoveAlbum n#YearOfReturn n#YearOfReturn2019 n#Feelings n#Marlians n#AfroNationnnnWatch Davido end the whole #A[...]  
1211885408054849537 JDMAHAMA FOR 2020 47 174 Techiman, Ghana 0 null 214 1 0 0 Supporting @JDMahama to win election 2020. And rescue Ghanaians from this hardship government

20. Tue Dec 31 05:42:19 0000 2019 cahthel RT @NSBonsu\_: @AfroNationGhana is honestly one of the best music festivals I[']ve been to!nn@shattawalegh was the highlight of my night. #Sha[...]

1211885274256617472 Morgan eL newton 119 1 Houston, TX 0 null  
83 236 0 0 hard fight really enjoys hustle

21. Tue Dec 31 05:42:08 0000 2019 \_\_KobbyTakyi RT @KinaataGh: It[']s #AfroNationGhana  
..One of the biggest events this December. I will be performing at at 6:00PM this evening. Just Kn[...]  
1211885227578216448 LUCKYMANKOBBY 2077 1185 Accra, Ghana 0 null  
82427 208 0 0 God dey We dey.

22. Tue Dec 31 05:41:52 0000 2019 cahthel RT @AfroNationGhana: THE KING OF GHANA!!!!  
[?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211885159152267264 Morgan eL newton 119 1 Houston,  
TX 0 null 83 732 0 0 hard fight really enjoys hustle

23. Tue Dec 31 05:41:36 0000 2019 iam\_obago RT @kvng\_cellus: gidigidi saaa the nigga  
take the bottle hit @davido ein head #AfroNationGhana #Afronation2019 1211885091665973248  
iam\_obago 839 681 Lagos, Nigeria 0 null 15444 1 0  
0 Gemini [?] Stoner , #wizkidFc, #Mufc.... loves football [?], music and God nnAn  
Educated #Marlian

24. Tue Dec 31 05:41:26 0000 2019 YBMMGOFFICIAL RT @AfroNationGhana: THE KING  
OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211885052294025216 PRAY 365 106 ACCRA 0 null  
8642 732 0 0 Ybmmg all day any day!!!!!!!!!!!!!!

25. Tue Dec 31 05:41:20 0000 2019 OaiyaK RT @MeilleursThes: Davido, dj ecool your set was  
fucking mad #AfroNationGhana 1211885025471406080 Oaiya Kingsley 69 37  
Lagos, Nigeria 0 null 3153 4 0 0 Be real

26. Tue Dec 31 05:41:08 0000 2019 rAPDIZzle RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211884973654982657 R. Dizzle 732 605 Gh/West-AfriQA0  
null 2499 732 0 0 Most Promising Artist  
#CloseUpCoolBreezeConcert : @rap\_dizzle fb: @rapdizzlemusic

27. Tue Dec 31 05:40:31 0000 2019 fantimoore RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211884818440568833 Descham S. 342 276 0 null  
21152 732 0 0

28. Tue Dec 31 05:40:03 0000 2019 FairBee3 RT @kharyne\_yalley: #AfroNationGhana  
y'all better get Davido off the stage before he passes out!!...My ears are hurting already  
1211884704426844160 Fair B (LAMBO[<3][<3]) 1400 214 0 null  
10303 27 0 0 God first-Barcelona fan(king Messi)...Big brother  
fan(Lambo[<3] nd Tobi fav of all time) ...Wizkid FC fr life nd hey am far from being Idle [:]

29. Tue Dec 31 05:40:01 0000 2019 CarlRitchie09 RT @naijaleak1: Why you should always  
wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise  
#robi[...] 1211884694050095104 youloverichard 4613 4041 Amarillo, TX 0 null  
857 70 0 0 17.

30. Tue Dec 31 05:39:35 0000 2019 \_Haryomideh RT @najaleak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...] 1211884585946144769 BlaQDiamond 1926 2087 Akure, Nigeria 0 null 1001 70 0 0 Kinesiologist| Madrid[?]| Cr7 Godson

31. Tue Dec 31 05:39:17 0000 2019 Christopher4772 I know how long it took me to convince myself that your games are not fouls, and within this short while I'm ahead[...] https://t.co/XvDhJFWM0e 1211884511480422400 CHRISTOPHER. E 71 266 Abuja 0 null 58 2 https://twitter.com/i/web/status/1211884511480422400 0 0 A wise person should have money in their, not in their heart..... Gunners

32. Tue Dec 31 05:39:14 0000 2019 Emmanue\_OK RT @Vovla06: #Afronation2019 #AfroNationGhana #wizkid What a performance by @wizkidayo https://t.co/SiYu4kEVrZ 1211884497207205890 Mr. Name 208 1047 Kaduna, Nigeria0 null 4638 81 0 0 Sylvester, Gentle

33. Tue Dec 31 05:39:04 0000 2019 barakmunin RT @muse\_africa: #MuseAfrica What a better way to end #AfroNationGhana !!nn@davido closed #AfroNationGhana with the whole 30 Billion Gang w[...] 1211884457235537921 Barak 894 1000 GH 0 null 5543 50 0 0 Football in my DNA|| Manchester United ||

34. Tue Dec 31 05:38:47 0000 2019 Adeyemi33358334 RT @ABYalley: Lol Davido just came to sing 3lines and expected the crowd to sing the rest as acapella!nnLmao Ei massa did we take your bo[...] 1211884383633920002 ojeuegba 213 575 lawanson surulere 0 null 840 7 0 0 WIZKID do no wrong in music...

35. Tue Dec 31 05:38:43 0000 2019 Eriksen\_jnr RT @muse\_africa: #MuseAfrica What a better way to end #AfroNationGhana !!nn@davido closed #AfroNationGhana with the whole 30 Billion Gang w[...] 1211884366726619141 KING\_Kobb[?][?][?][?] 484 834 Accra, Ghana 0 null 557 50 0 0

36. Tue Dec 31 05:38:35 0000 2019 Michael80866225 RT @iWakonyu: But yo! @wizkidayo set at #AfroNationGhana was a bashment! 1211884334304677888 Michael 1 23 0 null 56 254 0 0

37. Tue Dec 31 05:37:52 0000 2019 KamalYoungKeda RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211884152909443072 TrustTheProcess 1468 1671 0 null 1784 732 0 0 If it ain't about money I don't enter the group chat #DreamChaser || Fc Barcelona || I love Messi || I TTP

38. Tue Dec 31 05:37:29 0000 2019 AiresLucas2 RT @iamSMADE: Legends @wizkidayo x @akon on stage last night. Together We Move afronationghana #afronationghana [<3] | #SMADE https://t.c[...] 1211884057262526464 Aires Lucas 583 2178 Luanda, Angola 0 null 2904 101 0 0 Jurista, ouvinte de boa m'sic-a

39. Tue Dec 31 05:37:13 0000 2019 iamjoshLegend RT @yecomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211883990388531200 Josh The Legend 867 1904 Lagos, Nigeria 0 null 1408 136 0 0 love is life. no time for hate. follow I will follow back

40. Tue Dec 31 05:37:07 0000 2019 Angyu\_D4th RT @iWakonyu: But yo! @wizkidayo set at  
#AfroNationGhana was a bashment! 1211883963914084354 CANADIAN JUKUN PRINCE 943  
1956 Jos, Nigeria 0 null 13007 254 0 0 God |  
Family | Community- Lazy Writer...

41. Tue Dec 31 05:36:52 0000 2019 nnaemeka\_ahube RT @asied\_uwaa: ya'll that's my  
sisterrrrrrn#AfroNationGhana https://t.co/MV2xB0mEwF 1211883900118749184 wise-man 785  
1226 Lagos, Nigeria 0 null 9504 33 0 0 Jovial..  
principled and spontaneous

42. Tue Dec 31 05:36:33 0000 2019 asiulo1 RT @MensClinicLagos: Is Premature Ejaculation  
posing a threat to your sex life ? Are you finding it difficult to get it up or sustain it? .[...]  
1211883821714624512 Chiderah Asiuloka 125 291 Lagos, Nigeria 0 null  
229 2 0 0 Lover of God, Fashion enthusiast, Bsc Computer  
Sci, Biz page on ig @\_ace\_fashionn , Movies, traveling, Social media content writer  
@MensClinicLagos .

43. Tue Dec 31 05:35:54 0000 2019 fest\_silva RT @ntsifuaba: Favorite set tonight  
@r2bees!!!n#AfroNationGhana https://t.co/XTv7Hqahqz 1211883657041973249 Stewie  
Griffin 2417 2357 0 null 258706 38 0 0 The Secrets  
have Secrets!

44. Tue Dec 31 05:35:22 0000 2019 bitcoinworld RT @dr\_abakaewusi: Davido for share the  
money plus we , we sing pass him Herh this guy be fraud #AfroNationGhana #AfroNation #davido  
1211883522291572737 N.I.G.G.A 632 613 World...0 null 10723 5  
0 0 The Hate U Give Little Infant Fucks Everybody "T.H.U.G || L.I.F.E"

45. Tue Dec 31 05:35:13 0000 2019 saratogainvest1 RT @JrAnthoony\_: Wizkid's full live  
performance at #AfroNationGhana #wizkidAfronation #Afronation2019 nhttps://t.co/FwyUayZwjz  
1211883486715486208 saratogainvestment 56 374 0 null  
1330 29 https://youtu.be/mXRiEvpWwhg 0 0 Simplicity, we live by

46. Tue Dec 31 05:35:03 0000 2019 bitcoinworld RT @RabsWorld: Did y[']all enjoy that  
Davido #AfroNationGhana #Afronation performance? Just .... like .... that! It[']s over. So my people.  
Wha[...]  
1211883445007331328 N.I.G.G.A 632 613 World...0 null 10723 8  
0 0 The Hate U Give Little Infant Fucks Everybody "T.H.U.G || L.I.F.E"

47. Tue Dec 31 05:34:54 0000 2019 napsterly RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?][?][?]n@shattawalegh you were AMAZING thank you [<3] [?][?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211883406499426305 GAGLOZOU\_TV 411 896 Aflao  
Akporkploe Ghana 0 null 2224 732 0 0 Official email is  
napsterly@live.comnFacebook account is Gaglozou Ernest nInstagram is gaglozou\_tv MoMo #  
0244188632

48. Tue Dec 31 05:34:48 0000 2019 holidaeagh RT @yencomgh: Performing at the 2019  
#AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to  
take ad[...]  
1211883380696068096 Holidae Gh 2670 2699 Accra, Ghana 0 null

9592 136 0 0 Up coming Artist Plz also add and Follow me  
@hn1muzik @hn1ladyz

49. Tue Dec 31 05:34:42 0000 2019 bitcoinwurd RT @ABYalley: Lol Davido just came to sing  
3lines and expected the crowd to sing the rest as acapella!nnLmao Ei massa did we take your bo[...]  
1211883358218833921 N.I.G.G.A 632 613 World...0 null 10723 7  
0 0 The Hate U Give Little Infant Fucks Everybody "T.H.U.G || L.I.F.E"

50. Tue Dec 31 05:34:40 0000 2019 slimTeelX RT @kaydeegh\_: Wizkid is a performer! Guy  
came to ginger a sleepy crowd. Hit to hit back to back. Audience connection and stage prowess  
was[...] 1211883349222076417 Abṭmí [?][?]d· 1108 479 Nigeria 0 null 69840 374  
0 0 #FelaLives #PanAfrikan #BlackPower #Sanguine #Witty  
#PoliticallyIncorrect

51. Tue Dec 31 05:34:38 0000 2019 Landa28 RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211883339893923841 Jamaica TO Nice 24 203 Brooklyn,  
New York 0 null 110 732 0 0

52. Tue Dec 31 05:34:38 0000 2019 holidaeigh RT @HighSpirit: #KINGOFGHANA  
underlined nnShatta Waleeee nn#ShattaAtAfroNationn#AfroNationGhana n#SM4LYF  
https://t.co/BT92xILXzX 1211883339893891073 Holidae Gh 2670 2699 Accra, Ghana 0  
null 9592 732 https://twitter.com/AfroNationGhana/status/1211732237923880962  
0 0 Up coming Artist Plz also add and Follow me @hn1muzik @hn1ladyz

53. Tue Dec 31 05:34:16 0000 2019 bitcoinwurd RT @RabsWorld: Did y[']all catch the con-  
game #AfroNationGhana #Afronation? Yep! Your guy DAVIDO is #lipsyncing Yep. Spoiled  
microphones al[...] 1211883249179467776 N.I.G.G.A 632 613 World...0 null  
10723 16 0 0 The Hate U Give Little Infant Fucks Everybody  
"T.H.U.G || L.I.F.E"

54. Tue Dec 31 05:34:08 0000 2019 nanakof34905534 RT @KinaataGh: It[']s  
#AfroNationGhana ..One of the biggest events this December. I will be performing at at 6:00PM this  
evening. Just Kn[...] 1211883212550606850 nanakofi 104 274 0 null  
921 208 0 0 Good boi

55. Tue Dec 31 05:33:46 0000 2019 abednego\_Shawn RT @NatTettehGhana: 2020 I want  
to upgrade my Wizkid stan subscription from standard to Premium. What a man!nl stan all over  
again!n#AfroNa[...] 1211883119420346371 Taifa Boy [?] 731 2596 Accra, Ghana 0  
null 24567 2 0 0 cool & smart..... In a relationship with  
Arsenal [<3]

56. Tue Dec 31 05:33:38 0000 2019 LYZA\_gh RT @wale\_in: You know it's the people who  
didn't go that taking the most shit Davido was excellent tonight . #AfroNationGhana  
1211883086037835777 [?]LYZA[?] 4679 1726 ON A TL NEAR YOU 0 null  
185428 13 0 0 [?][?]#AnR #PR @BRYANTHEMENSAH[?]  
[?]music@bryanthemensah.com[?] [?][?]@culartblog @sparkghana [?] [?][?]@Unvealafrobeats  
@BoomplaymusicGH

57. Tue Dec 31 05:33:30 0000 2019 LeryQuess RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211883052839911425 Onikurrr 2326 2159 1497 0 null 24887 136 0 0 agriculture is bae | a beautiful music producer | laptop + headphone + FL nManchester United |

58. Tue Dec 31 05:33:17 0000 2019 bitcoinwurd RT @kharyne\_yalley: #AfroNationGhana y'all better get Davido off the stage before he passes out!!...My ears are hurting already 1211883000629284864 N.I.G.G.A 632 613 World...0 null 10723 27 0 0 The Hate U Give Little Infant Fucks Everybody "T.H.U.G || L.I.F.E"

59. Tue Dec 31 05:32:49 0000 2019 JoshSwagz RT @naijaleak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...] 1211882882425401344 Josh[?]Swags 3055 3381 Almost at the top 0 null 9126 70 0 0 Life is a canvas; keep painting till you get the picture. \*I follow back\*n[?]Always keep it [?]nSnapchat & IG: joshswagsn#IamSwags[?] #RMA

60. Tue Dec 31 05:32:40 0000 2019 dat4renaboy RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211882842592075776 Ekow Mensah 2424 1453 Earth 0 null 29692 136 0 0 Chemical Engineer[?]Artiste Manager @quamina\_mp [?]Entrepreneur [?]Clean Environment Advocate Dms Open for business pforeignermensah@gmail.com

61. Tue Dec 31 05:32:17 0000 2019 emeraldjeborri RT @MarlisElla: One of my 2019 best moments with Shatta Walenpaah paah paah nn#AfroNationGhana #AfroNation https://t.co/vfx06od6MU 1211882746991316993 [<3] 19680 14883 Blue Earth, MN 0 null 71044 732 https://twitter.com/AfroNationGhana/status/1211732237923880962 0 0 Simple||Love FC Barcelona|| I'm The Best|| Go Fuck Yourself ||Gamer||

62. Tue Dec 31 05:31:56 0000 2019 daminant19 RT @iamSMADE: King Wiz @wizkidayo incredible performance from my bro. Thanks for last night. [<3] afronationghana #AfroNationGhana https[...]1211882661658140674 Minant 1555 690 0 null 21677 216 0 0 Living and Learning!nWeb programming/ Graphic designernFootball player[?] | FC #BARCELONA[<3]n#MESSI FC | #WIZKIDFC OfficialSite: https://t.co/rl43fzfMSs

63. Tue Dec 31 05:31:46 0000 2019 goodluc52609395 RT @naijaleak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...] 1211882619404722176 goodluck prince 5 86 Apapa 0 null 10 70 0 0 Good in engineering work's (mechanical)

64. Tue Dec 31 05:31:45 0000 2019 TeshieHero RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211882612878389248 Neiborhood Hero 461 1123 Accra, Ghana 0 null 4932 732 0 0 Shattamovement inna me blood

65. Tue Dec 31 05:31:35 0000 2019 OaiyaK RT @muse\_africa: #MuseAfrica What a better way to end #AfroNationGhana !!nn@davido closed #AfroNationGhana with the whole 30 Billion Gang w[...] 1211882572302749696 Oaiya Kingsley 69 37 Lagos, Nigeria 0 null 3153 50 0 0 Be real

66. Tue Dec 31 05:31:26 0000 2019 Mmayabi RT @WhitneyMensah: Hey found a little purse with a drivers license and cards at Afronation Ghana 2019. Retweet incase anyone knows or she c[...] 1211882535753539585 Wesonga Emmanuel 488 324 Nairobi Kenya 0  
null 39878 197 0 0 A man has no bio

67. Tue Dec 31 05:31:25 0000 2019 Riendewisdom1 RT @naijaleak1: Why you should always wear pants!n#MarlianFest #NairaMarley #Marlians #MarlianFestOutfit #pamilerin #1YearWithPromise #robi[...] 1211882528795217920 Riendewisdom 3 16 Okitipupa, Nigeria 0  
null 90 70 0 0 More of a thinker than a doer but am evolver to be more of the doer

68. Tue Dec 31 05:31:03 0000 2019 TeshieHero RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211882438739267584 Neiborhood Hero 461 1123 Accra, Ghana 0  
null 4932 136 0 0 Shattamovement inna me blood

69. Tue Dec 31 05:30:52 0000 2019 peekiw RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211882390580281345 pros pee 1213 1044 0 null  
6288 136 0 0 Mum,Man United, SM4lyf. in that order[?]

70. Tue Dec 31 05:30:41 0000 2019 kaydiz\_1 RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211882347387346950 Kwame Fosu 1667 1439 Accra - Ghana 0  
null 18862 732 0 0 Over here we measure success by how many people successful next to you!

71. Tue Dec 31 05:30:37 0000 2019 cecil\_oppong Davido is a whole mood n#AfroNationGhana https://t.co/0rBR0ZjqjQ 1211882330199072768 Cecil Oppong 711 1630 Ghana and USA  
0 null 2387 3 0 0 Love yourself

72. Tue Dec 31 05:30:36 0000 2019 peekiw RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana https://t.co/AtSFJcyDeO 1211882326323531776 pros pee 1213 1044 0 null  
6288 732 0 0 Mum,Man United, SM4lyf. in that order[?]

73. Tue Dec 31 05:30:29 0000 2019 Dream\_ChasersII RT @supajd1: Until next time Afronation it was real ... #AfroNationGhana https://t.co/VmdpBpdKWq 1211882293100503041  
Jelybae. 439 276 Cotonou 0 null 62504 31 0  
0 Jelissa #teamrayhanemrv

74. Tue Dec 31 05:29:50 0000 2019 OaiyaK RT @kwesivocals: @davido is on a different level [<3]Money is sweet oo Herh!!!! #AfroNationGhana #YearOfReturn2019 #Davido #Risky https:[...] 1211882131384877056 Oaiya Kingsley 69 37 Lagos, Nigeria 0 null  
3153 8 0 0 Be real

75. Tue Dec 31 05:29:39 0000 2019 Amankwah1995RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211882083666268160 YearOfReturn 725 1019 Accra, Ghana 0 null  
9583 136 0 0 PROUD TO BE GHANAIAN.....DONT FORGET TO FOLLOW BACK..

76. Tue Dec 31 05:29:28 0000 2019 bill\_xo\_lomon RT @ManLikelcey: Davido currently having a good time with the President of Ghana and the First Lady #AfroNationGhana <https://t.co/32cCelrwj9>  
1211882039550578688 MR Billy 4253 2083 Lagos, Nigeria 0 null  
40230 68 0 0 Strategist | Multichoice staff | food |peruzzi | Davido

77. Tue Dec 31 05:29:25 0000 2019 adamfrisky96 RT @muse\_africa: #MuseAfrica What a better way to end #AfroNationGhana !!nn@davido closed #AfroNationGhana with the whole 30 Billion Gang w[...] 1211882025386426368 Adam Frisky(Sarkcess) 115 477 Tamale 0 null  
2487 50 0 0 Radio Presenter

78. Tue Dec 31 05:29:23 0000 2019 OhenakuAsare RT @Nana\_Wiser: I don[']t Like him But He[']s now my Favorite nn@shattawalegh nShatta Wale is Living legend period!!!!  
#AfroNationGhana #Afro[...] 1211882019262779392 Ohene Koranteng 243 278  
Accra 0 null 7123 228 0 0 Straight,Aspiring Physician,  
#TeamJesus,#TeamManUtd,#TeamRafa,#TeamVika,#TeamIndia,#TeamEngland

79. Tue Dec 31 05:29:21 0000 2019 DennisDennison RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211882010878320640 TheGamble 888 609 Accra, Ghana 0  
null 3200 732 0 0 The sky is falling the wind is calling, stand for something or die in the morning..... #hiipower #section80 #kendricklamar

80. Tue Dec 31 05:29:14 0000 2019 efo\_dela\_edem RT @kumasi\_vandam: Before she left for #Timothy.nEbe God wey punish you lydat.n#Timothy n#YearOfReturn #Ghana n#AfroNationGhana #Feelings[...] 1211881978552897536 Mr. Ofori 2710 3370 Gh 0 null  
7644 24 0 0 Who trusted God and was let down?||Catalans||In God We Trust

81. Tue Dec 31 05:29:04 0000 2019 Antaru4real RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211881939113775104 Antaru Mashud 893 640 0 null  
23195 136 0 0

82. Tue Dec 31 05:28:56 0000 2019 BoyKingYoung RT @KwakuGriffin: Hello I[']m Kwaku Griffin, A Video Director, Photographer, Model Coach. nnA I need is a Single RT From Whoever Reading This[...] 1211881906188554240 DhatKolombiaBoi 226 821 Greater Accra 0 null  
837 226 0 0 #Aries #BoyKing #TooMuchKnowledge

83. Tue Dec 31 05:28:52 0000 2019 iam\_hammedo RT @ManLikelcey: Davido currently having a good time with the President of Ghana and the First Lady #AfroNationGhana <https://t.co/32cCelrwj9>  
1211881887444156416 Hammedo[?] 1450 3218 Lagos, Nigeria 0 null  
8983 68 0 0 Resercher || Scorpio || 30BG fan || Barca fan ||

84. Tue Dec 31 05:28:38 0000 2019 mykorf RT @Vovla06: #Afronation2019 #AfroNationGhana #wizkid What a performance by @wizkidayo <https://t.co/SiYu4kEVrZ> 1211881830900813825  
Your Favorite Awori Boy3792 3467 Lagos 0 null 13614 81 0  
0 BTC breakup [?][?]

85. Tue Dec 31 05:28:34 0000 2019 OaiyaK RT @kwesivocals: This guy get too much energy[<3] #Afronation #YearOfReturn #AfroNationGhana #Davido <https://t.co/nQPYqKQHcq> 1211881812072550400 Oaiya Kingsley 69 37 Lagos, Nigeria 0 null 3153 31 0 0 Be real

86. Tue Dec 31 05:28:18 0000 2019 shattawalegh RT @yencomgh: Performing at the 2019 #AfroNationGhana, @shattawalegh called on foreigners who are back for the #YearOfReturn2019 to take ad[...] 1211881743755685888 SHATTA WALE 1547033 476 A GHANA MI SEH 0 null 14955 136 0 0 AFRICAN DANCEHALL KING ..No long talk.. #WonderBoy #ShattaMovement #SM4Lyf Bookings: shattawalebookings@yahoo.com

87. Tue Dec 31 05:27:56 0000 2019 Oheneba\_MP RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211881654509285376 Village Drunkard 5277 1527 Village Square 0 null 31781 732 0 0 When everything seems to be DOWN, know that GOD is UP to something. ff'd by @AsanteKotoko\_SC & @LFC #YNWA #Boxing #Music @StrongmanBurner [']s Fav Wordsmith

88. Tue Dec 31 05:27:47 0000 2019 PChofulRT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211881614797660160 paa choful 490 769 Ghana 0 null 4011 732 0 0 A financial Advisor|| A shatta Sark Bhim And AMG fan, actually i like music|| Man United fan ||Entrepreneur ||0555008863.

89. Tue Dec 31 05:26:47 0000 2019 ebow\_Beezy RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211881362837430277 Papa Essel 201 465 Accra, Ghana 0 null 3420 732 0 0 Quantity Surveyor [?][?], C. E. O of Nortssel And Co Engineering Consults

90. Tue Dec 31 05:26:38 0000 2019 youngwisefc RT @KwakuGriffin: Hello I[']m Kwaku Griffin, A Video Director, Photographer, Model Coach. nnA I need is a Single RT From Whoever Reading This[...] 1211881327391387648 Accra Youngwise F.C 100 260 Okwahu Park, Accra 0 null 29 226 0 0 AYFC mission is to foster the physical, mental and emotional growth and development of Ghanaian youth through the sport of soccer at all levels of ages.

91. Tue Dec 31 05:26:00 0000 2019 fweshclint RT @iamSMADe: King Wiz @wizkidayo incredible performance from my bro. Thanks for last night. [<3] afronationghana #AfroNationGhana <https://t.co/AtSFJcyDeO> 1211881166665637888 Duppy freestyle 3018 3248 Anywhere you want me to be 0 null 33624 216 0 0 #wizkidfc #fcbarcelona #messifanboynInstagram: @fweshclintnLifestyle: what i know and am capable of would scare d shit outta youn chisomstanislaus@Gmail.com

92. Tue Dec 31 05:25:54 0000 2019 buckgodd01 RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana <https://t.co/AtSFJcyDeO> 1211881141067800576 Buckgodd 4 15 Ghana northern 0 null 14 732 0 0 Buckgodd Artist/Musician AfroBeat/AfroPop/AfroFusion For bookings contact Buckgodd01@gmail.com

93. Tue Dec 31 05:25:35 0000 2019 dat4renaboy RT @AfroNationGhana: THE KING OF GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana

https://t.co/AtSFJcyDeO 1211881061296283649 Ekow Mensah 2424 1453 Earth 0 null  
29692 732 0 0 Chemical Engineer[?]Artiste Manager  
@quamina\_mp [?]Entrepreneur [?]Clean Environment Advocate Dms Open for business  
pforeignermensah@gmail.com

94. Tue Dec 31 05:24:47 0000 2019 BigTimesGH RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211880862117179393 #Bigtimesgh 4829 1893 Sekondi Takoradi,  
Ghana 0 null 25782 732 0 0 [\*]fficial Twitter page for  
BigTimesGH||News,Music,Videos,Lyrics,Events & More||Contact Us: +233 (0)243080776, +233  
(0)275404301||Email: bigtimesgh@gmail.com

95. Tue Dec 31 05:24:41 0000 2019 mykorf RT @ElzRayan: #Wizkid #shotoniphone  
#AfroNationGhana @wizkidayo @AfroNationGhana nLove him ! [<3] https://t.co/ID9psHFny  
1211880835282063360 Your Favorite Awori Boy3792 3467 Lagos 0 null  
13614 2 0 0 BTC breakup [?][?]

96. Tue Dec 31 05:24:36 0000 2019 Madzadza RT @AfroNationGhana: KILLIN' DEM!  
[?]nThe African Giant @burnaboy electrifying the stage on day 1 [\*] [?]n[?]n#AfroNationGhana  
https://t[...] 1211880814985842688 Odwa. 1449 669 eBhayi naseMthatha 0 null  
91168 56 0 0

97. Tue Dec 31 05:24:33 0000 2019 DoffachiAfrica RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211880803996774401 Doffachi Africa 6622 4521 Africa 0 null  
23782 732 0 0 Social media / Digital marketer, Blogger, stringer;  
@Getrichmusicinc . Publicist @ShattawaleGh @sarkodie

98. Tue Dec 31 05:24:26 0000 2019 N\_QOpare RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211880771788722176 Nana Opare 276 71 Accra, Ghana 0  
null 6087 732 0 0 Rules goes with Boundaries and With me I  
have no boundaries becoz Jah has given me the power to do anything I put my mind to it hence the  
name Unruled.

99. Tue Dec 31 05:24:16 0000 2019 elorm\_trybes RT @HighSpirit: #KINGOFGHANA  
underlined nnShatta Waleeee nn#ShattaAtAfroNationn#AfroNationGhana n#SM4LYF  
https://t.co/BT92xILXzX 1211880732563517440 ELORM TRYBES 4358 1963  
TEMAGHANAWEST AFRICA 0 null 139929 732  
https://twitter.com/AfroNationGhana/status/1211732237923880962 0 0  
High Life is where we come from,Good music I pray from Ghana,let's do good music for the  
world§ jnrametepe@gmail.com

100. Tue Dec 31 05:24:15 0000 2019 shattawalegh RT @AfroNationGhana: THE KING OF  
GHANA!!!! [?]n[?]n@shattawalegh you were AMAZING thank you [<3] [?]n#AfroNationGhana  
https://t.co/AtSFJcyDeO 1211880728155303936 SHATTA WALE 1547033 476 A GHANA  
MI SEH0 null 14955 732 0 0 AFRICAN DANCEHALL KING ..No  
long talk.. #WonderBoy #ShattaMovement #SM4Lyf Bookings: shattawalebookings@yahoo.com

## No Signal/Recess

1. Mon May 04 14:16:23 0000 2020 pennyswxrld RT @NSG: Africans and Caribbean[']s we are so great! God bless #NS10v10 1257313127131049993 448 718 0 null 42988 2599 0 0
2. Mon May 04 14:16:20 0000 2020 ruth\_blahk RT @NativeMag: "Okay let Vybz Kartel have at least 1 song" #NS10v10 nnWizkid FC: <https://t.co/3yb5Q90pgc> 1257313114426499072 ruth\_blahk\_ 2342 364 0 null 10367 4820 0 0 snapchat-ru\_th6.
3. Mon May 04 14:16:18 0000 2020 MissAdeolaa RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257313102434992129 adeola 99 60 London, England 0 null 1547 488 0 0 here when I[']m bored x | BA (Hons); LLM| 25.
4. Mon May 04 14:16:08 0000 2020 Renzeeto RT @Wretch32: You lot gonna make me lose the Mobo & Vybz lose this clash #NS10v10 1257313062513602562 Airmax Baby95 800 928 LDN 0 null 11755 32 0 0 Just out here because we all Got2Eat
5. Mon May 04 14:16:05 0000 2020 larry\_hyper RT @therawdeeya: Is this the Wizkid you people are toying with? #NS10v10 <https://t.co/aPOYQTrREP> 1257313047837736960 Ginger Papi

1361 0 Lagos 0 null 30215 1408 0 0 i am fun  
itself

6. Mon May 04 14:16:03 0000 2020 CoolGeek14 RT @AfroB\_: Ojulegba touches the soul. I had this song on repeat for months. @wizkidayo #NS10v10 1257313041265254401 Cool Geek  
1272 1001 0 null 29599 1119 0 0  
Kind.Understanding.Sapiosexual.LoneWolf/TightPack.Ambiverted.I go at my own pace.nl try to not fit in... How else would you notice me?

7. Mon May 04 14:16:02 0000 2020 AdebayoMachala1 RT @KraksTV: Wizkid -10nVybZ Kartel - vibes nnRT if you're Team Wizkid FCnn#NS10v10 <https://t.co/mx5qzyYHKj>  
1257313037779791880 Adebayor 106 149 0 null 1505  
2823 0 0 Your regular reckless badboy

8. Mon May 04 14:16:01 0000 2020 A\_\_Mc1 RT @kimkors\_: This is going to give me nightmares #NS10v10 <https://t.co/hwAFkoVX9R> 1257313033522561027 A:. 139 305  
0 null 4806 733 0 0 I'm just here to retweet.nn

9. Mon May 04 14:16:01 0000 2020 sirporsh01 buh really tho. What'd u guys expect. I mean there's currently no artiste in Africa that can battle wiz of hits m[...] <https://t.co/e2R4b87VjC>  
1257313032272703505 holamieleykan 174 653 Nigeria 0 null 301 0  
<https://twitter.com/i/web/status/1257313032272703505> 0 0 Fun loving,jovial n cool to hang out withnemail : sirporsh01@gmail.com... Maaad Chelsea fan

10. Mon May 04 14:15:58 0000 2020 WizardOfAccra RT @PulseNigeria247: Wizkid FC, If you were repping @wizkidayo in this battle tonight what would be your final 5 songs? #NS10v10  
1257313021942067202 unruly 7729 4069 0 null 86792 681  
0 0 I'm a financial wizard,I can turn a dollar to 100, music ,lifestyle & fashion critic,stopped aging in 2017,Menist.

11. Mon May 04 14:15:55 0000 2020 WizardOfAccra RT @EmmaNyra: I trust Wizzy tho. My guy loves his nap time. When he wakes up he will join us! #NS10v10 1257313007505338371 unruly  
7729 4069 0 null 86792 467 0 0 I'm a financial wizard,I can turn a dollar to 100, music ,lifestyle & fashion critic,stopped aging in 2017,Menist.

12. Mon May 04 14:15:54 0000 2020 MannyOgun RT @KeishaBobbi: 89k people. n99 countries. nBlack music. nBlack owned business. nnWe love to see it #NS10v10  
1257313002929311749 Emmanuel 828 872 0 null 17096  
1291 0 0 Actor <https://t.co/jdcH3SgDfY>

13. Mon May 04 14:15:52 0000 2020 LaSwaveTweets RT @OluwaJBeats: OWNER IS IN THE TOP 100 OF THE MOST SHAZAM[']D SONGS IN THE UK!!! MAAAAAAD!!!! #Owner #Ns10v10  
<https://t.co/EiEYWbIRvE> <https://t.co/...> 1257312997279592452 KING SWAVE KOE OUT NOW  
2057 898 Essex/HTX 0 null 79299 180  
<https://twitter.com/oluwaibeats/status/1248609388593418249> 0 0  
FOREVERUGLY + @HellaTurntUK © info@laswave.co.uk | The Trillest Around | #KOE

14. Mon May 04 14:15:50 0000 2020 Hegines RT @stefflondon: Tonight has been Lit Wizkid is Lit Kartel is Lit 2 Amazing Artist!!! #NS10v10 1257312986001051649 Juls[<3] 1841 135  
KNUST, Ghana 0 null 36480 1851 0 0 Imagine personal

blog music lover Soccer[?] lovmovies Sc @kobb\_y1 Whatsapp @0553650802 IG @kobb\_y  
Freedom is never free

15. Mon May 04 14:15:49 0000 2020 Ark\_B\_Ballin RT @BeverleyMeya: Burna and his mum  
are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257312981731303424 Big ArkÆ  
658 339 Floating in Your Thoughts [\*][?] 0 null 19424 3418 0  
0 LR [plane] TX Rising Artist [plane] NEW MUSIC SOON!!! IG: arkthedon SC:  
ballisife\_quan #FreeMyBros #FreeDodi #RIP17 #RIPTrey #RIPAbby #RIPRaegan #FreeSleepy

16. Mon May 04 14:15:48 0000 2020 Samzyrollex1 RT @omojo\_\_: LMFAOOO I["]M CRYING I  
hate Nigerians bro #NS10v10 <https://t.co/kzE3LBlrFg> 1257312976589082624  
[?][?][?][?][?][?][?][?][?][?] s[?][?][?][?] [\*] 559 1646 Ondo, Nigeria 0 null  
4224 2034 0 0 OSS-Connect[?] | @Arsenal Fan, Graphics Design  
Analyst. ∂ Every bro must know that a goal without a plan is just a dream" ©2020.

17. Mon May 04 14:15:47 0000 2020 Mhoyosore\_ RT @hussainimk: Wizkid FC. [<3] make this  
go viral #NS10v10 <https://t.co/aTNQQbvzEe> 1257312975360110594 Moyosusan 257 186  
Ibadan, Nigeria 0 null 2269 518 0 0  
Crazy,goofy,weirdo.....#wizkidfc

18. Mon May 04 14:15:47 0000 2020 call\_zaddy RT @Abbah\_bawaa: Someone said Wizkid  
have turn Vybz to an upcoming artist... Wizkid fc don["]t have chillnn #NS10v10  
<https://t.co/vCPrCWic...> 1257312975154606080 Mr Brezzident 7832 7739 I'm Not In  
This World 0 null 62440 74 0 0 LFC [<3] Wiz Kendrick

19. Mon May 04 14:15:46 0000 2020 King\_Bunt RT @ky\_das: Gaza is forever #NS10v10  
<https://t.co/zGeyrZXvg> 1257312971526553601 GrafikDread 466 551 [?] 0 null  
40668 23 0 0 Graphic Designer - #Gaza4Lyfe Hormone Monster  
#ParentalAdvisory

20. Mon May 04 14:15:44 0000 2020 GonnabeGR8T RT @Sisay1406: When Jamaican twitter  
Catch Vybz Representative #NS10v10 <https://t.co/yzBYcofr3l> 1257312960877191173 Envoy  
Zenith 697 1057 LDN 0 null 27092 2726 0 0 Jesus First!  
Future @FormulaDrift Champion Snap:GonnabeGR8T #SRCD

21. Mon May 04 14:15:43 0000 2020 omarifihosy #NS10v10 is the best thing to come from  
lockdown so far 1257312959031701512 The Titan 535 641 Just about 0 null  
5195 0 0 0 Really & Truly | Herts

22. Mon May 04 14:15:43 0000 2020 \_MsFren RT @\_MsFren: Belly flat, belly mark upnBig  
fat cocky make ya pussy cock up#NS10v10 1257312955546259469 SexyBuffalo 1055 551  
United Kingdom 0 null 56472 18 0 0 I got hot sauce in  
my bag swag["]

23. Mon May 04 14:15:42 0000 2020 \_aphroditV RT @ShyonGredley: Can we just take a  
moment to give DJ Larni the accolades he deserves for that set #NS10v10 <https://t.co/idxJTuxeuW>  
1257312953432342529 becoming.... 391 394 London, England 0 null  
4725 177 0 0 I used to play tennis....

24. Mon May 04 14:15:39 0000 2020 amarachi\_xx RT @Kingwole: In celebration of Wizkid's impressive win tonight, shall we all rise up for the national anthem! #NS10v10 [https://t.co/xEDSOo\[...\]](https://t.co/xEDSOo[...])  
 1257312942707507202 DobalÉ 535 171 Basking in God's Goodness 0 null  
 19201 865 0 0 if my friends ever feel sad and they need to talk to somebody... they always know im right there... only 2-3 missed calls away - stolen tweet
25. Mon May 04 14:15:39 0000 2020 call\_zaddy RT @imaabasieea: I'm so emotional right nownGod bless Wizkid and Wizkid fcn#NS10v10 <https://t.co/um1knXEqYi>  
 1257312942455848965 Mr Brezzident 7832 7739 I'm Not In This World 0 null  
 62440 31 0 0 LFC [<3] Wiz Kendrick
26. Mon May 04 14:15:37 0000 2020 \_aphroditV RT @ShyonGredley: No Signal really taking their name a bit too seriously right now #NS10v10 <https://t.co/1257312934465691655> becoming.... 391  
 394 London, England 0 null 4725 371 0 0 I used to play tennis....
27. Mon May 04 14:15:37 0000 2020 NkwochaKelechu1 RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 <https://t.co/1257312930657234947> Nkwocha Kelechukwu 9 84  
 Abuja, Nigeria 0 null 40 9552 0 0 Am just easy going with a lot of do and don[']t
28. Mon May 04 14:15:34 0000 2020 \_aphroditV RT @ShyonGredley: Stefflon Don didn[']t send in a voice note for Burnerboy but did for Vybz... hate to see it #NS10v10 <https://t.co/XN1Qz2vdrC>  
 1257312920507019266 becoming.... 391 394 London, England 0 null  
 4725 231 0 0 I used to play tennis....
29. Mon May 04 14:15:32 0000 2020 iardenaa RT @tolly\_t: No Touch A ButtonnNo Romping shopnNo Benz Punani nNo FevernAny sha, God knows how to confuse our enemies. UP NIGERIA!#NS10v10 <https://t.co/1257312912428785666> iardenaa 61 64 0 null  
 44 744 0 0
30. Mon May 04 14:15:30 0000 2020 \_aphroditV RT @ShyonGredley: Win or lose today, it has been a great day for music and the black community and I hope this can inspire the creation of[...]  
<https://t.co/1257312904006623232> becoming.... 391 394 London, England 0 null  
 4725 418 0 0 I used to play tennis....
31. Mon May 04 14:15:30 0000 2020 donoliver9 RT @KraksTV: Wizkid -10nVybz Kartel - vibes nnRT if you're Team Wizkid FCnn#NS10v10 <https://t.co/mx5qzyYHKj>  
 1257312903914377217 makuo peter 58 307 nigeria 0 null 1073  
 2823 0 0 Football lovenManchester united  
 nMusicIntrovert...nMicrobiology(Unn)n#Wizkidfc.n#Marlian.n#Burnafc
32. Mon May 04 14:15:28 0000 2020 SadeeqFarooq RT @omojo\_\_: The real reason why Wizkid can[']t ever really lose an online poll #NS10v10 <https://t.co/VlnRp8mYwT> <https://t.co/1257312894439452673>  
 Abakar Lyon 1184 1205 Nigeria 0 null 13407 404 0 0  
 RIJF Maryam Rabi'u[<3][<3][<3]nRIJF Maryam Zakkah[<3][<3][<3]n#KtTwitterConnect2020
33. Mon May 04 14:15:26 0000 2020 abzysamuel RT @treleven\_: Only Kartel clash that would make sense is darkskin Kartel vs lightskin Kartelnn#NS10v10 <https://t.co/LbtZiG47Fj>

1257312885321023492 abzysamuel 749 497 South london 0 null  
54683 1437 0 0 I hate humans

34. Mon May 04 14:15:23 0000 2020 emeloujr Fam Nigerians are Elite #NS10v10  
1257312874155786241 EmĚ 393 314 Canada0 null 6309 0  
0 0 weird asf

35. Mon May 04 14:15:22 0000 2020 saratogainvest1 RT @NativeMag: Burna Boy Friday night [?] nWizkid tonight [?] nn2 kings celebrating here #NS10v10 nnhttps://t.co/WBUdxNENbG  
1257312869755969536 368 1109 0 null 5001 521  
0 0 Simplicity, we live by

36. Mon May 04 14:15:18 0000 2020 233Barbie RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 https://t.co/caSndPT5Ug 1257312854333509643 +233  
BARBIE 466 370 Captain Von Trapp's Crib 0 null 17440 3418  
0 0 a super tan Fran Drescher y la puta ama

37. Mon May 04 14:15:17 0000 2020 sxneka RT @treleven\_: Only Kartel clash that would make sense is darkskin Kartel vs lightskin Kartelnn#NS10v10 https://t.co/LbtZiG47Fj  
1257312850147635202 #DANCEHALLHERO[!!] 334 380 London, England 0  
null 1934 1437 0 0 As one garn ah next one BORN.

38. Mon May 04 14:15:17 0000 2020 WFNarvaro1 RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever. #NS10v10 https://t.co/wJY[...] 1257312848901844994 Ola 2586 2607 Lagos, Nigeria 0  
null 28152 7702 0 0 Don[']t be rude

39. Mon May 04 14:15:17 0000 2020 DjScarta RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257312847287091200 Kofi Scarta 2358 1091 Shoo 0 null  
49262 488 0 0 Shoo Bookings:Contact@DJScarta.com | @Bxbent1  
|[?]ultiTalented

40. Mon May 04 14:15:10 0000 2020 SincerlyKING RT @ay\_anfe: y[']all removing your jamaican flags from your bio. We see you #NS10v10 https://t.co/hDWHH1ewAU 1257312817318752256  
[?][?][?] 468 349 Randallstown, MD 0 null 47134 848 0  
0 son-brother-student-uncle.. #1992 Physical & Mental Health Advocate.

41. Mon May 04 14:15:08 0000 2020 CoolGeek14 RT @omojo\_\_: The real reason why Wizkid can[']t ever really lose an online poll #NS10v10 https://t.co/VlnRp8mYwT 1257312809886466049  
Cool Geek 1272 1001 0 null 29599 404 0 0  
Kind.Understanding.Sapiosexual.LoneWolf/TightPack.Ambiverted.I go at my own pace.nl try to not fit in... How else would you notice me?

42. Mon May 04 14:15:04 0000 2020 AslgoudII RT @stefflondon: But Kartel is still worlboss !!!!! #NS10v10 1257312793113419782 STORMYwing 827 832 kenya 0 null  
10871 3278 0 0 Good at being happy, opalescent

43. Mon May 04 14:15:01 0000 2020 Efe\_\_O RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever. #NS10v10

https://t.co/wJY[...] 1257312781809811457 Mildred[\*] 344 262 0 null  
3370 7702 0 0 || nn|Leo [?]|nn|Ambidextrous|

44. Mon May 04 14:15:00 0000 2020 call\_zaddy RT @AfowDAfow: Wizkid is not anybody[']s  
mate oonWizkid fc can I increase d volume ??nn#NS10v10 n https://t.co/i1jmcMUtBQ  
1257312778164924419 Mr Brezzident 7832 7739 I'm Not In This World 0 null  
62440 71 0 0 LFC [<3] Wiz Kendrick

45. Mon May 04 14:15:00 0000 2020 Sonoflasgidi RT @OvieO: Burna Boy beat  
PopcaannWizkid beat Vybz Kartel nn 2-0 nnWho[']s next? nnDavido vs Mavado? #NS10v10  
1257312778127204354 Ridhwan 3134 4705 Lagos, Nigeria 0 null  
20883 2583 0 0 lg:@sonoflasgidi  
nnHotline:+2348114796509nn#GGMU nnkindly follow back

46. Mon May 04 14:14:56 0000 2020 owolegbonridwan RT @KraksTV: Wizkid -10nVybz  
Kartel - vibes nnRT if you're Team Wizkid FCnn#NS10v10 https://t.co/mx5qzyYHKj  
1257312760502738944 T\_o\_m\_i 3 15 0 null 1  
2823 0 0

47. Mon May 04 14:14:55 0000 2020 Oreo2DW RT @omokehinde\_\_\_: Imagine it was  
Wizkid Vs Davido.nEverywhere for TL for burst into pieces.n#NS10v10 1257312756018982916  
Oreosoundzz 1652 1344 0 null 22280 32 0 0  
Music artiste | Unilorite |Microbiologist | Music artiste| Entertainer | VibennGram:  
Oreosoundzzn: Oreomusic247@gmail.comn#WaitForYouByOreo

48. Mon May 04 14:14:52 0000 2020 Bariayo83 RT @therawdeeya: Is this the Wizkid you  
people are toying with? #NS10v10 https://t.co/aPOYQTrREP 1257312745751367687 Bari ayo  
148 915 0 null 789 1408 0 0 Be kind  
enough to say fuck off when people try to pull you down.

49. Mon May 04 14:14:48 0000 2020 SauceCastillo My singlet and sunglasses are ready for  
#NS10v10 later when Usher clears CB 1257312727996919810 Sauce Kastillo 432 540  
0 null 53122 0 0 0 Part Time Sneakerhead, Mediocre  
Dunker

50. Mon May 04 14:14:44 0000 2020 \_Abdul\_PD RT @blicktargaryen: Usher was out here  
talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga  
want[...]1257312710569586691 AB 772 599 Hackney, London 0 null  
97081 187 0 0

51. Mon May 04 14:14:41 0000 2020 ViiZoe RT @monique32456: Jameela is not lying she[']s  
actually buff you lot need to RELAXXXXX #NS10v10 https://t.co/evBXTSPpXn  
1257312697361690627 ZOE 109 148 0 null 207 624  
0 0 Snap: Zoe.irl

52. Mon May 04 14:14:39 0000 2020 01Davinaa I was supposed to take a week of social  
media but I'll be back on this app for the scheduled time #NS10v10 1257312689350569986 It is  
well 238 246 London 0 null 6639 0 0 0



62. Mon May 04 14:14:24 0000 2020 SwaagSow RT @Ghanasfinestx: Back in the day my Jamaican ex kicked me out for simply asking if he gives head... I guess karma comes back in the stran[...]  
1257312628096954372 K.BIRTHDAY[\*] 917 666 0 null  
63122 873 0 0 HE SAID: KEKE DO YOU LOVE ME? T[']EUME  
TROP GO€TER DEU FOIS?

63. Mon May 04 14:14:21 0000 2020 IH\_\_\_\_\_ RT @blicktargaryen: Usher was out here talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga want[...]  
1257312614851305472 333 154 Leicester 0 null 26982 187  
0 0

64. Mon May 04 14:14:19 0000 2020 RodyDpipper Your life can never remain the same again if Nigeria or Nigerians decides to jam you. #NS10v10  
1257312605120544777 deronmu deyemi  
250 1302 Ibadan 0 null 3536 0 0 0 God,  
Nigeria and Arsenal.

65. Mon May 04 14:14:18 0000 2020 shevy\_of\_life RT @KraksTV: Wizkid -10nVybz Kartel - vibes nnRT if you're Team Wizkid FCnn#NS10v10  
https://t.co/mx5qzyYHKj  
1257312601517645825 salami shefik 10 50 Nigeria 0 null 18  
2823 0 0

66. Mon May 04 14:14:16 0000 2020 imtheonlyon1 RT @kreptplaydirty: I see people getting offensive and shit about this clash. Stop being bad vibes man its all light hearted. Well done to[...]  
1257312594546716675 . 2335 2093 Why do u care?? 0 null  
6039 2474 0 0 This life u gats think twice.....ndie hard Wizkid FC

67. Mon May 04 14:14:16 0000 2020 DayOffSounds RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10  
https://t.co/caSndPT5Ug 1257312591312941057 Mi Verdad  
104 1506 God's Green Earth 0 null 20142 3418 0 0  
Sharing what speaks to me. Thank you for listening.

68. Mon May 04 14:14:13 0000 2020 OyindamolaOlu RT @\_Pengeth: Results after that #NS10v10  
https://t.co/riFtNzRu4N 1257312581464625157 Oyindamola 716 269  
LOS/DFW 0 null 5766 1882 0 0

69. Mon May 04 14:14:13 0000 2020 djcharlycharles RT @therawdeeya: Is this the Wizkid you people are toying with? #NS10v10  
https://t.co/aPOYQTrREP 1257312579044573186  
djcharlycharles 9 209 Lagos, Nigeria 0 null 113 1408 0  
0 @DJCHARLYCHARLES nn#THEPRINCEOFM nDEEJAY,ARTISTnfor bookings:  
Email--djcharlycharles@gmail.comnfor bookings:call 07034314207, 08080521238

70. Mon May 04 14:14:09 0000 2020 imtheonlyon1 RT @omojo\_\_: LMFAOOO I[']M CRYING I hate Nigerians bro #NS10v10  
https://t.co/kzE3LBlrFg 1257312563907358722 . 2335  
2093 Why do u care?? 0 null 6039 2034 0 0 This  
life u gats think twice.....ndie hard Wizkid FC

71. Mon May 04 14:14:07 0000 2020 lanreadiSomeone said drunk wizkid would have won #NS10v10  
https://t.co/9sxGskVPPI 1257312556282032134 larry... 193 612 Ireland 0  
null 6054 1408 https://twitter.com/therawdeeya/status/1257065212039049223 0  
0 I don[']t know what I want but I want paper !!

72. Mon May 04 14:14:02 0000 2020 NaughtyBoss1 RT @Tife\_fabunmi: Wizkid is the winner. He[']s the Champion. He[']s the Crown. He[']s the Indhaboski bahose #NS10v10  
<https://t.co/JUBLj8UO02> 1257312534463262720 Mayor of Yenagoa 9522 9320 World 0  
 null 110542 1232 0 0 Stoner! Wizkid FC/ FC Barcelona/ Ijaw. Trust  
 no one, peace of mind over anything

73. Mon May 04 14:14:02 0000 2020 ogo\_loco RT @blicktargaryen: Usher was out here  
 talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga  
 want[...]1257312532710055940 sir lucious left foot [?] 538 478 Ireland 0 null  
 28262 187 0 0 Fashion enthusiast. Aspiring Designer  
 insta:pogohontas snapchat: ogo\_loco

74. Mon May 04 14:13:58 0000 2020 AkwajiFaith RT @KraksTV: Wizkid -10nVybz Kartel -  
 vibes nnRT if you're Team Wizkid FCnn#NS10v10 <https://t.co/mx5qzyYHKj>  
 1257312515530186757 Your favourite girl 1118 1123 Calabar, Nigeria 0  
 null 1083 2823 0 0 Proudly NigeriannI am beautiful , fun and  
 smartnJune babyngemini

75. Mon May 04 14:13:56 0000 2020 K3jiquan RT @stefflondon: Tonight has been Lit  
 Wizkid is Lit Kartel is Lit 2 Amazing Artist!!! #NS10v10 1257312510786428945 Prince Obrien Kedji  
 344 2338 Greater Accra, Ghana 0 null 17013 1851 0 0  
 Keep them close Æ Manchester [?]United [<3] six side  
 OVO

76. Mon May 04 14:13:45 0000 2020 AyeeltsChayy Excited for this Usher vs CB battle  
 #NS10v10 1257312463122362369 chay. [<3] 1750 1938 In The Present. 0 null  
 74500 0 0 0

77. Mon May 04 14:13:43 0000 2020 imtheonlyon1 RT @OvieO: Burna Boy beat  
 PopcaannWizkid beat Vybz Kartel nn 2-0 nnWho[']s next? nnDavido vs Mavado? #NS10v10  
 1257312453643231232 . 2335 2093 Why do u care?? 0 null  
 6039 2583 0 0 This life u gats think twice.....ndie hard Wizkid FC

78. Mon May 04 14:13:42 0000 2020 preha18 RT @ms\_hxli: These are the Usher songs  
 that need to be played tonight #NS10v10 nnU Remind MenBurnnYeahConfessions part IInNice &  
 slow nCau[...] 1257312450120040451 PrËsh 145 202 London, England 0 null  
 267 4 0 0 @codefirstgirls Alumni & Trainee Software  
 Developer[?]. #faithoverfear

79. Mon May 04 14:13:37 0000 2020 \_\_dipoola RT @NAIJABOY47: African Giants  
 #NS10v10 <https://t.co/7G2Ksi17PI> 1257312427844091904 Dipo Ola 422 309  
 London, England 0 null 5433 715 0 0  
 @ARGTalent

80. Mon May 04 14:13:36 0000 2020 OfficialKevz RT @andrefazaz: OLUWA IS INVOLVED.  
 GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever.  
 #NS10v10 [https://t.co/wJY\[...\]](https://t.co/wJY[...]) 1257312425197461504 OLE OUT 511 413 SE  
 LDN/Liverpool/Manchester 0 null 126520 7702 0 0 These are



90. Mon May 04 14:13:18 0000 2020 Its\_gitalase RT @pembekocadag10: Happy Night nnUK Gaza Nigerians DJ Larni Virginity Kana M1llionz Starboy One Man Ramz Soco Ghana Jameela Levs Jamila[...] 1257312350253674498 anonymous soul 182 613 0 null 2989 17 0 0 Unique personality and attitude. Docile but mysterious.

91. Mon May 04 14:13:17 0000 2020 ramziaskella RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257312344742350849 Ramzia 78 134 London, England 0 null 5883 488 0 0 Actor/Babe.

92. Mon May 04 14:13:16 0000 2020 ItsChancelle RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 https://t.co/caSndPT5Ug 1257312342515179527 Chancelle [\*] 430 299 Bruxelles 0 null 59235 3418 0 0 I thank God for my life and all that I have [+] [?]

93. Mon May 04 14:13:16 0000 2020 bakaredharmyy RT @Papii\_Abz: Vote ting aside.. Wizkid smoked the FORMER Worl Boss #NS10v10 1257312342401933315 Dharmy 110 332 Oyo, Nigeria 0 null 384 895 0 0 if you are seeing this, say a prayer for me

94. Mon May 04 14:13:15 0000 2020 COfonagoro RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257312335565225984 @sabpocoAE[?] 635 794 0 null 1230 8412 0 0 Manchester United fan to the core

95. Mon May 04 14:13:14 0000 2020 VexArtist RT @judeblay: See when Black people come together the incredible cultural power we have? This is all like, wonderful to me. I'm speechless.[...] 1257312332947943425 Vex 2698 656 Lewisham, London 0 null 38155 4753 0 0 Contact: VexArtist@gmail.com

96. Mon May 04 14:13:07 0000 2020 yow\_twelve RT @kingofclownerie: The entire Caribbean voting for Vybz Kartel despite our disagreements #NS10v10 https://t.co/A8vl26Hp0J 1257312305169068037 AliEn UnKnown 41 102 0 null 684 418 0 0

97. Mon May 04 14:13:07 0000 2020 lkJosh4 RT @AdelaniVikthor: This sh!t is for the culture, so as a proud 30BG I vote wizn#NS10v10 #NS10vs10 #NS10v10Extra https://t.co/w1Hndj5XV 1257312304254730247 l.k Josh 4 41 0 null 26 2 0 0 positive vibe

98. Mon May 04 14:13:06 0000 2020 LemzDYL RT @AfroB\_: NO CLARKSnNO FEVER nNO RAMPING SHOPnNO DUMPA TRUCK nNO GOOD REPRESENTATION FOR MI WURL BOSS #NS10v10 1257312300328869891 Sir Dav0s 420 379 London, England 0 null 31685 1127 0 0 A TWEET WE TWEET TOGETHER IS REALITY - #LyricsAndVibes #IgboMafia #MUFC #FPL #BbcProductionTeam #Startups #AllMyViewsNotMyEmployer

99. Mon May 04 14:13:02 0000 2020 DebbieAlex6 RT @Naija\_PR: Wizkid 10 - 0 Vybz nnDon[']t test our music!!! nnOjuelegba to the World!!!! nn nn#NS10v10 https://t.co/2RgC2UDhWn 1257312282331066369 Portable baby[<3] 2644 2708 Yenagoa, Nigeria 0

null 9102 1203 0 0 Don't stress me.nnSlim and beautiful.  
wattpad addict. Sociologist. Pure Bliss lover.

100. Mon May 04 14:13:02 0000 2020 xaria\_alRT @sharmaleee: anyway... the streets knownVybz Kartel Wiz Kidn#NS10v10 https://t.co/rd4tkOimuP 1257312281752289288 xaria. 531 181 Toronto, Ontario 0 null 51126 242 0 0 "plant the seeds of good karma & let the good times roll"

1. Mon May 04 13:49:32 0000 2020 OnyiiTrillions RT @winnieloyd: WIZKID breaking his own record of being the first to trend with over 290k (the day BSG dropped) nn400k plus now... He ow[...] 1257306369486544899 Onyii 36 50 0 null 1160 98 0 0 Rare Breed

2. Mon May 04 13:49:32 0000 2020 OAA\_14 RT @NdaliOzegbe: Hair? Laid.nnTaxes? Paid!nn#NS10v10 1257306366298820610 Your friendly neighbourhood Nigamaican 399 333 0 null 98939 1789 0 0 OS. UoP Grad BA(Hons). Insta and snapchat- OAA\_14.

3. Mon May 04 13:49:30 0000 2020 DinaDem3 RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257306361513209857 Dina Lulu 80 176 0 null 2578 8413 0 0 and proudnBrown skin Girl

4. Mon May 04 13:49:30 0000 2020 Obas\_imagery RT @dotmanofficial: Only one #STARBOY @wizkidayo #NS10v10 1257306359873208320 Obas\_imagery 2502 1768 Ibadan, Nigeria 0 null 22632 1042 0 0 Photographer||storyteller||realist Dm or Oba014@gmail.com for bookings

5. Mon May 04 13:49:27 0000 2020 Mbuguah\_isaac RT @stefflondon: But Kartel is still worlboss !!!!! #NS10v10 1257306348355678213 Isaac 1419 2751 Kikuyu Kenya 0 null 876 3279 0 0 Trust the process

6. Mon May 04 13:49:20 0000 2020 alwayzkay RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever. #NS10v10 https://t.co/wJY[...] 1257306317741424649 alwayzkay 31 58 Savannah, GA 0 null 72 7705 0 0 "Get rich die tryin"

7. Mon May 04 13:49:17 0000 2020 duwawah RT @Hamidadjado: I can[']t see this video alone #NS10v10 https://t.co/bWqSVmeYgC 1257306303858237442 David 244 226 Vancouver, British Columbia 0 null 9606 142 0 0

8. Mon May 04 13:49:13 0000 2020 jalekapo RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257306288628719617 jalÉ-kapo 1107 980 london. 0 null 69365 494 0 0 co-founder of @archtypeuk. i do merch, insights/research & strategy. @jutmentoring @hypecollective\_. #GetItGang2kAT

9. Mon May 04 13:49:12 0000 2020 cynthiadaniyela RT @Damii\_aros: Jamaicans when they see Wizkid winning against Vybz Kartel #NS10v10 https://t.co/Bdo85xdE4u 1257306283553652739 ICY

CY['] 2214 950 Namek 0 null 176791 940 0 0 Only mek  
money bredda #SSS

10. Mon May 04 13:49:11 0000 2020 bossmajor007 RT @TeeyanaAromi: New Vlog is Up;  
nSPEND THE DAY WITH MEnnVYBZ KARTEL SHOULD HAVE WON??n#NS10v10nnSubscribe  
and Watch Here: [https://t.co/Jq\[...\]](https://t.co/Jq[...]) 1257306281313832963 Bennie 7421 2535 Brooklyn  
Stratford S|Lere 0 null 168979 10 0 0 [<3]@Giants @Arsenal  
@yankees @BrunelUni Alumni

11. Mon May 04 13:49:08 0000 2020 AckonSharon RT @Djmikeyo\_: The vybz vs Wiz-kid  
#NS10v10 shows what's wrong with the black community. Rather than enjoying both music from a  
neutral asp#[...] 1257306267623677952 ?ø 6 95 Northampton, England 0 null  
93 1 0 0

12. Mon May 04 13:49:07 0000 2020 kunmi\_odu RT @TayoAFC: Wizkid x Burna Boy x  
Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257306265392279552 Kunmi Odotola 1247 813 someplace else 0 null  
81649 8413 0 0 M.D

13. Mon May 04 13:49:07 0000 2020 vhictor\_RT @1Mally\_: WIZKID HIMSELF HAS CONFIRMED  
IT THAT HIS BIGGEST PROBLEM IN LIFE IS THAT HE HAS TOO MANY HIT SONGSnI can[']t wait  
for starboy to[...]. 1257306262225555460 Mrs Brown 126 233 0 null  
829 116 0 0

14. Mon May 04 13:49:03 0000 2020 iam\_chidinmae RT @BlaqBonz: they shouldn[']t have given  
vybz kartel wizkid, they should have given him Blaqbonez #NS10v10 1257306246962491392  
chichi 1170 568 0 null 24401 1805 0 0 Sc-  
blaq\_peps IG- ez.chichi Dey your Dey, it[']s good for your health.

15. Mon May 04 13:49:02 0000 2020 Azeem\_\_I RT @BeverleyMeya: Burna and his mum  
are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257306240989847554 Azeem 308  
323 Behind you :) 0 null 5107 3421 0 0 savage  
mode

16. Mon May 04 13:48:58 0000 2020 cynthiadaniyela RT @OvieO: Burna Boy beat  
PopcaannWizkid beat Vybzn Kartel nn 2-0 nnWho[']s next? nnDavido vs Mavado? #NS10v10  
1257306224359469062 ICY CY['] 2214 950 Namek 0 null 176791  
2585 0 0 Only mek money bredda #SSS

17. Mon May 04 13:48:56 0000 2020 cynthiadaniyela RT @chrisbolutife: Burna Boy &gt;&gt;&gt;  
PopcaannWizkid &gt;&gt;&gt;&gt; Vybzn 2 - 0 nnWho[']s next? #NS10v10  
1257306218663571456 ICY CY['] 2214 950 Namek 0 null 176791 2  
0 0 Only mek money bredda #SSS

18. Mon May 04 13:48:56 0000 2020 rejoice\_100 RT @BeverleyMeya: Burna and his mum  
are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257306218206355456 AM I  
NEXT? 706 667 Pretoria, South Africa 0 null 14823 3421 0 0  
God| Mamelodi sundowns| Manchester united[<3] Foodie| Afrobeats

19. Mon May 04 13:48:56 0000 2020 AngelaOkoro14 RT @KraksTV: Wizkid -10nVybz Kartel - vibes nnRT if you're Team Wizkid FCnn#NS10v10 <https://t.co/mx5qzyYHKj>  
1257306218172788736 jhela lyne 14 52 Lagos, Nigeria 0 null 6  
2824 0 0 [<3]
20. Mon May 04 13:48:52 0000 2020 TeddyMbewe2 RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257306201882157057 Augu\$ Ed 752 896 Lusaka, Zambia 0 null  
479 9552 0 0 Music artist and PSYC
21. Mon May 04 13:48:49 0000 2020 rrrory9 RT @TeezeDem: LMAO Burna & his mums reaction when he heard Steff[] voicenote #NS10v10 <https://t.co/IGUbtCaHaB> 1257306189907415042  
rrroux. 2290 297 Paris, France 0 null 390332 4110 0 0  
Je fais des trucs @ebony\_ebene et des vidEos /nMa derniEre vidEo juste l# :
22. Mon May 04 13:48:40 0000 2020 PradaTemi RT @ABWunmi\_: As Wizkid won the #NS10V10 clash we are offering a discount of 10% to the next 10 orders using the discount code 'WIZKIDFC' o[...] 1257306150116028421 #MzHair Ltd[?] 1016 862 London, England  
0 null 28516 44 0 0 Tv Presenter #TMS- Do u believe in love at first sight? Or should i walk past again i [<3] hair so i created #MzHair - IG: MzHairLtd Foodie IG Page: #TasteWithTemi
23. Mon May 04 13:48:40 0000 2020 CorbzOMT RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257306149772070913 Confident Strides 514 480 Fast Lane 0  
null 19172 8413 0 0 king of the jungle. insta:  
<https://t.co/TepyPh7TYq> Latest music release link below
24. Mon May 04 13:48:37 0000 2020 ZidasBoy\_ RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever. #NS10v10 [https://t.co/wJY\[...\]](https://t.co/wJY[...]) 1257306137340203011 ernesto zidane bartolomeu 1997 311  
0 null 48707 7705 0 0 @LCFC x @OL / I just  
wanna see the sun shine tomorrow.
25. Mon May 04 13:48:36 0000 2020 toluolisa RT @OvieO: Burna Boy beat PopcaannWizkid beat Vybz Kartel nn 2-0 nnWho[]'s next? nnDavido vs Mavado? #NS10v10  
1257306134265753611 Tolu. O.9021 3883 Abuja, Nigeria 0 null 421793  
2585 0 0 DIGITAL MEDIA STRATEGIST || L.P || POLITICIAN ||  
GIVER || BELIEVER || MUFC & GSW || DAMI KNOWS BEST
26. Mon May 04 13:48:36 0000 2020 sweetlifemic RT @treleven\_: Only Kartel clash that would make sense is darkskin Kartel vs lightskin Kartelnn#NS10v10 <https://t.co/LbtZiG47Fj>  
1257306131552059392 FrankLin 362 329 0 null 1105  
1439 0 0 #RestEasyPa #ForeverGrateful[?][?]  
BiggerTheRiskBiggerTheReward
27. Mon May 04 13:48:33 0000 2020 adigun\_lola RT @TrophyHusbandD: Jamaica winning gold medals at Olympics and a functioning presidency but want to get mad cos they lost an online pol[...] 1257306122475601921 OluwaTumi 606 702 0 null 18431 941  
0 0 Observer lifestyle
28. Mon May 04 13:48:33 0000 2020 AkanEkanem RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's

#NS10v10.[...] 1257306120072212487 1422 676 London, England 0 null  
50357 494 0 0 God first [']Dont let failure get to your heart and  
don[']t let success get to your head. insta @akanekanem

29. Mon May 04 13:48:31 0000 2020 OnyiiTrillions RT @Hamidadjado: I can[']t see this video  
alone #NS10v10 https://t.co/bWqSVmeYgC 1257306112887406596 Onyii 36 50  
0 null 1160 142 0 0 Rare Breed

30. Mon May 04 13:48:31 0000 2020 lafalita RT @White\_Yardie: #NS10v10 just gonna left this  
here https://t.co/aAJuo3dCI1 1257306111448961025 Lafalita 40 731 All over like da air in  
da sky 0 null 1124 22 0 0 Life is about making your own path.

31. Mon May 04 13:48:30 0000 2020 Paperboi2020 RT @AsiwajuLerry: Whoever brought the  
idea of drawing Vybz Kartel with Wizkid in the first place made a huge mistake. #NS10v10  
1257306108814716932 Major of FS 1564 700 Bethlehem, NC 0 null  
7105 654 0 0 keep praying God's Listening.

32. Mon May 04 13:48:30 0000 2020 CirajMahi RT @therawdeeya: Is this the Wizkid you  
people are toying with? #NS10v10 https://t.co/aPOYQTrREP 1257306107955027968 great mahi  
200 134 Kano, Nigeria 0 null 738 1408 0 0  
Footballer [?]nTeam Manchester unitednCertified Muslim

33. Mon May 04 13:48:28 0000 2020 O\_H\_U\_N\_M\_A RT @omojo\_\_: The real reason why  
Wizkid can[']t ever really lose an online poll #NS10v10 https://t.co/VlnRp8mYwT  
1257306100765876227 Ishi-uku287 510 0 null 1118 404  
0 0 God First. nGGMU.

34. Mon May 04 13:48:27 0000 2020 GreatOvio RT @blicktargaryen: This is facts #NS10v10  
https://t.co/PwTJ1uQivd 1257306094004666375 Brian 48 68 British Columbia 0  
null 1958 75 0 0

35. Mon May 04 13:48:25 0000 2020 sisterwoman\_saf RT @archtypeUK: Something  
amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on  
@theresnosignall's #NS10v10.[...] 1257306088103264269 sisterwoman[?] 1217 1607  
London, England 0 null 44666 494 0 0 safiya  
robinson #rootinforeverybodyblack| she/her | creative cook | founder @sisterwoman\_veg| feeding the  
art hoes and the activists.

36. Mon May 04 13:48:25 0000 2020 legendaryyemi RT @Bro\_olla: Uganda vs Nigeria, we  
won.nGhana vs Nigeria, we won nNow Jamaica vs Nigeria, we won again. All in one day.nWe[']re the  
fight, w[...] 1257306088094892037 Aweke 186 261 School: Shenyang Home:Jos, 0  
null 5724 1105 0 0 ~Nigerian in the hands of the Potter~Med  
Student~MGI-Missions for Global Impact

37. Mon May 04 13:48:19 0000 2020 wzrdkelly RT @stefflondon: On a real tho, just a quick  
question but where was.n1.Clarks, 2.straight jeans and fitted, 3.infrared, 4.summer time, 5. be[...]  
1257306063763881984 Tee 153 198 Mississauga, Ontario 0 null 538  
1271 0 0 [?]

38. Mon May 04 13:48:14 0000 2020 a\_carollinna RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257306040246267907 [e][th][g][cyr][?] 506 463 Olh,,o, Portugal 0 null 41413 3421 0 0 [?]18n[?]algarven[?]gemini
39. Mon May 04 13:48:13 0000 2020 iam\_dimax RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257306036421025794 Dimax 6806 6555 with your girlfriend 0 null 13827 9552 0 0 I draw and try to keep calm
40. Mon May 04 13:48:12 0000 2020 rrrory9 RT @felixlove336: Burna Boy and his mom n#NS10v10 nWizkid <https://t.co/30e6eqBTHd> 1257306033988354049 rrroux. 2290 297 Paris, France 0 null 390332 23 0 0 Je fais des trucs @ebony\_ebene et des vidÉos /nMa derniÉre vidÉo juste l† :
41. Mon May 04 13:48:11 0000 2020 FortuneIgb RT @Kamari\_Danae: The fact that the hosts are begging the audience to be nice and respectful is funny af. Imagine having Nigerians and Jama[...] 1257306029584334850 Fortune 758 591 Leicester/Lagos 0 null 23350 1141 0 0 tycoon
42. Mon May 04 13:48:09 0000 2020 ChantzAfia RT @blicktargaryen: Usher was out here talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga want[...] 1257306021711605764 [<3] Rick Sanchez[?] 2391 1181 London, England 0 null 173856 188 0 0 Great Spirits have always encountered opposition from mediocre minds | @YouGetPodcast | #God | #Foodian | #MUFC | #AM9 | #BatmanSlander
43. Mon May 04 13:48:07 0000 2020 SosoTheWanderer RT @TrophyHusbandD: Jamaica winning gold medals at Olympics and a functioning presidency but want to get mad cos they lost an online pol[...] 1257306011615916034 kinetic energy 1144 668 Tomorrowland 0 null 86143 941 0 0 Naijamerican . Lover of traveling, science & elephants. #ALLBlackLivesMatter ; she/her/ella
44. Mon May 04 13:48:03 0000 2020 OluweJ RT @BlaqBonz: they shouldn[']t have given vybz kartel wizkid, they should have given him Blaqbonez #NS10v10 1257305996080414720 oluwe jackson 2554 304 akoka 0 null 276607 1805 0 0 CEO Akinbee enterprises, expert in interior and event decoration..
45. Mon May 04 13:48:03 0000 2020 Sophiat97 RT @NativeMag: "Okay let Vybz Kartel have at least 1 song" #NS10v10 nnWizkid FC: <https://t.co/3yb5Q90pgc> 1257305994079551493 ArchbishopofBants. 345 649 0 null 47556 4821 0 0 Disclaimer : What I repost does not always reflect my personal views.
46. Mon May 04 13:48:00 0000 2020 Dwayne\_Yeboah RT @Ghanasfinestx: Back in the day my Jamaican ex kicked me out for simply asking if he gives head... I guess karma comes back in the stran[...] 1257305983895797765 CoronaNextDoor 1246 1080 London, England 0 null 80031 873 0 0 28| Jollof Rice is my saving grace |
47. Mon May 04 13:47:56 0000 2020 diyaaaedwards RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's

#NS10v10.[...] 1257305965646376962 OluwaLydia 57 39 0 null  
1268 494 0 0 - eu n,,o falo portugúís

48. Mon May 04 13:47:54 0000 2020 AbolarinwaMari2 RT @Imaooololo: Burna boy and  
cruise #NS10v10 nigga is having fun https://t.co/xsSpzoVJcM 1257305955500318720 [?]Baby  
Edwards baby bath [<3] 481 525 Lagos, Nigeria 0 null 8613 11 0  
0 I love Mike Edwards.I am a big fan of Burna boy.

49. Mon May 04 13:47:54 0000 2020 Bernard\_Apg RT @TayoAFC: Wizkid x Burna Boy x  
Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257305955244535809 Bernard766 1223 0 null 26700  
8413 0 0 Memes & Football. Run your own race.

50. Mon May 04 13:47:53 0000 2020 jess\_tshi RT @kreptplaydirty: I see people getting  
offensive and shit about this clash. Stop being bad vibes man its all light hearted. Well done to[...]  
1257305955064139778 Jessberry 80 114 Enfield, London 0 null  
1185 2474 0 0 "The Lord Is My Shephard, He Protects & Guides  
Me" [<3] | Bsc: Sport Therapy Student[?] @CambridgeUtdWFC [?]

51. Mon May 04 13:47:51 0000 2020 donosiozek RT @kkaarissa\_\_: This is how the Caribbean  
was represented tonight #NS10v10 https://t.co/HSEYmGDcJj 1257305943815028737 Christian  
Dior Dior 525 449 Abuja, England 0 null 9218 1161 0 0  
Edo MUFC

52. Mon May 04 13:47:47 0000 2020 vogelaar\_chris RT @NAIJABOY47: African Giants  
#NS10v10 https://t.co/7G2Ksi17PI 1257305926907772928 Bra.Vogelaar #BlackLove 371  
772 Tema, Ghana 0 null 6580 715 0 0 Love in the  
Air [<3][<3][<3][<3][<3] [?] let make money together !!! #TeamEeelalee  
#VoiceOfTheStreetMixtape #BlackLove

53. Mon May 04 13:47:44 0000 2020 rrrory9 RT @corliion: Burna Boy flying the flag high and  
standing Twice As Tall for Wizkid tonight. We love to see it.nn#NS10v10nnhttps://t.co/6p8d[...]  
1257305917445431302 rrroux. 2290 297 Paris, France 0 null 390332 25  
0 0 Je fais des trucs @ebony\_ebene et des vidÉos /nMa derniÈre  
vidÉo juste l† :

54. Mon May 04 13:47:43 0000 2020 leretdhumanbean RT @therawdeeya: Is this the  
Wizkid you people are toying with? #NS10v10 https://t.co/aPOYQTrREP 1257305909925048321  
leret 822 864 0 null 26369 1408 0 0

55. Mon May 04 13:47:36 0000 2020 ramanibilikis RT @Naija\_PR: Naija nnWe are not here  
to play! nWizkid all the way. nn nn#NS10v10 https://t.co/nrgRV8Vr4B 1257305880745263107  
Laddy\_B 4541 3249 ljebu-Ode, Nigeria 0 null 77633 477  
0 0 Never doubt the power of Prayer...#aquariusbabe

56. Mon May 04 13:47:31 0000 2020 afrotee\_\_ RT @TayoAFC: Wizkid x Burna Boy x  
Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257305859102617601 t bby 2974 833 0 null 95720  
8413 0 0 get me lit

57. Mon May 04 13:47:24 0000 2020 \_oduwaa RT @Kinglamarr\_\_: Vybz Kartel is no match for Wizkid considering the fan base...Wizkid FC&gt;&gt;&gt;n#NS10v10  
1257305830472314884 Uwa 1660 236 Benin-City, Nigeria 0 null  
75776 280 0 0 Proud EDO girlnAquarius[?]nTeachernNot your  
regular girlnD.M to find out more about me. [:])
58. Mon May 04 13:47:16 0000 2020 JavonPeeples RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257305799157833729 .  
2913 4842 Connecticut, USA 0 null 33406 3421 0 0  
D1 SIMP
59. Mon May 04 13:47:15 0000 2020 EibunSoFly RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257305791935025158 YOUR BEST CV WRITER [?] 2704 1380 0  
null 64306 8413 0 0 Please re direct yourself to @montegohair  
& @writeupfactory | Classic Pie | Free Spirit | Aspiring Actress | Fun Fact- Check the link below .
60. Mon May 04 13:47:13 0000 2020 \_\_JKA1RT @DJ\_Jukess: Inspired by #NS10v10 nnAn hour and 15 minutes of Usher and Chris Brownnn<https://t.co/knYfM4evkb> 1257305784754421762  
Gandia 391 331 Old Trafford, Ghana 0 null 49235 32  
[https://www.mixcloud.com/DJ\\_Jukess/thehype-head2head-usher-x-chris-brown-dj\\_jukess/](https://www.mixcloud.com/DJ_Jukess/thehype-head2head-usher-x-chris-brown-dj_jukess/)  
0 0 MOS TO DI WORL[<3][<3][<3]
61. Mon May 04 13:47:12 0000 2020 chansunab\_ RT @ChantayyJayy: Sharing this piece ahead of tonight's #NS10V10 to remind y'all to be nice and not play into the white man's hand by carry[...] 1257305779553460225 301 391 0 null 4756 688  
0 0 [?] // NGU
62. Mon May 04 13:47:10 0000 2020 Medahhhh RT @\_Kruddz: Fammmmmmm don[']t ever compare no one to WIZKID again from today on !! This song can bring tears to your eyes God bless wizkid.[...] 1257305771324239875 Medah 468 432 0 null 2513  
1236 0 0 New acct
63. Mon May 04 13:47:09 0000 2020 Pooj\_\_10 RT @MoTheComedian: Live scenes from Peckham right now #NS10v10 <https://t.co/RhTLdQ1dcG> 1257305769369731078 Pooj 55 79  
United Kingdom 0 null 1051 46 0 0
64. Mon May 04 13:47:06 0000 2020 NalaMonroe RT @CharlieMase1: YHHH!! @theresnosignall YOU DID THAT!!! #NS10v10 <https://t.co/xw6bFxFoxA> 1257305754702278662 Billi  
Gin. 5384 773 houston 0 null 244743 8  
<https://twitter.com/oluwajbeats/status/1257303791042322432> 0 0 a bad lil  
vibe|co-founder of @littygirlevents|@Sheadbeauty|
65. Mon May 04 13:47:05 0000 2020 1lovesean RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257305753423093760 Mushuu449  
1675 0 null 19241 3421 0 0  
#HussleAndMotivate B.A. Educator
66. Mon May 04 13:47:04 0000 2020 ItsMaroh RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's

#NS10v10[...] 1257305746800140294 AkewetaKadan 5044 3957 Nigeria 0 null  
67048 494 0 0 Romans 12:18

67. Mon May 04 13:47:02 0000 2020 pdr\_capone RT @Sisay1406: When Jamaican twitter  
Catch Vybz Representative #NS10v10 https://t.co/yzBYcofr3l 1257305740403867651 Capone 748  
909 London, England 0 null 11493 2726 0 0

68. Mon May 04 13:47:02 0000 2020 ebay\_kokeh RT @TayoAFC: Wizkid x Burna Boy x  
Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257305737555922951 EBAY koke 2849 2371 0 null  
103975 8413 0 0 Manchester United

69. Mon May 04 13:46:55 0000 2020 thesad\_cat RT @blicktargaryen: Usher was out here  
talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga  
want[...]1257305711177895948 Burke. 87 94 California, USA 0 null 10521 188  
0 0 I[']m a sad girl.

70. Mon May 04 13:46:55 0000 2020 Lagos\_billgate RT @AfroB\_: Ojulegba touches the soul. I  
had this song on repeat for months. @wizkidayo #NS10v10 1257305710934626306 O. T \_viral  
2067 4045 0 null 4675 1119 0 0 Orientation

71. Mon May 04 13:46:55 0000 2020 TribalMan21 RT @temitoe1: Burnaboy and his mama  
jamming to pakurumo has to be the best Mother and Son duo you[']ll see on the internet today  
#NS10v[...] 1257305710821617665 The Chocolate Sheikh 470 632 still gonna be late  
[?][?] 0 null 25356 261 0 0 Shit... I[']m just tryna figure this Adult  
thing out #3Dillon

72. Mon May 04 13:46:53 0000 2020 TeeyanaAromi RT @TeeyanaAromi: New Vlog is Up;  
nSPEND THE DAY WITH MEnnVYBZ KARTEL SHOULD HAVE WON??n#NS10V10nnSubscribe  
and Watch Here: https://t.co/Jq[...] 1257305703175172098 God[']s Favourite 4563  
1566 London 0 null 156233 10 0 0 iWork in TV  
Production & Music | Head of Content/Producer at @SpotlightFirst\_ | 1/3 @RhymeShePod |  
teeyana.aromi@gmail.com

73. Mon May 04 13:46:52 0000 2020 \_oduwaa RT @Kinglamarr\_\_: Wizkid FC!!! 10 - 0 As  
expected nDemolition destruction anihilation!n#NS10v10 1257305699010265089 Uwa 1660 236  
Benin-City, Nigeria 0 null 75776 514 0 0 Proud EDO  
girlnAquarius[?]nTeachernNot your regular girlnD.M to find out more about me. [:)]

74. Mon May 04 13:46:48 0000 2020 Karizma\_idn RT @AFC\_Carys: THIS WIZKID  
INFLUENCE &gt;&gt;&gt;&gt; #NS10v10nnhttps://t.co/1FEsIS9JE4 1257305678739173377 T  
233 206 0 null 5608 246 0 0

75. Mon May 04 13:46:46 0000 2020 CharlieMase1 YHHH!! @theresnosignall YOU DID THAT!!!  
#NS10v10 https://t.co/xw6bFxFoxA 1257305670077919242 #RomanceMeOUTNOW!!!  
3379 575 UpTwn [?] Essex 0 null 20656 8  
https://twitter.com/oluwajbeats/status/1257303791042322432 0 0 Shared  
Twitter account for Charlie Mase + Mr Cheeks. #ItWillCostYou!| CMuptwn@gmail.com | IG -  
CharlieMase

76. Mon May 04 13:46:44 0000 2020 Lagos\_billgate RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever. #NS10v10 [https://t.co/wJY\[...\]](https://t.co/wJY[...]) 1257305663916531714 O. T\_viral 2067 4045 0  
null 4675 7705 0 0 Orientation

77. Mon May 04 13:46:44 0000 2020 \_oduwaa RT @Alex\_Houseof308: Wizkid FC tonight #NS10v10 <https://t.co/qf0vNR886j> 1257305663119560705 Uwa 1660 236 Benin-City, Nigeria 0 null 75776 1746 0 0 Proud EDO  
girlnAquarius[?]nTeachernNot your regular girlnD.M to find out more about me. [:)]

78. Mon May 04 13:46:33 0000 2020 Law\_Lee RT @therawdeeya: Is this the Wizkid you people are toying with? #NS10v10 <https://t.co/aPOYQTrREP> 1257305618966175748 Law Lee #WizkidFC #MARLIANS 57410 25005 Fan Of C. Ronaldo & Man united 0 null 202297 1408 0 0 MUSIC DISTRIBUTION Projects Management Branding #WizkidFC #NoMannaz #MARLIANS

79. Mon May 04 13:46:32 0000 2020 ramanibilikis RT @OvieO: Burna Boy beat PopcaannWizkid beat Vybz Kartel nn 2-0 nnWho[']s next? nnDavido vs Mavado? #NS10v10 1257305615388471305 Laddy\_B 4541 3249 Ijebu-Ode, Nigeria 0 null 77633 2585 0 0 Never doubt the power of Prayer...#aquariusbabe

80. Mon May 04 13:46:31 0000 2020 HendrixGotGame RT @HendrixGotGame: Let me hear you say it now...Plantain #NS10v10 <https://t.co/aOONgYuygL> 1257305609713487872 Star Boiii[\*] 363 261 London, UK 0 null 10056 8 0 0  
[?]student athlete & Youtuber kingtobi-vi

81. Mon May 04 13:46:30 0000 2020 roshie\_99 RT @blicktargaryen: This is facts #NS10v10 <https://t.co/PwTJ1uQivd> 1257305607045910528 r`sh 2998 803 0 null 222971 75 0 0 it is what it is.

82. Mon May 04 13:46:29 0000 2020 The97Reezus RT @blicktargaryen: Usher was out here talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga want[...] 1257305601761144832 Notorious 807 521 New York, NY 0 null 71459 188 0 0 The Story Continues.

83. Mon May 04 13:46:28 0000 2020 VeepaLeStat RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257305595201286151 SUCCESSFUL. 2189 907 South London 0 null 113707 494 0 0 ENTP. Aquarius | Head of Marketing for @azmaguk | IG/SC: VeepaLeStat

84. Mon May 04 13:46:24 0000 2020 wzrdkelly RT @AfroB\_: NO CLARKSnNO FEVER nNO RAMPING SHOPnNO DUMPA TRUCK nNO GOOD REPRESENTATION FOR MI WURL BOSS #NS10v10 1257305579896406016 Tee 153 198 Mississauga, Ontario 0 null 538 1127 0 0 [?]

85. Mon May 04 13:46:09 0000 2020 KAEBi\_GS RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257305517401075713 KABELO

3120 4471 Bloemfontein, South Africa 0 null 9455 3421 0  
0 no such thing as a life that's better than yours.

86. Mon May 04 13:46:08 0000 2020 GOALDiGGA\_PRT @bigfaizz: When Vybz catches Levs  
#NS10v10 https://t.co/jnjURsj26c 1257305514393780227 Peteyshtya 551 617  
Crooklyn Till I Die... 0 null 20927 1910 0 0  
Photographer/Videographer Ridin Clouds Wit Sir Mike In My Jordan 3's, LOVE MY  
LIFE[?]|@QualityWrkz #QUALITYWRKZ #LoCoLife, #4FUN, #DVNKBOII\$ #LUXURYSOUNDS

87. Mon May 04 13:46:08 0000 2020 IAM\_KADEX last night #NS10v10 was mad  
1257305512913203202 Kunle 1042 2751 0 null 10445 0  
0 0 #DREAMCHASERS #ChelseaFc #Bluearmy #Unilag #TalklessAndDoMore  
#WizkidFc

88. Mon May 04 13:46:08 0000 2020 temlari\_ishaku RT @BlaqBonz: they shouldn't have given  
vybz kartel wizkid, they should have given him Blaqbonez #NS10v10 1257305511525040128  
Tem 1452 1437 Yola, Nigeria 0 null 20970 1805 0 0  
A Realist||Wrestling is life||30th July||Future billionaire||Football lover[?][?]|Chelsea Fc||Proud  
Nigerian

89. Mon May 04 13:46:05 0000 2020 Ms\_Aneeta RT @TayoAFC: Wizkid x Burna Boy x  
Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257305501475332102 CarloRossi Just 2205 1968 Abuja, Nigeria 0 null  
67527 8413 0 0 [?]|Kdrama and Anime [?] TCW Volunteer  
@ConsentWorkshop

90. Mon May 04 13:46:04 0000 2020 UNSTOPPABLEDJS2 RT @lizsxo: If I hear Wizkid &  
R2bees - slow down .. I might just fall down and cry #NS10v10 1257305495548817409  
UNSTOPPABLE DJ SHABA 388 1197 0 null 3371 10  
0 0 IN GOD WE TRUST WIZKID FAN FOR LIFE

91. Mon May 04 13:46:04 0000 2020 wazza\_g123 RT @archtypeUK: Something amazing  
happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's  
#NS10v10.[...] 1257305494118490112 WLG 471 342 London, England 0 null  
41407 494 0 0

92. Mon May 04 13:46:01 0000 2020 seraalii @\_QtKiki Loooo The majority that voted yesterday  
listening in on the radio #NS10v10 1257305482496053254 ess 366 306 0  
null 7856 0 0 0 Soundcloud - DjSerali

93. Mon May 04 13:46:00 0000 2020 Spotify\_Emmie RT @EmmaNyra: Ojuelegba to the very  
end! Our national anthem! In fact, run it back for the mad dem. #NS10v10  
1257305477190307843 Don Emmy 1216 868 0 null 25782 733  
0 0 Mad!

94. Mon May 04 13:45:59 0000 2020 True\_025 RT @Chisom\_1: Wizkid and Burna  
performing SOCO at the SSE Arena, Wembley. #NS10v10 https://t.co/2D4kutyHpQ  
1257305473646133250 FELA 367 744 FAMILY CIRCLE 0 null  
2925 17 0 0 STAY MOTIVATED



4. Mon May 04 13:21:06 0000 2020 GRANDPAHVZZAN RT @Tife\_fabunmi: Wizkid is the winner. He[']s the Champion. He[']s the Crown. He[']s the Indhaboski bahose #NS10v10 https://t.co/JUBLj8UO02 1257299214901497856 Umar Farouq [?] 3206 2949 0 null 101499 1233 0 0 I fuck with WIZKID heavy [<3]n#WIZKIDFC

5. Mon May 04 13:21:06 0000 2020 IAmMicky7 RT @NSG: Tease me tease me tease me BABY!!! #NS10v10 Wizkid you fucking LEGEND 1257299211479142402 local boy 1571 1517 0 null 3190 2031 0 0 follow back....nsay no to drugs.....nGamer..nnnnAll belt gang ..nnni unfollow if not followed back nnnlocal boy Mon May 04 13:21:04 0000 2020 KOJOYUNG RT @dkbghana: Wizkid went up against a whole Vybz kartel in #NS10v10, & Naija threw their weight massively behind Wizkid & declared him the[...] 1257299203702865921 KOJO ADUSEI 319 233 Greater Accra, Ghana 0 null 751 33 0 0 Businessman || Manager @seraphseatory || Tech Pharmacy.

6. Mon May 04 13:20:59 0000 2020 Arlinesangel RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 https://t.co/caSndPT5Ug 1257299183129825280 Masterpiece[\*] 3575 1432 HOLLYHOOD 0 null 188625 3422 0 0 [?]

7. Mon May 04 13:20:58 0000 2020 EastAfrikan\_ RT @lifeofjam\_: This is the segment of the #NS10v10 show that Jameela responded to the people being RUDE TO HER (in droves) at this point &[...] 1257299180378132481 Nimechoka 756 819 Bitch you guessed it 0 null 32683 41 0 0 Give me some sugar, I am your neighbour

8. Mon May 04 13:20:57 0000 2020 LadiesLuvSmooth RT @treleven\_: Only Kartel clash that would make sense is darkskin Kartel vs lightskin Kartelnn#NS10v10 https://t.co/LbtZiG47Fj 1257299174246285312 Jerk Nowitzki 242 624 Brooklyn, New York 0 null 25540 1440 0 0 I always got something smart to say. [?]

9. Mon May 04 13:20:53 0000 2020 pyperthegreat RT @NativeMag: Burna Boy Friday night [?] nWizkid tonight [?] nn2 kings celebrating here #NS10v10 nnhttps://t.co/WBUdxNENbG 1257299159129956352 Pyper The Great [?] 370 332 Cyprus 0 null 13023 521 0 0 Top Member Wizkid FC [<3]Snapchat: Pypertheplugxx

10. Mon May 04 13:20:51 0000 2020 nazom\_ngini RT @therawdeeya: Is this the Wizkid you people are toying with? #NS10v10 https://t.co/aPOYQTrREP 1257299147897462784 Winnie the Pooh sketch 1428 1040 Lagos 0 null 24150 1410 0 0 When there[']s love, embarrassment isn[']t far off.

11. Mon May 04 13:20:49 0000 2020 Basheer\_Qabeer RT @Ibrahim\_Bello\_: We sell this beautiful jallabiya at an affordable price of 8000.nnLocation KadunanDelivery Nationwide nn#GhanaVsNaija[...] 1257299140666679296 MK 1998 1984 Kaduna, Nigeria0 null 1189 6 0 0 The Official Twitter page For M\_K Clothing Brand [<3]nDealers in all kinds of clothes for purchase DM or WhatsApp menworldwide Delivery

12. Mon May 04 13:20:43 0000 2020 ola\_fisayo RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...] 1257299117069369346 695 1059 Laaandon 0 null 41833 159 0 0 ,, &

13. Mon May 04 13:20:43 0000 2020 lexthegreatt\_ RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257299117015011328 Alexander 492 1945 Bronx, NY 0 null  
34524 499 0 0 don[']t make it anymore complicated than it has to be. just going up if you really want to know. AMNB.

14. Mon May 04 13:20:40 0000 2020 Nii\_LordX RT @AuntyAadaa: Uganda [?] nGhana [?]nJamaica [?]nn.nNigeria handled them well #NS10v10 nnWho[']s next?? 1257299102955520001 De Bruyne 234 393 Louisiana, USA 0 null  
3274 150 0 0 Don[']t Give A Fuck[V][V]

15. Mon May 04 13:20:36 0000 2020 pxtriciam\_ RT @NAIJABOY47: African Giants #NS10v10 https://t.co/7G2Ksi17PI 1257299084974702592 pats 674 352 0  
null 20127 715 0 0

16. Mon May 04 13:20:31 0000 2020 \_zullyton RT @stefflondon: Tonight has been Lit Wizkid is Lit Kartel is Lit 2 Amazing Artist!!! #NS10v10 1257299066326827009 amosa sulyman 95  
706 0 null 1225 1851 0 0

17. Mon May 04 13:20:30 0000 2020 \_ifu\_nana RT @Bro\_olla: Uganda vs Nigeria, we won.nGhana vs Nigeria, we won nNow Jamaica vs Nigeria, we won again. All in one day.nWe[']re the fight, w[...] 1257299063793348614 IYAWO BILL GATES 1028 873 Above the rainbow  
0 null 2672 1106 0 0 [\*]Nanya

18. Mon May 04 13:20:28 0000 2020 \_oluwatobiiii RT @AfowDAfow: Wizkid is not anybody[']s mate oonWizkid fc can I increase d volume ??nn#NS10v10 n https://t.co/i1jmcMUtBQ 1257299053806788608 ploque 28413 14932 Kalakuta Republic 0 null  
59034 72 0 0 OAU Nobody's mate

19. Mon May 04 13:20:24 0000 2020 Juniorjohn98 RT @itsTomiwa: WINYM - Wizkid Is Not Your Mate. Back to back hits non stop, we stan a king. #NS10v10 1257299034793967616  
YoungJohn[?] 466 647 Ibadan, NIGERIA 0 null 8384 246  
0 0 3D Video Animator||Freelancer|| 2D Explainer Video Animatorm||WizkidFC to the nCr7 fan

20. Mon May 04 13:20:23 0000 2020 MarvellousLad RT @lamRouvafe: They[']re shortening the voting time to give everyone a fair chance. Lol. Even if it[']s 10 seconds, Wizkid will still win over[...] 1257299031237238785 Olamilekan #MayDay 612 700 Lagos, Nigeria 0 null  
49701 10 0 0 Thank You Jesus! I can do all things through Christ #IghaloFC

21. Mon May 04 13:20:22 0000 2020 giftedjossy30 RT @NSG: Ghana NigerianR2BEES Wizkidn n#NS10v10 1257299026514411521 Gifted 237 100 Edo, Nigeria 0 null  
3788 343 0 0 [<3] @wizkidayo #wizkidfc till death

22. Mon May 04 13:20:20 0000 2020 MrFrancis\_K RT @JAE5\_: see dat sexy girl from ghana #NS10v10 wizkid is not your mate !!!!! 1257299019736514560 Fr[?]ncis 211 233  
RÉpublique Togolaise 0 null 811 801 0 0 Come in to play [V]



1257298931027005440 Unruly queen 10 13 0 null 561 246  
0 0 what it do babyyyy

33. Mon May 04 13:19:56 0000 2020 WetPussy4All\_ RT @nobarotheicon: I Am An Upcoming  
Artiste. I did a cover of Brown Skin Girl By @Beyonce and @wizkidayonnPlease RT if you see this.  
[...] 1257298919157051392 Samantha GAIN 3664 3385 0 null 975  
43 0 0 50k GAIN

34. Mon May 04 13:19:55 0000 2020 PamilerinDaniel RT @BET: Vybz Kartel vs Wizkid Who y'all  
got? #NS10v10 1257298917143842816 Mr Daniels 542 507 Lagos, Nigeria 0 null  
16644 9553 0 0 Architect ~nnChristian ~nnMUFC Women[<3]  
~nnLakers ~nnEagle

35. Mon May 04 13:19:55 0000 2020 EmasahP RT @Tife\_fabunmi: Wizkid is the winner.  
He[']s the Champion. He[']s the Crown. He[']s the Indhaboski bahose #NS10v10  
https://t.co/JUBLj8UO02 1257298916107677698 African Juice 1533 1883 Warri, Nigeria 0  
null 940 1233 0 0 Follow me because there[']s no excuse for  
lazinessnA wizkid Fan[\*]

36. Mon May 04 13:19:54 0000 2020 omg\_itsNeha RT @izzlax: Wiz has won already #ns10v10  
1257298908910252032 ...[<3] 25170 23470 vamps band followed 8/16/17 0 null  
96690 449 0 0 By Grace through Faith zayn, jb, 1D boys,5SOS  
boys, Nash, charlie are my baes Ari, sel, tay, Miley,Avril,Halsey,RiRi, slays [<3] I fback within 12  
hours ...

37. Mon May 04 13:19:52 0000 2020 Juniorjohn98 RT @NSG: Ghana NigerianR2BEES  
Wizkidn n#NS10v10 1257298902983888896 YoungJohn[?] 466 647 Ibadan, NIGERIA  
0 null 8384 343 0 0 3D Video Animator||Freelancer|| 2D  
Explainer Video Animatorm||WizkidFC to the nCr7 fan

38. Mon May 04 13:19:52 0000 2020 OtunbaBishop RT @BET: Vybz Kartel vs Wizkid Who y'all  
got? #NS10v10 1257298901473751044 Bishop 34 88 0 null 401  
9553 0 0 Mechanical Engineer tooo Bad!!!

39. Mon May 04 13:19:50 0000 2020 maxihood96 RT @ViewsFrom876JA: GAZA Forever x/  
#NS10v10 https://t.co/DtWzXI9oBT 1257298892661706759 Mashood Olatunde 99 159  
Kwara, Nigeria 0 null 149 138 0 0 CHESS  
ENTHUSIAST

40. Mon May 04 13:19:41 0000 2020 \_Jayyyxo RT @TazerBlack: IG Live would have been  
BOOOMING!nn88k and counting. MAD!nn#NS10v10 1257298857764876288 GREATNESS 822  
688 Hackney 0 null 58175 27 0 0 [?]

41. Mon May 04 13:19:41 0000 2020 esi\_vxe RT @YGBMilano: Me right now #NS10v10  
https://t.co/UqLfcztycW 1257298856125108226 175 235 United Kingdom 0 null  
10027 820 0 0 smh

42. Mon May 04 13:19:40 0000 2020 kingtotii RT @dontjealousme: ... I beg.. next round  
#NS10v10 https://t.co/M5WETrhI31 1257298850659758080 your future husband 95 74  
London, England 0 null 34275 990 0 0

43. Mon May 04 13:19:38 0000 2020 starboyscotty RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257298844070621187 scottory 561 680 Lagos, Nigeria 0 null 1187 9553 0 0 #starboyworldwide! niG: https://t.co/vzoVK3xbsQnEntrepreneurnphotographer [<3]nLIVERPOOL [<3]

44. Mon May 04 13:19:35 0000 2020 Cedar30bg RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257298830678089737 Cedar30bg 59 77 Nigeria 0 null 746 9553 0 0 studentndreamchasernbornhero

45. Mon May 04 13:19:34 0000 2020 cc\_pixart RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever. #NS10v10 https://t.co/wJY[...] 1257298826278457345 Creative Director 888 1024 TEMA,GH 0 null 2735 7706 0 0 Creative Director Clients: #Willisbeatz #Rufftownrecords #VGMA21 #TMA20 #DjBreezy #DCryme #Imagebureau #StayJay #Ogidibrown . #2mgmusic Photograph and Video

46. Mon May 04 13:19:33 0000 2020 Sr\_controvasial RT @OvieO: Burna Boy beat PopcaannWizkid beat Vybz Kartel nn 2-0 nnWho[']s next? nnDavido vs Mavado? #NS10v10 1257298822998437889 kindly follow back 1588 3190 Lagos state 0 null 4829 2585 0 0 Lord of Winterfell

47. Mon May 04 13:19:33 0000 2020 joshuabillionz RT @therawdeeya: Is this the Wizkid you people are toying with? #NS10v10 https://t.co/aPOYQTrREP 1257298821694054402 YE 288 276 CLOUD 9 0 null 4977 1410 0 0 ILIBRA[?] |BLOGGER| |foodie |future swimming world champ| MAN UNITED DIE HARD |I follow back y[']all

48. Mon May 04 13:19:29 0000 2020 esi\_vxe RT @rtmdarren\_: Wizkid: "See that sexy girl from Ghana"nnGhanaian girls: n#NS10v10 https://t.co/cigoEB7lto 1257298804291895298 175 235 United Kingdom 0 null 10027 1981 0 0 smh

49. Mon May 04 13:19:28 0000 2020 00abolaji RT @lijendary: Listen. How do I buy shares in Recess #NS10v10 1257298803368980483 BABA NLA 878 421 0 null 13465 4 0 0 @gauchoworld

50. Mon May 04 13:19:27 0000 2020 \_zullyton RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...] 1257298799019487233 amosa sulyman 95 706 0 null 1225 159 0 0

51. Mon May 04 13:19:24 0000 2020 tee\_endowed RT @Bro\_olla: Uganda vs Nigeria, we won.nGhana vs Nigeria, we won nNow Jamaica vs Nigeria, we won again. All in one day.nWe[']re the fight, w[...] 1257298783639080964 Tee\_endowed 168 172 Lekki, Nigeria 0 null 653 1106 0 0 Muslimah nAllah first nDaughter of mercy nhijab lover [<3][<3] [<3][<3][<3]nFamily first npolitical scientist[?][?][?]

52. Mon May 04 13:19:22 0000 2020 abulqassim29 RT @Papii\_Abz: YOOOOO! WIZKID HAS AMMMMooooo FOR DAYSS! #NS10v10 1257298778643746816 muhammad[\*] 90 123 Nigeria 0 null 1630 477 0 0 Easy to understand

53. Mon May 04 13:19:20 0000 2020 Jessaveli Chris Brown is gonna wipe the floor with Usher #NS10v10 1257298768023748609 ' 367 286 Magic City 0 null 5221 0 0 0 Writer @musicmooseent / "Comparison is the thief of joy"

54. Mon May 04 13:19:19 0000 2020 Shaii\_Don RT @AfroB\_: NO CLARKSnNO FEVER nNO RAMPING SHOPnNO DUMPA TRUCK nNO GOOD REPRESENTATION FOR MI WURL BOSS #NS10v10 1257298763175079938 the real MVP 2229 683 876 0 null 166295 1127 0 0 one fine mama jama.

55. Mon May 04 13:19:08 0000 2020 IAmMicky7 RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257298716995866625 local boy 1571 1517 0 null 3190 8413 0 0 follow back....nsay no to drugs.....nGamer..nnnnAll belt gang ..nnni unfollow if not followed back nnnlocal boy

56. Mon May 04 13:19:07 0000 2020 Mo\_niqueeee\_ RT @narcography\_: Faaaaatttt pussyyyy gyaaaaal #NS10v10 https://t.co/6jGTIQ5JZT 1257298712256225280 306 254 0 null 6014 55 0 0 out the mix. in my bag.

57. Mon May 04 13:19:00 0000 2020 OgbeniSB RT @KraksTV: Wizkid -10nVybz Kartel - vibes nnRT if you're Team Wizkid FCnn#NS10v10 https://t.co/mx5qzyYHKj 1257298684821135360 Adenugba 378 445 Lagos 0 null 5487 2824 0 0 Music Producer and Graphic Designer

58. Mon May 04 13:18:59 0000 2020 nawaf\_danagege\_ RT @Official\_mohnyc: Something is wrong with this photo. Retweet if you see it. #NS10v10 https://t.co/xaMMaYRgHK 1257298679838490626 King In The North 14429 2655 Raftel 0 null 9865 24 0 0 No idea

59. Mon May 04 13:18:57 0000 2020 NinoskaBarzey RT @kkarissa\_: This is how the Caribbean was represented tonight #NS10v10 https://t.co/HSEYmGDcJj 1257298673362337795 nino∞KARTEL 2021 2678 0 null 50219 1161 0 0 Vive la vida con un prÛposito y vÌvelo al maximo

60. Mon May 04 13:18:56 0000 2020 i\_am\_timy RT @Tife\_fabunmi: Wizkid is the winner. He[']s the Champion. He[']s the Crown. He[']s the Indhaboski bahose #NS10v10 https://t.co/JUBLj8UO02 1257298666492059648 Timmy 1800 1968 Somewhere safe 0 null 2052 1233 0 0 @Arsenal fan.. @Kyrielrving fan|| MD in the making || #OAU

61. Mon May 04 13:18:54 0000 2020 holistic\_boy RT @meettherichard: I can imagine Wizkid sitting in his crib reading tweets and watching us support him even tho he[']s up against a giant I[...] 1257298660892610562 BrainGain 1663 1630 Lagos, Nigeria 0 null 10502 116 0 0 Naughty by Nature, never judge by my post.... wait till you meet me.niWrites iSpeaks iActs

62. Mon May 04 13:18:54 0000 2020 fxashunRT @kreptplaydirty: I see people getting offensive and shit about this clash. Stop being bad vibes man its all light hearted. Well done to[...] 1257298660452417538 FA. 566 380 London 0 null 12416 2475 0 0 2 Corinthians 12: 8-10

63. Mon May 04 13:18:54 0000 2020 mOtUS\_senpai RT @muwng: East African twitter stand up!! #NS10v10 1257298658422403072 Mr. Clean[?] 132 289 United States 0 null  
4207 87 0 0 [?]Uganda made[?] [?]Activism  
Fed[?][?][?] [?]NCHS IUPUI ALUM [?] #CEO Soulful Cleaning Services LLC

64. Mon May 04 13:18:52 0000 2020 DJSydneyLxve Team Breezy will be in attendance tonight #NS10v10 1257298652864929792 STARGIRL 3668 439 NYC | LDN | LAGOS 0  
null 29057 0 0 0 DJ +Hustler +Gypsy Woman [?]  
//n@NairaParty Sydney@TheGlitterTrap.comnREST IN PEACE @NIPSEYHUSSLE

65. Mon May 04 13:18:45 0000 2020 tamadedon RT @Bro\_olla: Uganda vs Nigeria, we won.nGhana vs Nigeria, we won nNow Jamaica vs Nigeria, we won again. All in one day.nWe[']re the fight, w[...] 1257298619780210689 Toju Amadedon 879 1149 Lagos 0 null  
25617 1106 0 0 Forex trader and Teacher.Educational Consultant.  
Karis International Educational Agency.

66. Mon May 04 13:18:37 0000 2020 stargirlleemar RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...] 1257298587987456001 Oluwasekemi[<3][?] 1170 953 Ilupeju 0 null  
15913 159 0 0 I'm Aquarius Health matters Wizkid FC @wizkidayo  
Neeta [<3] please click on the link [<3] soundman EPnhttps://t.co/XgNQCPzZPr

67. Mon May 04 13:18:34 0000 2020 ti\_bwuoy RT @AfowDAfow: Wizkid is not anybody[']s mate oonWizkid fc can I increase d volume ??nn#NS10v10 n https://t.co/i1jmcMUTBQ 1257298575714848768 ti\_bwuoy 12594 9798 0 null 91118 72  
0 0

68. Mon May 04 13:18:26 0000 2020 Trillestmillz\_\_ RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 https://t.co/caSndPT5Ug 1257298542437101570 Croissant 1074 1088 [?]WORLDWIDE[?] 0 null 39708 3422 0 0  
IG:RECKLESSART\_\_ [?] CINEMATOGRAPHER| PHOTOGRAPHER | GOD[<3]

69. Mon May 04 13:18:21 0000 2020 Oluwaseyi\_DB RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257298521688072193 Liebeskummer 1511 1901 0 null  
80258 9553 0 0

70. Mon May 04 13:18:21 0000 2020 StylishSinner\_ RT @KraksTV: Wizkid -10nVybz Kartel - vibes nnRT if you're Team Wizkid FCnn#NS10v10 https://t.co/mx5qzyYHKj 1257298521281134605 Papa From The Station 653 211 0 null  
35613 2824 0 0 Feminist,nPhotographer,nCreative Director  
@radoutfitters.tv @sociietyclothing, nStylist @lagosfawtwin

71. Mon May 04 13:18:21 0000 2020 Azola\_AfroWoman RT @DrNasrAzUllah: This was probably one of the greatest nights in Afrobeats history, nVybz Kartel vs Wizkid had nearly a quarter mil[...] 1257298518823202817 iHlubi Lekheny 2316 521 I don't answer DM's 0 null  
114625 2 0 0 #SayNoToNEOLIBERALISM #BLFnn  
ACE, rugby n NO DM

72. Mon May 04 13:18:19 0000 2020 Tife\_fabunmi RT @Tife\_fabunmi: Wizkid is the winner. He[']s the Champion. He[']s the Crown. He[']s the Indhaboski bahose #NS10v10  
https://t.co/JUBLj8UO02 1257298510388609026 Tife 46840 24731 Wherever food is. 0  
null 98550 1233 0 0 Learn. Unlearn. Relearn. Talent Manager.  
tifebabunmi@gmail.com

73. Mon May 04 13:18:15 0000 2020 Dos\_Kii RT @AfricaFactsZone: Wizkid's 2011 Superstar album has reentered the UK Apple Music Charts ahead of the Wizkid vs. Vybz Kartel voting conte[...]  
1257298493707780096\_Doskii 1108 1348 Ilorin, Nigeria 0 null 1444  
1281 0 0 [?]free spirit[?]self made [?]Mufc die hard  
mf[?]nmicrobiologist[?]

74. Mon May 04 13:18:11 0000 2020 itz\_kessynton RT @therawdeeya: Is this the Wizkid you people are toying with? #NS10v10 https://t.co/aPOYQTrREP 1257298480940429313 Mr Segun[?]  
992 738 World 0 null 29967 1410 0 0 W O L F  
[?]n#MUFC [?]nnMedic

75. Mon May 04 13:18:10 0000 2020 pheonixtyga3 RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257298474514685953 pheonixtyga 1102 883 0 null 766  
9553 0 0 Recording & performing Artist Moremi out now  
https://t.co/0ZX3Xnnlms

76. Mon May 04 13:18:10 0000 2020 Cartertweet2 RT @KraksTV: Wizkid -10nVybz Kartel - vibes nnRT if you're Team Wizkid FCnn#NS10v10 https://t.co/mx5qzyYHKj  
1257298474069921792 Carter\_tweet 1 100 0 null 25  
2824 0 0

77. Mon May 04 13:18:09 0000 2020 Tomz\_OJ RT @omojo\_\_: The real reason why Wizkid can[']t ever really lose an online poll #NS10v10 https://t.co/VlnRp8mYwT 1257298472299933696  
1214 678 London 0 null 4567 404 0 0 Investment  
Banker | Finance + & RE Enthusiast. |

78. Mon May 04 13:17:56 0000 2020 Sr\_controvasial RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257298417337937921 kindly follow back 1588 3190 Lagos state 0  
null 4829 9553 0 0 Lord of Winterfell

79. Mon May 04 13:17:56 0000 2020 maloboi RT @omojo\_\_: The real reason why Wizkid can[']t ever really lose an online poll #NS10v10 https://t.co/VlnRp8mYwT 1257298415060504576  
Mohammed Umoru 755 574 Festac, gidi 0 null 48279 404  
0 0 FORZA MILAN #GEMINI #FIFABOSS

80. Mon May 04 13:17:55 0000 2020 Prince\_1Klaus RT @OvieO: Burna Boy beat PopcaannWizkid beat Vybz Kartel nn 2-0 nnWho[']s next? nnDavido vs Mavado? #NS10v10  
1257298412619337731 Your Stubborn Neighbor1952 1044 Red Sea 0 null  
6726 2585 0 0 /[?] [?][?][?][?] s[?][?]s[?] [?][?][?] [?][?][?]s[?][?]  
[?][?][?] s[?][?]s[?] [?][?] [?][?][?]s[?] [?][?][?] [?][?] s[?][?]s[?]/ /420  
[cyr][?][?][?][?][?]/ UNIBEN

81. Mon May 04 13:17:53 0000 2020 iheartsoares RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever.

#NS10v10 https://t.co/wJY[...] 1257298403295408129 Nworgu Elvis-Presely 333 425  
0 null 1323 7706 0 0 follow me on IG @iheartelvis\_

82. Mon May 04 13:17:53 0000 2020 itsjustjordyy RT @MoTheComedian: Jamaican,  
Ghanaian & Zimbabwean Twitter link up right now #NS10v10 https://t.co/kYgrylWuCE  
1257298401659584513 lori harvey stan account 433 384 0 null  
9207 1800 0 0 club paradise - drake (1:41) ||

83. Mon May 04 13:17:50 0000 2020 MissXyn RT @archtypeUK: Something amazing  
happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's  
#NS10v10.[...] 1257298390926401536 hey Jessie 254 215 0 null  
13895 499 0 0 S H E // H E R

84. Mon May 04 13:17:49 0000 2020 amhusreey RT @Official\_mohnyc: The Facebook  
village-heads association are complaining & grumbling of nepotism & favoritism by NCDC, Prioritising  
& up[...] 1257298384760627200 A m husreey 11046 9596 earth 0 null 19501 99  
0 0 LIFE IZ B.O.B:-...singlewhen an opportunity meet  
preferredness[V]@own bossLiBrArLaN:-!UmYuk#AcTiViSt#hustler#Graphic\$#writer# FaM[?]?# NGOs  
amhusreey@gmail.com

85. Mon May 04 13:17:46 0000 2020 xspotsdamark RT @DrNasrAzUllah: This was probably one  
of the greatest nights in Afrobeats history, nVybz Kartel vs Wizkid had nearly a quarter mil[...]  
1257298375495634944 Great House 3007 399 Grandassaland 0 null  
13210 2 0 0 Garveyite

86. Mon May 04 13:17:46 0000 2020 Sr\_controvasial RT @MaleekBerry: Starboy is the tweet  
#NS10v10 1257298372194643968 kindly follow back 1588 3190 Lagos state 0  
null 4829 4977 0 0 Lord of Winterfell

87. Mon May 04 13:17:42 0000 2020 killuacfcRT @lifeofjam\_: This is the segment of the  
#NS10v10 show that Jameela responded to the people being RUDE TO HER (in droves) at this point  
&[...] 1257298355216101376 feyi 265 209 0 null 46494 41  
0 0 cfc- #alonsoout #zappacostaout #willianout #barkleyout #azpiout #rudigerout  
#tammyout

88. Mon May 04 13:17:41 0000 2020 thelordiswityou RT @SheunAbiola: Funny how I[']m not  
seeing a lot of Jamaican flags in peoples names anymore [?] #NS10v10 1257298354460962818  
MAGIC!677 815 0 null 33632 29 0 0  
Keep Your Heart

89. Mon May 04 13:17:38 0000 2020 tandharx RT @AfroB\_: NO CLARKSnNO FEVER  
nNO RAMPING SHOPnNO DUMPA TRUCK nNO GOOD REPRESENTATION FOR MI WURL BOSS  
#NS10v10 1257298339885993985 TAN DHAR [?] 1874 1108 London, England 0  
null 19594 1127 0 0 | Law [?]

90. Mon May 04 13:17:38 0000 2020 iheartsoares RT @BagOfNuts\_: Vybz Kartel after losing  
10-0 to Wizkid #NS10v10 https://t.co/8KPlYeY9xl 1257298338707316737 Nworgu Elvis-  
Presely 333 425 0 null 1323 691 0 0 follow me  
on IG @iheartelvis\_

91. Mon May 04 13:17:37 0000 2020 el\_\_magnifico RT @omojo\_\_: The real reason why Wizkid can't ever really lose an online poll #NS10v10 <https://t.co/VlnRp8mYwT> 1257298335628578819  
Bello Umar 513 709 Abuja, Nigeria 0 null 4723 404 0  
0 You Never Walk Alone

92. Mon May 04 13:17:35 0000 2020 Imperia43940438 RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever. #NS10v10 [https://t.co/wJY\[... \]](https://t.co/wJY[... ]) 1257298327290462209 Imperial42 121 0  
null 133 7706 0 0 PsychoKing

93. Mon May 04 13:17:34 0000 2020 GAZZYOLA RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257298325616934913 Omo iya loja 1631 667 Lagos|US 0 null  
68799 9553 0 0 #Jagznation|photographer|director|Chelseafc

94. Mon May 04 13:17:33 0000 2020 Chygrysky RT @AfricaFactsZone: Wizkid's 2011 Superstar album has reentered the UK Apple Music Charts ahead of the Wizkid vs. Vybz Kartel voting conte[...] 1257298318851440645 jijiwa (Zanna Ribadu ) 404 466 adamawa state.  
Nigeria 0 null 40550 1281 0 0 check my profile

95. Mon May 04 13:17:30 0000 2020 jamesesther723 RT @Shawnifee: Burna Boy and his mum dancing to Wizkid['s] Pakurumo. This is an entire vibe! #NS10v10 [\*][<3] <https://t.co/lxN7eGoZA4>  
1257298305823932416 @Hadassah 1272 2024 Federal Capital Territory0 null  
661 541 0 0

96. Mon May 04 13:17:20 0000 2020 larry\_m\_quinton RT @AfricaFactsZone: Wizkid's 2011 Superstar album has reentered the UK Apple Music Charts ahead of the Wizkid vs. Vybz Kartel voting conte[...] 1257298265873305600 Kim Jong-Larry 660 521 Pyongyang 0 null  
23814 1281 0 0 Father | Bipolar | Nike sneaks Junkie | Die Hard  
@KaizerChiefs Supporter | Madakweni | IT Specialist | Music |

97. Mon May 04 13:17:19 0000 2020 JujuWithDaJuice RT @TrophyHusbandD: Jamaica winning gold medals at Olympics and a functioning presidency but want to get mad cos they lost an online pol[...] 1257298262547202048 J U L I A N 2718 1902 University of Shoki 0  
null 230053 941 0 0 I am not African because I was born in  
Africa. I am African because Africa was born in me #YourFavoriteBartender

98. Mon May 04 13:17:15 0000 2020 AquaWoman19 RT @winnieloyd: WIZKID breaking his own record of being the first to trend with over 290k (the day BSG dropped) nn400k plus now... He ow[...] 1257298246076108800 Obirin Aqua [<3] 139 415 Lagos, Nigeria 0 null  
991 98 0 0 Wizkidmania, Tacha Stan, CR7 NO1 FAN,  
CardiBian[<3]

99. Mon May 04 13:17:13 0000 2020 Kingpraxiis2 RT @YinkaPost: Wizkid['s] twitter followers is even more than population of Jamaica TWICE! nnHow do you expect Vybez Scatel or what is he cal[...] 1257298233593942016 K I I N G [<3]( NEW ACCNT) 777 1371 Indianapolis, IN 0  
null 2476 97 0 0 God's Son[+]nProspective RDN [?][?]and  
Health-care Professional |nMessi FC | FCB Stan | Multi-talented MfnnOLD ACCOUNT GOT  
DEACTIVATED AT 3.2K FOLLOWERS. IFB

100. Mon May 04 13:17:11 0000 2020 raymond\_banana RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday

morning #[...] 1257298227516379136 Bluebird 462 723 Timeline 0 null  
5947 8413 0 0 Poet | Arsenal | Lawyer  
My tweets are my views, not yours.nIG: \_barigye

1. Mon May 04 12:51:35 0000 2020 Dappy\_52 RT @KraksTV: Wizkid -10nVybz Kartel -  
vibes nnRT if you're Team Wizkid FCnn#NS10v10 https://t.co/mx5qzyYHKj  
1257291786462081025 lbs 2750 3452 0 null 370727 2824  
0 0 Manchester United

2. Mon May 04 12:51:34 0000 2020 Ncid007 RT @andrefazaz: OLUWA IS INVOLVED.  
GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever.  
#NS10v10 https://t.co/wJY[...] 1257291779637944320 1048 176 Lagos, Nigeria 0  
null 21061 7707 0 0 I don't see myself as extremely handsome. I  
just figure I can charm you into liking me .. August King

3. Mon May 04 12:51:33 0000 2020 lam\_Poje RT @lam\_Poje: No Signal just moved from  
16k Followers to 26k Followers in less than 24 hours... I'm pretty sure they didn't see this comin[...]  
1257291778299920384 POJE 10745 9865 Nigeria 0 null 118457 14  
0 0 Fitness Coach || Lifestyle || Cruise Master || https://t.co/YYJUrrAee2 || Email:  
joe.pete24@yahoo.com

4. Mon May 04 12:51:31 0000 2020 noni\_irukwu RT @archtypeUK: Something amazing  
happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's  
#NS10v10.[...] 1257291767948414976 Just Noni is fine, thanks 275 379 London, England  
0 null 8963 503 0 0 Here because my phone was in my  
hand & my journal was in the other room. I like thinking about things. UCL and Sciences Po alum.  
Ldn/Paris/Lagos

5. Mon May 04 12:51:31 0000 2020 official\_meeenu RT @\_Kruddz: Another WIN for wizkid are  
you dumb!!! This is becoming easy #NS10v10 1257291766321033216 Meenu 732 434 In  
your head 0 null 5223 163 0 0 GOOD FOOTBALL, GOOD  
MUSIC!

6. Mon May 04 12:51:29 0000 2020 KyraOluwa RT @andrefazaz: OLUWA IS INVOLVED.  
GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever.  
#NS10v10 https://t.co/wJY[...] 1257291758142177281 . 519 359 Bronx, NY 0  
null 41362 7707 0 0

7. Mon May 04 12:51:28 0000 2020 kunjhay29 RT @Halfourlabi: I want more WIZKID fans  
on my TL we need ourselves more[<3], if you[']re a WIZKID fan and can see this kindly follow,  
retweet[...] 1257291756774797312 H20 3784 4417 Kwara, Nigeria 0 null  
1968 82 0 0 Biochemist[?][?]nFootball  
fann#MANUTDninspirational writernwordsplay gignPolitics

8. Mon May 04 12:51:28 0000 2020 BidexWay RT @Kinglamarr\_\_: Wizkid FC!!! 10 - 0 As  
expected nDemolition destruction anihilation!n#NS10v10 1257291753817812992 Bidex\_way Beauty  
PLACE 22 54 0 null 262 515 0 0

9. Mon May 04 12:51:27 0000 2020 lam\_Poje RT @lam\_Poje: Jamaicans are fighting with  
their keypad nnThe Wizkid Fc effect will humble you!! #NS10v101257291752790253571 POJE  
10745 9865 Nigeria 0 null 118457 1 0 0 Fitness  
Coach || Lifestyle || Cruise Master || https://t.co/YYJUrrAee2 || Email: joe.pete24@yahoo.com

10. Mon May 04 12:51:27 0000 2020 VivaciousBeee RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 https://t.co/caSndPT5Ug 1257291751934615555 B.J  
1716 1405 So Flo. 0 null 76386 3423 0 0

11. Mon May 04 12:51:26 0000 2020 heisvalid RT @NSG: Tease me tease me tease me BABY!!! #NS10v10 Wizkid you fucking LEGEND 1257291746976899073 THINK 1291 964 Port Harcourt, Nigeria 0 null 5847 2031 0 0 An artist nSkit writer nAm Social, Funny... nl love women older than me . nDon't know If Am Me!!!!!! nAnd I love PH [<3]nJust Follow Me Dwang

12. Mon May 04 12:51:26 0000 2020 Sashaaaxo\_\_ RT @blicktargaryen: Usher was out here talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga want[...] 1257291746205147136 sasha 1318 498 london. 0 null 34268 189  
0 0 i really don[']t be tweeting. snap; ms\_sbee

13. Mon May 04 12:51:22 0000 2020 \_TwoFootIn RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257291731118231553 Oxtail Carti 2050 1845 London, England 0  
null 79189 503 0 0 @DazeDiner\_ | They All Wanna Party With Carti

14. Mon May 04 12:51:19 0000 2020 \_feyiakins RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257291716668936198 H[\*] 932 617 KENT/LDN 0 null  
129251 503 0 0 Isaiah 40:31 | 23 | IG: \_feyiakins | Economics Graduate

15. Mon May 04 12:51:16 0000 2020 melcky\_noni RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257291703758848001 EZEKOYE OBINNA.M 175 529 ibadan city nigeria  
0 null 1989 8416 0 0 stick 2 wat u no hw 2 do best and don't b a copy #HLR.... #diehardarsenalnfan [?] ( working hard to become a professional footballer ) #AFC

16. Mon May 04 12:51:16 0000 2020 brandypapii You lot think Look At Me Now is a good song just because people were rapping like machine guns?? #NS10v10 1257291703452606464  
CRK 3622 600 United Kingdom0 null 31265 0 0 0

17. Mon May 04 12:51:16 0000 2020 imthemaussade RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257291703003856896 1261 331 Nouveau-Brunswick, Canada 0  
null 39893 8416 0 0 Trynna think of brillant caption but realized am Brain dead.

18. Mon May 04 12:51:14 0000 2020 grootsupa\_engin RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257291695265386497 i\_am\_grootsupa\_engines 543 817 0  
null 294 8416 0 0 Emphasizes on cars that impact the world.n New account! n FollownWE LOVE CARS



28. Mon May 04 12:50:54 0000 2020 lam\_Stenier RT @Zaddy\_Clinton: Burna boy and his mom dancing to our National anthem Ojuelegba.nnWizkid is a national treasure #NS10v10  
https://t.co/l[...] 1257291614025854981 crÈme de la pipi2430 628 Depends on account  
balance0 null 75904 235 0 0

29. Mon May 04 12:50:49 0000 2020 nudisha This is very necessary and relevant! Especially after last night #NS10v10 nnSo catch this episode of series 1 and w[...] https://t.co/fMklXEEqnx  
1257291591573700608 LovMyLocs\_n 221 628 SOUTH EAST LONDON 0  
null 7700 13 https://twitter.com/i/web/status/1257291591573700608 0 0  
Bajan Jamaican Multi-dimensional. Blvck Canvas TV member [?][?] All views are my own and not affiliated with any company or persons

30. Mon May 04 12:50:49 0000 2020 raiBANZZZ RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 https://t.co/caSndPT5Ug 1257291590013530112 rainelle  
1291 336 NJ 0 null 39634 3423 0 0 |: princessrainell

31. Mon May 04 12:50:48 0000 2020 I\_Am\_Ednas RT @KRUZAA\_: Not even salty but the polls are a fuckery and invalid. Burna Boy doing a live and swaying the results alongside Wizkid postin[...]  
1257291586117009409 CHINO 2237 847 Wakanda 0 null 99538 246  
0 0 Cinematographer | Mad About Visual Art | But hey, it's never that serious thoughnhttps://t.co/8bGKyWEz8l[...]nn@Arsenal [?]nnFOLLOWS YOU

32. Mon May 04 12:50:47 0000 2020 westbla55256526 RT @the\_loyl\_: Wizkid wherever he[']s Rn; #NS10v10 https://t.co/45vgyUMADt 1257291584049156096 west black 7 146  
0 null 35 7 0 0 Strange

33. Mon May 04 12:50:44 0000 2020 taiwoatkins RT @MayAkpan: Please say a prayer for my little nephewnnHe is two (2) todaynn#NigeriaVsAmerica n#NCDC n#NS10v10  
https://t.co/zLt0DYCYH5 1257291572334518273 Taiwo Akintunde 700 725  
Here and There 0 null 77794 31 0 0

34. Mon May 04 12:50:44 0000 2020 lam\_Poje RT @lam\_Poje: These Songs don't belong to Wizkid nnMaleek Berry ft Wizkid\_ The Matter nOlamide ft Wizkid\_ Kana nR2bees ft Wizkid\_ Slow Do[...] 1257291572066095104 POJE 10745 9865 Nigeria 0 null 118457 7  
0 0 Fitness Coach || Lifestyle || Cruise Master || https://t.co/YYJUrrAee2 || Email: joe.pete24@yahoo.com

35. Mon May 04 12:50:44 0000 2020 Ncid007 RT @KWESIARTHUR\_: Eii please unless he plays the Jam#aican national anthem ooo. #NS10v10 1257291569369174017 1048 176  
Lagos, Nigeria 0 null 21061 183 0 0 I don't see myself as extremely handsome. I just figure I can charm you into liking me .. August King

36. Mon May 04 12:50:40 0000 2020 Ncid007 RT @Kamari\_Danae: The fact that the hosts are begging the audience to be nice and respectful is funny af. Imagine having Nigerians and Jama[...] 1257291554261254149 1048 176 Lagos, Nigeria 0 null  
21061 1141 0 0 I don't see myself as extremely handsome. I just figure I can charm you into liking me .. August King

37. Mon May 04 12:50:40 0000 2020 CityBoyCassan RT @treleven\_: Only Kartel clash that would make sense is darkskin Kartel vs lightskin Kartelnn#NS10v10 https://t.co/LbtZiG47Fj

1257291553074184199 City 602 460 053216 0 null 34691 1440  
0 0 #[?]cityhamilton

38. Mon May 04 12:50:36 0000 2020 DeeJaySwingz RT @itsSkrilla: This clash should of been on SetGoodTuesdays nnThere shouldnt be bare chattings in a clash #NS10v10  
1257291539249848320 DJ Swingz Worldboss 8315 4796 North London - Pon Di Gaza  
0 null 169668 1 0 0 DJ And Director Of  
@SetGoodTuesdays #TalkWednesdays #DancehallSpotlight #Slowjamsundays Bookings -  
Deejayswingzinfo@gmail.com Buss A Whine Trending Topic

39. Mon May 04 12:50:33 0000 2020 dmxni\_ RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257291526058708993 daniel 203 191  
0 null 2643 3423 0 0 pls don[']t take me serious

40. Mon May 04 12:50:33 0000 2020 MimsWorldWide Game Changer @wizkidayo  
#congrats on the #ns10v10 Your People Are Fuckin Proud Of You Lion <https://t.co/kclife0N6E>  
1257291525870018564 MIMS 1486 963 WorLdWide 0 null 6137 0  
[https://www.instagram.com/p/B\\_xD2byFwT\\_/?igshid=1ay15o9taskkk](https://www.instagram.com/p/B_xD2byFwT_/?igshid=1ay15o9taskkk) 0 0  
Performing Hip Hop Artist: For Bookings / [?] +2348102410940 Email:  
MimsWorldwide@gmail.comnLink BeLowTo DownLoad (OG)

41. Mon May 04 12:50:32 0000 2020 solabuolusesi RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257291521084309504 KingGidi 154 340 Lagos, Nigeria 0 null  
3244 9554 0 0 God's very own

42. Mon May 04 12:50:31 0000 2020 Ncid007 RT @EmmaNyra: Ojuelegba to the very end! Our national anthem! In fact, run it back for the mad dem. #NS10v10  
1257291515656908802 1048 176 Lagos, Nigeria 0 null 21061 733  
0 0 I don't see myself as extremely handsome. I just figure I can charm  
you into liking me .. August King

43. Mon May 04 12:50:28 0000 2020 BoujeeBoi RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257291503094894592 Lover Of Christ 1756 4966 Nigeria 0 null 6430 3423 0 0 Barcelona [?] | Catalyst | God | Christian | I love Books | Appreciate Nature | Let him without sin be the first to cast the stone . Libra [?]

44. Mon May 04 12:50:25 0000 2020 lam\_Poje RT @lam\_Poje: A friendly conversation between two countries:nnNigeria: Jamaica, I heard you lost the battle.nnJamaica: Ya gwaan (Crying)[...] 1257291492776869888 POJE 10745 9865 Nigeria 0 null 118457 1  
0 0 Fitness Coach || Lifestyle || Cruise Master || <https://t.co/YYJUrrAee2>  
|| Email: joe.pete24@yahoo.com

45. Mon May 04 12:50:25 0000 2020 haywhybams17 RT @iam\_nicholasaf0: I will say it again wizkid is not your mate, wizkid fc una too much @burnaboy and mama burna thanks to everyone that m[...] 1257291489626988550 Ayobams 75 223 0 null 113 9  
0 0

46. Mon May 04 12:50:24 0000 2020 Timzy14 RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever.

#NS10v10 [https://t.co/wJY\[...\]](https://t.co/wJY[...]) 1257291488263897089 Timmy 763 834 Lagos, Nigeria 0  
null 16555 7707 0 0 Not your regular quiet guy .

47. Mon May 04 12:50:23 0000 2020 \_imdeo RT @Tife\_fabunmi: Wizkid is the winner. He[']s the  
Champion. He[']s the Crown. He[']s the Indhaboski bahose #NS10v10 <https://t.co/JUBLj8UO02>  
1257291481775321088 Dr. Chemist~ 395 477 Kwara/Lagos 0 null  
1926 1233 0 0 MUFC X Cristiano Ronaldo nn@nnWizkid Fan |  
nn@nnUnilorin breed ||| IFB

48. Mon May 04 12:50:22 0000 2020 Official\_Tochi RT @therawdeeya: Is this the Wizkid you  
people are toying with? #NS10v10 <https://t.co/aPOYQTrREP> 1257291479682351104 Tochi 925  
1612 Your Dreams 0 null 7999 1411 0 0 Mobile  
Phone Engineer | blogger | DON BABA J No. 1 Fan [<3] |MANCHESTER UNITED. FOLLOW  
<https://t.co/1qpnxPKE20>

49. Mon May 04 12:50:21 0000 2020 Starboy64206733 RT @JrAnthoony\_: Being a wizkid  
fan is so sweet #NS10v10 1257291475404099587 Starboy49 32 0 null  
918 210 0 0 Wizkidfc

50. Mon May 04 12:50:19 0000 2020 official\_divo RT @therawdeeya: Is this the Wizkid you  
people are toying with? #NS10v10 <https://t.co/aPOYQTrREP> 1257291466000535552 THE GOD  
FATHER 90 585 Cameroon 0 null 302 1411 0 0  
SC: dmillion45 IG: divofela .NO FACEBOOK [?]

51. Mon May 04 12:50:15 0000 2020 king\_ejembi RT @NativeMag: "Okay let Vybz Kartel have  
at least 1 song" #NS10v10 nnWizkid FC: <https://t.co/3yb5Q90pgc> 1257291449294622721  
£J£MBI[?]) 843 731 Right ahead of you 0 null 24702 4821  
0 0 GOD-1ST! n#RMA #LILWAYNE #420nREAL Gee since day oneÆ.nReal  
Madrid!! n#KingEjembiExclusiven#«okPara

52. Mon May 04 12:50:12 0000 2020 BRIXBOYS\_ RT @OFFICIALSOSOLID: Ahh tonight[']s  
commentary was soo funny v#NS10v10 1257291437126934529 Culture\_Sculptors 43 75  
0 null 16409 1 0 0

53. Mon May 04 12:50:11 0000 2020 Cicrosetta RT @Sisay1406: When Jamaican twitter  
Catch Vybz Representative #NS10v10 <https://t.co/yzBYcofr3l> 1257291432588607491 Cici 593  
557 London, England 0 null 484 2726 0 0

54. Mon May 04 12:50:07 0000 2020 thekidriss RT @archtypeUK: Something amazing  
happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's  
#NS10v10.[...] 1257291415912153088 Not Nice 2253 474 0 null  
108022 503 0 0 hot girl | IG: @beingriss [<3]

55. Mon May 04 12:50:07 0000 2020 Adeoluwajooju RT @meettherichard: One of the greatest  
night in the history of Afrobeats nnOjuelegba on Burna[']s IG live with his family is all you need t[...]  
1257291414871904256 Adeoluwajoju 7957 7642 Lagos, Nigeria 0 null  
27064 1284 0 0 she loves Flowersnchocolate addictnlip gloss addict

56. Mon May 04 12:50:06 0000 2020 olly\_urdreamguy RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257291413030658052 Man like Mo' 564 1006 Lagos, Nigeria 0 null 13567 8416 0 0 DreamChaser [?].Sc:ollie\_don | My team is #United .. we brag different [?]

57. Mon May 04 12:50:05 0000 2020 king\_ejembi RT @MaleekBerry: Starboy is the tweet #NS10v10 1257291408546856960 £J£MBI[?]?© 843 731 Right ahead of you 0 null 24702 4977 0 0 GOD-1ST! n#RMA #LILWAYNE #420nREAL Gee since day oneÆ.nReaL Madrid!! n#KingEjembiExclusiven#«okPara

58. Mon May 04 12:50:05 0000 2020 PrudentOzomma RT @Presico1: Wizkid Fc lets retweet this nn #NS10v10 https://t.co/NCWllobyz7F 1257291406923706369 Prudent93 881 Nigeria 0 null 2896 548 0 0 nAccountant-nEntrepreneur

59. Mon May 04 12:50:03 0000 2020 CassPlc RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257291399340441600 King Cass 871 649 0 null 84688 503 0 0 It's in your best interests to remember my name.

60. Mon May 04 12:49:58 0000 2020 Shabi\_jnr RT @Real\_jaeflex: Another person I[']m really happy for this night is @adekunleGOLD , Some people don[']t understand that something happened th[...] 1257291376921845760 Shabi. 9447 8393 Nigeria 0 null 7971 18 0 0 An Optimist|footballer|undercover Yoruba boy|Manchester United|Just cruise|

61. Mon May 04 12:49:57 0000 2020 DJGANJ RT @stefflondon: But Kartel is still worlboss !!!!! #NS10v10 1257291374069780482 #doingword 8858 3022 Accra/Ghana 0 null 52876 3280 0 0 Official DJ of the #MMRS on @Y1079FM ,for events,parties,co operate socializing etc .. CALL +233244818498 .. EMAIL : jude.bentum@yahoo.com.

62. Mon May 04 12:49:56 0000 2020 Itskaliuk RT @X\_markssthe: I[']m not even bothered Atleast I found all my Caribbeans on the TL #NS10v10 1257291371603537921 Kal-i (Cal-eye) not Cali not Kal-E 519 264 London, United Kingdom 0 null 8922 256 0 0 SC: itsKALiUK Insta: itsKALiUK Soundcloud: itsKALiUK

63. Mon May 04 12:49:56 0000 2020 NdubestConnect RT @omojo\_\_: LMFAOOO I[']M CRYING I hate Nigerians bro #NS10v10 https://t.co/kzE3LBlrFg 1257291369070170113 IDOKOJA, C E (NDUBEST) 1239 640 Enugu, Nigeria 0 null 7308 2039 0 0 Common sense ain't common after all!

64. Mon May 04 12:49:54 0000 2020 mx1anin RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever. #NS10v10 https://t.co/wJY[...] 1257291359595216896 mx1anin 0 3 0 null 1 7707 0 0

65. Mon May 04 12:49:53 0000 2020 power\_thy RT @andrefazaz: #NS10v10 pepper dem pepper let them know wetin shele #Wizkidfc https://t.co/PcGeCK1als 1257291355480641537

Thy\_power 468 326 Dublin City, Ireland 0 null 12936 8  
0 0 Insta: thy\_power

66. Mon May 04 12:49:53 0000 2020 BlackLastborn RT @stefflondon: Tonight has been Lit  
Wizkid is Lit Kartel is Lit 2 Amazing Artist!!! #NS10v10 1257291354931109889 lastborn1314 988  
Lagos, Nigeria 0 null 22252 1852 0 0 Huh! I am an easy  
going person. Who takes life the way it comes. Cos no one is promised Tomorrow.n#Islam #Nigerian  
#ArsenalFc #Tasuedite #Manager #Cancer

67. Mon May 04 12:49:52 0000 2020 SelinaHagan1 RT @NAIJABOY47: African Giants  
#NS10v10 https://t.co/7G2Ksi17PI 1257291352360058880 Selina Hagan 11 22  
0 null 35 715 0 0

68. Mon May 04 12:49:49 0000 2020 \_idowuogbo RT @KraksTV: Wizkid -10nVybz Kartel -  
vibes nnRT if you're Team Wizkid FCnn#NS10v10 https://t.co/mx5qzyYHKj  
1257291339735224325 »[?] L·†rln Ābejĭ 7092 7028 between the moon & sun  
0 null 21257 2824 0 0 [?]M[?] ĀB¿D¿N! || Manchester  
United|| Horror|| CODM || PUBG || MUSIC || #f4f.

69. Mon May 04 12:49:46 0000 2020 Pottervibe RT @AsiwajuLerry: Whoever brought the  
idea of drawing Vybz Kartel with Wizkid in the first place made a huge mistake. #NS10v10  
1257291325856243712 Sugar 511 448 0 null 4670 654  
0 0 A fucking PSYCHO, always tripping for a lemonade!!!...|Wizkid Stan!!  
|Rihanna Stan!! |Justin Beiber Stan Fr!!!

70. Mon May 04 12:49:43 0000 2020 \_kingpeters RT @RealDreylo: Wizkid ironically became  
the Usain Bolt of Music tonight. The distance was evident. A king!! #NS10v10  
1257291315911577600 Peter 494 467 0 null 16608 394  
0 0 [cyr] nnn:

71. Mon May 04 12:49:43 0000 2020 Patrick\_0111 RT @therawdeeya: Is this the Wizkid you  
people are toying with? #NS10v10 https://t.co/aPOYQTrREP 1257291315194273793 Patrick 72  
118 Lagos, Nigeria 0 null 720 1411 0 0

72. Mon May 04 12:49:40 0000 2020 nanaamaaaaa RT @chidimaaa: lmaooo burna[]'s such a  
mood. wizkid for the W!! #NS10v10 https://t.co/eE9mkLg5TI 1257291300925104128  
nanaama[?][?] 807 728 909 0 null 20246 1523 0 0

73. Mon May 04 12:49:38 0000 2020 JessicaOkeke\_ RT @Papii\_Abz: DISCLAIMER:nMy tweets  
about #NS10v10 were for ENTERTAINMENT PURPOSES only!! 1257291292326985729 Okeke [?][?]  
1917 641 Ireland 0 null 24106 274 0 0 RIP MUM  
Romans8:31~ If God be for me, who can be against me | Med. Pharm Scientist | Igbo [\*]

74. Mon May 04 12:49:37 0000 2020 HausofDupre\_ RT @lifeofjam\_: This is the segment of the  
#NS10v10 show that Jameela responded to the people being RUDE TO HER (in droves) at this point  
&[...] 1257291288262705152 Jaida Essence Hall stan4231 1371 Turning looks, stunting  
pretty 0 null 38771 41 0 0 follow me on letterboxd

75. Mon May 04 12:49:30 0000 2020 its\_Deeeeeena RT @DAFLOWABIOYE: Wizkid should be paid for running a free promo for vybz karte & Jamaican music generally .. He bossed the world boss [...] 1257291258973900800 Topshotta 1138 456 Everywhr I'm supposed to be... 0 null 60419 22 0 0 I'm xoxo special.....the world is mine!! Im not Mrs.Right, yeah, i'm childish AF.....#SCORPIO# IG:Deeeena\_ #HERB# #IDFWU#. #RIP LEO#

76. Mon May 04 12:49:28 0000 2020 Elliotsaucy RT @Bro\_olla: Uganda vs Nigeria, we won.nGhana vs Nigeria, we won nNow Jamaica vs Nigeria, we won again. All in one day.nWe[']re the fight, w[...] 1257291252401389568 Sterlingg 1287 5000 Accra 0 null 6579 1108 0 0 Sports WWE Lifestyle TV Shows Sports  
Commentary staunch BarÁa fan. nfollow [?]

77. Mon May 04 12:49:23 0000 2020 Seyi\_OG RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...] 1257291231274708994 Seyifunmi. 732 826 Lagos, Nigeria 0 null 7502 159 0 0 Westside nigga xxx

78. Mon May 04 12:49:22 0000 2020 Banku\_nTilapia RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 https://t.co/caSndPT5Ug 1257291226639933445 Archimedes 8076 5184 Ghana 0 null 201801 3423 0 0 Sports || Man Utd || History || World Politics || Science || Arts || Photography || I ff bk

79. Mon May 04 12:49:19 0000 2020 JessicaOkeke\_ RT @tolutezzy\_: Someone said Wizkid have turn Vybz to an upcoming artist... Wizkid fc don[']t have chillnn #NS10v10 1257291215613112320 Okeke [?][?] 1917 641 Ireland 0 null 24106 606 0 0 RIP MUM Romans8:31~ If God be for me, who can be against me | Med. Pharm Scientist | Igbo [\*]

80. Mon May 04 12:49:18 0000 2020 TINYMANMUSIC - #NS10v10 Pre Wave Una https://t.co/sAA32R9d3F 1257291208361234432 Magnum Mike 4087 825 The Mountains 0 null 83068 56 https://twitter.com/j\_snipezz/status/1257026482322518017 0 0 BE CALM AND REPEAT THE PROCESS [?] Email: TINYMANMUSIC@GMAIL.COM

81. Mon May 04 12:49:16 0000 2020 lxsayn RT @rtmdarren\_: Wizkid: "See that sexy girl from Ghana"nnGhanaian girls: n#NS10v10 https://t.co/cigoEB7lto 1257291201042153481 LI 20 25 southeast ldn 0 null 101 1991 0 0 dtb4life

82. Mon May 04 12:49:14 0000 2020 morayoabiola RT @chidimaaa: lmaooo burna[']s such a mood. wizkid for the W!! #NS10v10 https://t.co/eE9mkLg5TI 1257291191420366848 morayo 2540 546 London, England 0 null 10352 1523 0 0 fitness enthusiast! [?][?] home + gym workouts[?][?] insta: @morayoabiola

83. Mon May 04 12:49:10 0000 2020 JessicaOkeke\_ RT @mycoolsuave: Visual representation of how it started well for the Vybz DJ then it went tits up #Ns10v10 https://t.co/UOUEhDtH 1257291178430599170 Okeke [?][?] 1917 641 Ireland 0 null 24106 548 0 0 RIP MUM Romans8:31~ If God be for me, who can be against me | Med. Pharm Scientist | Igbo [\*]

84. Mon May 04 12:49:07 0000 2020 OtunbaStanli RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257291163943436289 Otunba Stanli 4245 4507 Music Is Life 0 null  
18718 9554 0 0 Music Connoisseur

85. Mon May 04 12:49:05 0000 2020 ebay\_kokeh RT @AfroB\_: Ojulegba touches the soul. I had this song on repeat for months. @wizkidayo #NS10v10 1257291157194903553 EBAY koke  
2848 2371 0 null 103975 1120 0 0 Manchester  
United

86. Mon May 04 12:49:05 0000 2020 Osasigbins5 RT @\_Kruddz: Another WIN for wizkid are you dumb!!! This is becoming easy #NS10v10 1257291155919814656 Osas igbins 60 445  
0 null 1567 163 0 0 Love listening to good  
music- Huge fan of Naija songs but I fk more with starboy sound[V]

87. Mon May 04 12:49:02 0000 2020 Batshuayi\_Ahmed RT @MaleekBerry: Starboy is the tweet #NS10v10 1257291143366225920 Batshuayi 5 139 0 null  
86 4977 0 0 @fireboy\_dml fav

88. Mon May 04 12:48:58 0000 2020 Ola\_Wa\_Le RT @WizkidSource: Stream @wizkidayo[']s #JORO from his upcoming album, "Made in Lagos" nnWe[']re almost at 40M views! #NS10v10  
https://t.co/B[...] 1257291127121641472 lam\_\_pumpkin 446 448 0 null  
5595 265 0 0 Soundman [<3][<3]

89. Mon May 04 12:48:57 0000 2020 lam\_olapompy RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...] 1257291120016527360 Talk2Pompy 27 53 Lagos, Nigeria 0 null  
145 159 0 0 Goalline agent || Football lover [<3] || Die hard  
Chelsea Fan || Lover of good music.... wizkid fc || make friends || Follow I follow back..

90. Mon May 04 12:48:56 0000 2020 mariapigeon RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257291119257403392 lisa mafia 1230 751 info@mariapearl.co.uk 0  
null 45190 503 0 0 doing it for lil saint, always.

91. Mon May 04 12:48:56 0000 2020 MaqCrazyNerd RT @blicktargaryen: Usher was out here talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga want[...] 1257291116707282944 10142 627 BANANA ISLAND 0 null  
187267 189 0 0 IG: @Xolie\_ngema nnnnnnnnn@heisrema's  
MOM[<3]

92. Mon May 04 12:48:55 0000 2020 Oghene\_GP RT @OvieO: Burna Boy beat PopcaannWizkid beat Vybz Kartel nn 2-0 nnWho[']s next? nnDavido vs Mavado? #NS10v10 1257291112949178369 Godspower Ovbije 3275 3108 Warri, Nigeria 0 null  
9569 2586 0 0 Part-time Actor|| Warri Boy|| IG: oghene\_gp ||  
Chelsea Fan|| || Social Dude|| Educationists || Marketer || I Follow Back ||

93. Mon May 04 12:48:55 0000 2020 \_imdeo RT @Alex\_Houseof308: Wizkid FC tonight #NS10v10 https://t.co/qf0vNR886j 1257291112152211456 Dr. Chemist~ 395 477  
Kwara/Lagos 0 null 1926 1746 0 0 MUFC X Cristiano  
Ronaldo nnððnnWizkid Fan | nnððnnUnilorin breed ||| IFB

94. Mon May 04 12:48:54 0000 2020 JessicaOkeke\_ RT @papaya\_ex: You guys, Wizkid Starboy[<3] ..... #NS10v10 #Wizkidfc <https://t.co/jnuTgbL3SP> 1257291108629073920 Okeke [?][?] 1917 641 Ireland 0 null 24106 515 0 0 RIP MUM Romans8:31~ If God be for me, who can be against me | Med. Pharm Scientist | Igbo [\*]

95. Mon May 04 12:48:53 0000 2020 NattJohn10 RT @blicktargaryen: Usher was out here talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga want[...]1257291100378877952 Man like Nat 338 529 0 null 46496 189 0 0 ecclesall rangers jfc They call me man like nat

96. Mon May 04 12:48:52 0000 2020 OliverHervis RT @Zsauceboi: Wizkid took on a legend and doesn't even score one.nnNo come closer, No Holla at your boy, No Daddy yo, No fever and still f[...] 1257291100378877952 Gentle but wicked 1697 1915 on earth 0 null 64622 154 0 0 Here to catch fun, @wizkidayo stan, i do bant too but don't take them personal

97. Mon May 04 12:48:52 0000 2020 \_\_yemi RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257291100047507459 HOME[?]EVERYDAY 635 330 0 null 2647 8416 0 0 <https://t.co/rl43fzfmSs>

98. Mon May 04 12:48:45 0000 2020 samolu1188 RT @JrAnthoony\_: Wizkid's Superstar Album is still the best debut album by a Nigerian artiste since forever #NS10v10 1257291069902987264 Samuel Olusegun 475 582 Akoka, Nigeria 0 null 4005 255 0 0 Manchester United/ wizkid fc/ Wizkid

99. Mon May 04 12:48:43 0000 2020 ohail\_lexa RT @X\_marksthe: I[']m not even bothered Atleast I found all my Caribbeans on the TL #NS10v10 1257291061929615362 A SAV 2458 2260 Jamaica 0 null 31659 256 0 0 I wax. ~ law & philosophy undergrad~

100. Mon May 04 12:48:41 0000 2020 iamzell\_ RT @Papii\_Abz: I[']m so proud of Wizkid FC, the vote ting is making me smile! I[']m taking a screenshot for future purposes #NS10v10 1257291056833531904 [?][?] 15687 15475 Nigeria 0 null 75416 580 0 0 All I do is Swipe | Wizkid

1. Mon May 04 12:23:21 0000 2020 DManuria There[']s no choice, and we all know : bi ojeuegba ohhh....of course Wizkiiid omo naija #NS10v10 1257284681487319040 Daoudjibi Manuria 12 44 0 null 142 0 0 0 Una no va sin la otra

2. Mon May 04 12:23:21 0000 2020 adeleke\_aquila RT @JAE5\_: see dat sexy girl from ghana #NS10v10 wizkid is not your mate !!!!! 1257284680161931265 Ambitious\_Leke2319 5005 In Home Of Peace And Comfort's 0 null 12118 802 0 0 The Adept Proficient Writer | DM/s Only For Promo's And Advert Mail n: Adelekeaquila@gmail.com,n Am Here For Promotion's | Ads Only ,nIG:Adeleke\_Aquila

3. Mon May 04 12:23:18 0000 2020 RilwanLucas RT @lifeofjam\_: This is the segment of the #NS10v10 show that Jameela responded to the people being RUDE TO HER (in droves) at this point &[...] 1257284668916932608 Akh 3934 1282 South London 0 null 465996 41

0 0 @NoBallGamesPod1 nnNeva Rat On Ur Friends ..... And Always  
Keep Ur Mouth Shut !!! #afc #Inarsenewetrust

4. Mon May 04 12:23:18 0000 2020 Anjolaalalala RT @Shaz\_anyan: WIZKID FC disrupting  
the connection so all the Nigerians have time to lock in #NS10v10 n <https://t.co/2Dam5zs3gL>  
1257284668371714048 Anj 1427 1211 ends 0 null 176494 642  
0 0 I am not free while any woman is unfree, even when her shackles are very  
different from my own. [-]Audre Lorde

5. Mon May 04 12:23:17 0000 2020 Ade\_Savages RT @AfowDAfow: Wizkid is not anybody['s  
mate oonWizkid fc can I increase d volume ??nn#NS10v10 n <https://t.co/i1jmcMUtBQ>  
1257284662407450625 Nobody's mate 27774 15586 Inside Life 0 null  
41857 74 0 0 Graphics Designer, Digital marketer, Musician,  
singer,nfollow business page @empirehardex. Don't live a poor life

6. Mon May 04 12:23:16 0000 2020 jamaicanmike16 Davido prepping his vocals for his  
upcoming round in #NS10v10 <https://t.co/4bqDc6bVvz> 1257284658259263493 Mpumelelo  
Mbangwa 7 66 0 null 147 0 0 0  
Recent Revert; Kingston native.nnA man of Allah.nnPro-NHS 1/8th 2/8th 5/8th &

7. Mon May 04 12:23:16 0000 2020 EbukaRafaelOG\_ RT @BeverleyMeya: Burna and his  
mum are an absolute vibe #NS10v10 <https://t.co/caSndPT5Ug> 1257284657504272384 media boy  
4176 3983 0 null 54092 3428 0 0  
@vibewithsore's pr // aspiring OAP/actor //if you insult wizkid , oxlade , burna boy , olamide ,  
wande coal , SÿRE & naira Marley we go fight none love [<3]

8. Mon May 04 12:23:15 0000 2020 YemisiiA RT @Ghanasfinestx: Back in the day my  
Jamaican ex kicked me out for simply asking if he gives head... I guess karma comes back in the  
stran[...] 1257284652815003648 YA 141 279 England, United Kingdom 0  
null 3397 873 0 0 "Even if it makes others uncomfortable, I will  
love who I am."

9. Mon May 04 12:23:14 0000 2020 agbo\_mowumi RT @andrefazaz: OLUWA IS INVOLVED.  
GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever.  
#NS10v10 [https://t.co/wJY\[...\]](https://t.co/wJY[...]) 1257284649811935238 agboola omowunmi 208 633  
0 null 1760 7708 0 0

10. Mon May 04 12:23:06 0000 2020 estherbardi RT @amzy\_obr: Me in my room today  
supporting @chrisbrown #NS10v10 <https://t.co/Wq7xzAcJ2R> 1257284615221411842 Neva carry  
last 326 199 0 null 4383 31 0 0

11. Mon May 04 12:23:03 0000 2020 nikkyjaye RT @blicktargaryen: Usher was out here  
talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga  
want[...] 1257284603687116800 NJ 186 158 London 0 null 3285 190  
0 0

12. Mon May 04 12:23:02 0000 2020 KING\_x\_AUSTIN RT @TayoAFC: Wizkid x Burna Boy  
x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257284598116970496 Obinna 1829 1702 0 null 59060  
8420 0 0 .

13. Mon May 04 12:22:59 0000 2020 Kavani75743971 RT @\_Kruddz: Fammmmmmm don[']t ever compare no one to WIZKID again from today on !! This song can bring tears to your eyes God bless wizkid.[...] 1257284589078396928 Kavaniiii1613 585 A place 0 null 24936 1236 0 0 Somtochukwu IG~ Kavaniiii.szn

14. Mon May 04 12:22:59 0000 2020 KobbyCarter7 RT @OvieO: Burna Boy beat PopcaannWizkid beat Vybz Kartel nn 2-0 nnWho[']s next? nnDavido vs Mavado? #NS10v10 1257284588193435650 Kobby Carter 225 901 Kumasi, Ghana 0 null 2459 2587 0 0 Amo Fosu Jnr is my name n I am a student and I love been with good friends around me

15. Mon May 04 12:22:57 0000 2020 iam\_jagaboss RT @therawdeeya: Is this the Wizkid you people are toying with? #NS10v10 <https://t.co/aPOYQTrREP> 1257284579590844425 JAGA 1912 2810 Nigeria 0 null 14232 1411 0 0 @wizkidayo @chelseafc Music Lover [<3] <https://t.co/luXuvjddgW>

16. Mon May 04 12:22:57 0000 2020 Sello\_Israel RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257284579121119235 rooi van skelm 778 850 Kempton Park, South Africa 0 null 3326 8420 0 0 | never imitate | pave my own lane | Dont be jealous..let it motivate you | most importantly I'd like to believe how I live my life is fair and honest

17. Mon May 04 12:22:53 0000 2020 hintboy1 RT @DeanCoxj: LMAO Burna Boy & his mums reaction when he heard Steff London[']s voicenote... #NS10v10 #ghanavsnigeria #nigeriavsghana #W[...] 1257284564063567874 SILLY\_CUM 5 18 0 null 165 15 0 0 Educated mhiee

18. Mon May 04 12:22:50 0000 2020 SaffronDem RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257284549907820546 Seffi 199 211 London, England 0 null 3076 508 0 0 Procurement professional. Photo taker. by heritage. LDNR by birth. Views are my own.

19. Mon May 04 12:22:47 0000 2020 saaadgrls RT @kkarissa\_\_: This is how the Caribbean was represented tonight #NS10v10 <https://t.co/HSEYmGDcJj> 1257284536557359109 ~ 324 5000 0 null 14706 1162 0 0 yes

20. Mon May 04 12:22:46 0000 2020 kingjames\_n RT @DuchessT\_: RT if you voted for Wizkid all the way to the end. Wizkid FC n#NS10v10 [<3][<3] <https://t.co/2hBNroKYr3> 1257284533965201410 Nentawe KingJames 142 473 Federal Capital Territory, Nig 0 null 260 1068 0 0 statistician in the making

21. Mon May 04 12:22:46 0000 2020 \_\_samarie RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257284533206073345 S[\*] 1850 634 0 null 144980 508 0 0 Teacher & Writer. Mrs & Mother. Check out my blog and books

22. Mon May 04 12:22:45 0000 2020 Suleiman\_sd RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday

morning #[...] 1257284528814657537 Halal 489 512 Abuja, Nigeria 0 null  
11253 8420 0 0

23. Mon May 04 12:22:42 0000 2020 Y2kTanae RT @MzChy: !!! Forget the tunes. It[']s The  
visuals that FINISHED ME #NS10v10 1257284514327539713 TeĒ 172 169 London,  
England 0 null 5043 60 0 0 17. . LDN. I[']m not funny  
enough to make my own tweets.

24. Mon May 04 12:22:41 0000 2020 Isaakibb55 RT @stefflondon: But Kartel is still worlboss  
!!!!!! #NS10v10 1257284513220169731 Tebyek Caasi 24 253 Nakuru,kenya 0 null  
173 3282 0 0 Order and simplication are the first steps towards the  
mastery of an alpha

25. Mon May 04 12:22:38 0000 2020 \_oduwaa RT @janetheplanner: God please protect all  
those going to work today, because they had no choice staying home, keep them away from  
Covid19[...] 1257284500708569088 Uwa 1660 236 Benin-City, Nigeria 0 null  
75776 123 0 0 Proud EDO girlnAquarius[?]nTeachernNot your  
regular girlnD.M to find out more about me. [:]

26. Mon May 04 12:22:35 0000 2020 OlawalwR RT @hussainimk: Wizkid FC. [<3] make this  
go viral #NS10v10 https://t.co/aTNQQbvzEe 1257284486796099586 Olawalw Richard 5  
21 0 null 350 520 0 0 hodva

27. Mon May 04 12:22:35 0000 2020 Radio\_wolf01 RT @TayoAFC: Wizkid x Burna Boy x  
Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257284485319720960 [?]HOME[?]BASE 21 261 0 null  
217 8420 0 0 Grabs

28. Mon May 04 12:22:31 0000 2020 iKorede\_ RT @TayoAFC: Wizkid x Burna Boy x  
Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257284469544927233 Goal Digger 10606 7745 0 null  
12417 8420 0 0 Football[?]Music[?]Fashion[?]LifeStyle[?]Travel

29. Mon May 04 12:22:29 0000 2020 riannacee\_ RT @archtypeUK: Something amazing  
happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's  
#NS10v10.[...] 1257284460137066496 Ri 485 410 [plane] 0 null 29510 508  
0 0 Soca and dancehall til the day I die. Gaza forever!

30. Mon May 04 12:22:29 0000 2020 GoonerAshh RT @theresnosignall: hope everyone  
enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK  
to bri[...] 1257284459797364738 Gooner Ash 656 877 London, England 0  
null 49948 159 0 0 Arsenal Football Club[<3]nProperty Investor

31. Mon May 04 12:22:27 0000 2020 Kellykesh11 RT @NativeMag: "Okay let Vybz Kartel have  
at least 1 song" #NS10v10 nnWizkid FC: https://t.co/3yb5Q90pgc 1257284451178086400  
Kellykesh 455 2345 0 null 10503 4821 0 0

32. Mon May 04 12:22:26 0000 2020 signor\_bobby RT @AfowDAfow: Wizkid is not anybody[']s mate oonWizkid fc can I increase d volume ??nn#NS10v10 n https://t.co/i1jmcMUtBQ  
1257284450066599937 Bobby 22953 13256 0 null 78710 74  
0 0 || Physicist || Promoter || DM Let[']s talk business

33. Mon May 04 12:22:26 0000 2020 savageriie RT @andrefazaz: OLUWA IS INVOLVED. GOD BLESS 9JA. NATIONAL ANTHEM PLEASE STAND !! nn@wizkidayo you reign forever. #NS10v10 https://t.co/wJY[...] 1257284449789763584 Your boyfriend! 1299 621 Port Harcourt, Nigeria 0 null 5061 7708 0 0 nobody really cares!

34. Mon May 04 12:22:23 0000 2020 sanchblack RT @TazerBlack: Clarks? Romping Shop? Summertime? Touch A Button? Fever? Dumpa Truck???nnVybz has got RIDDIMS!nn#NS10v10  
1257284437559201793 SANCH179 358 Cyprus to The UK 0 null  
3310 783 0 0 [?]South Coast Menace[?]MSK  
Physiotherapist[?]Certified Personal Trainer[?]BSc Sports & Exercise Science

35. Mon May 04 12:22:22 0000 2020 blackosh1 RT @blicktargaryen: Usher was out here talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga want[...]1257284432714752003 [?] 78 76 England, United Kingdom 0 null  
8728 190 0 0 Chop life well, make life no chop you.

36. Mon May 04 12:22:21 0000 2020 i\_am\_jonson RT @Damii\_aros: Jamaicans when they see Wizkid winning against Vybz Kartel #NS10v10 https://t.co/Bdo85xdE4u 1257284428168155136 joga  
327 717 0 null 3245 940 0 0 live, laugh,  
love

37. Mon May 04 12:22:15 0000 2020 LaurynH\_972 RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 https://t.co/caSndPT5Ug 1257284402217967616 lauryn 751  
427 0 null 54444 3428 0 0

38. Mon May 04 12:22:15 0000 2020 Namastebwoy RT @Papii\_Abz: Wizkid is actually an amazing artist! You know how old this song is and I[']m still catching feeeeeels #NS10v10  
1257284401643298816 Umar Farouq 1368 2842 Some where in earth 0 null  
10644 846 0 0 .

39. Mon May 04 12:22:13 0000 2020 DmanTheDirector RT @Tiide: The queen of england affi luv off yardie #Clarks #NS10v10 https://t.co/4UsSNxhCGE 1257284392902418433 Gaza General  
109053 6147 London, England 0 null 82460 0 0 0  
|| Director | Senior Video Editor | Designer | Titan ||

40. Mon May 04 12:22:10 0000 2020 Ahmadd\_Jr RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257284382743834624 Ahmad[?] 1464 646 Stretford End 0 null  
191602 9556 0 0 World population is 7 billion incase you[']re feeling so important...Sabali

41. Mon May 04 12:22:08 0000 2020 byKamela\_ RT @\_\_Tiide: Me tonight on #NS10v10  
1257284373486931974 k boogie[?] 672 447 London 0 null 45858  
6359 0 0 capricorn[?] scorpio[?] sagittarius

42. Mon May 04 12:22:07 0000 2020 Sinned\_YV RT @Damii\_aros: Jamaicans when they see Wizkid winning against Vybz Kartel #NS10v10 <https://t.co/Bdo85xdE4u> 1257284369657532416  
3316 2648 Medina 0 null 13552 940 0 0 LINK!!!!BOY  
TOY BY @Queencandaceee OUT NOW!!!!

43. Mon May 04 12:22:06 0000 2020 luv\_jules15 RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257284366574780416 LuvJules 439 586 0 null  
2981 9556 0 0 And ama think that you are fun i am loving ma curve  
^^ ([?][?].[?] [?][?]) . DogLover Music is life God is my everything SC:royaljuju\_5

44. Mon May 04 12:22:05 0000 2020 DjOlums RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257284362707578880 Adebayo Olumide 2008 3909 Nigeria 0 null  
6487 9556 0 0

45. Mon May 04 12:22:04 0000 2020 \_GeneralWillis RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257284357368283138 Marko Dragic 426 364 Endzy 0 null  
16246 508 0 0 CLICK THE LINK

46. Mon May 04 12:22:04 0000 2020 oldfolk\_\_ RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257284354881007617 ~OBONG\_ITID~ 1507 2567 Nigeria 0 null  
640 9556 0 0 HORNY asf || LICENSED PHONE PRESSER ||  
SIDE BF|| BIOCHEMIST ||ARSENAL[V]||PLAYSTATION ||CONVERSATIONIST ||

47. Mon May 04 12:22:03 0000 2020 \_LiyahDee RT @blicktargaryen: Usher was out here talking bout getting side chics pregnant while my goat telling u what happens when a rich nxgga want[...] 1257284353765314560 ClappaPantsMami 1682 983 TX[plane]NJLA 0 null  
107351 190 0 0 Poetess/Blogger | Gotta be a fan if you tryna be my man.

48. Mon May 04 12:22:00 0000 2020 HoodElegance\_RT @ay\_anfe: y[']all removing your jamaican flags from your bio. We see you #NS10v10 <https://t.co/hDWHH1ewAU> 1257284337982222336  
Pastor Shake Dem Cheekz 538 1054 United Kingdom 0 null 16809 848  
0 0 Nerd mixed with Gangsta dipped in Christianity I speak the language  
of banter

49. Mon May 04 12:21:58 0000 2020 emzldn RT @edlynaaa\_: "fine girl no pimple" #NS10v10  
me : <https://t.co/rnXVO7Def2> 1257284330365292544 OLUWAEMMANUELLA 458 546  
space 0 null 12472 133 0 0 elusive

50. Mon May 04 12:21:57 0000 2020 sirpetrix RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...]  
1257284329128034305 Kanye Cephas 848 651 0 null 6796 159  
0 0 I'd rather be hated for who I am, than loved for who am  
not.nn#BetterByFar

51. Mon May 04 12:21:57 0000 2020 SollySankz RT @lifeofjam\_: This is the segment of the #NS10v10 show that Jameela responded to the people being RUDE TO HER (in droves) at this point &[...] 1257284329102880769 solly sankz 1203 519 Atlanta, GA 0 null  
66369 41 0 0 niggas with no direction will fuck your life up. insta-  
sankzz

52. Mon May 04 12:21:57 0000 2020 donchdeejay RT @donchdeejay: YOOO ANYONE BOMBARDING @levselects THINKING nnTHEY COULD OF DONE BETTER, COMING WITH SUGGESTIONS nnNEED TO GO LOOK AT THE[...] 1257284326603005953 DONCH 1923 641 London/Birmingham 0 null 53931 83 0 0 DJ

53. Mon May 04 12:21:56 0000 2020 its\_neyomei RT @BeverleyMeya: Burna and his mum are an absolute vibe #NS10v10 https://t.co/caSndPT5Ug 1257284323348230144 Chinubarumogu955 993 Lagos, Nigeria 0 null 6488 3428 0 0 [<3]nProudly Dimpled!nFuture Doc

54. Mon May 04 12:21:53 0000 2020 \_\_mdongo RT @kimkors\_: This is going to give me nightmares #NS10v10 https://t.co/hwAFkoVX9R 1257284311310630913 MD 613 546 Dublin City, Ireland 0 null 27295 733 0 0 No matter what happens, boy, keep that motherfucker rollin[']

5. Mon May 04 12:21:53 0000 2020 COUNTRY\_YOO RT @DjDrumbaetz: This was the song that said it all #NS10v10 https://t.co/aMPhXASTRK 1257284309007896576 COUNTRY\_YOO 2111 1898 Umuahia, Nigeria 0 null 8066 1 0 0 Rap/Music Advocaten[?]Law Student[?]nMy Parte after Parte cover video and audio is out now!! Download link is below

56. Mon May 04 12:21:52 0000 2020 NayDior\_ RT @kimkors\_: This is going to give me nightmares #NS10v10 https://t.co/hwAFkoVX9R 1257284307426648064 doja dior 1498 519 0 null 59983 733 0 0 insta: nxy.dior

57. Mon May 04 12:21:50 0000 2020 tz\_bhanji RT @WizkidSource: Stream @wizkidayo[']s #JORO from his upcoming album, "Made in Lagos" nnWe[']re almost at 40M views! #NS10v10 https://t.co/B[...] 1257284299960745984 Wiz'Stan 729 814 0 null 36911 265 0 0 Manchester United FC | Labile Pogba 6 | Wizkid FC | Messi Stan

58. Mon May 04 12:21:50 0000 2020 trending\_medice RT @omojo\_\_: LMFAOOO I[']M CRYING I hate Nigerians bro #NS10v10 https://t.co/kzE3LBlrFg 1257284298203435010 Lidocaine 50931 8832 Lagos, Nigeria 0 null 152442 2039 0 0 Male//Christian//Medicine//Sports//Writer//Chelsea FC//ucheprince61@yahoo.com//Skeptic//Rational Thinker//Pessimist//DM[?] only for biz

59. Mon May 04 12:21:48 0000 2020 JudePierce4 RT @dontjealousme: ... I beg.. next round #NS10v10 https://t.co/M5WETrhI31 1257284289428967425 Comunicado 267 181 London, England 0 null 9869 990 0 0

60. Mon May 04 12:21:46 0000 2020 gnashingnal RT @BET: Vybz Kartel vs Wizkid Who y'all got? #NS10v10 1257284282004930564 Anloga 2350 2267 Uptown Energy 0 null 7965 9556 0 0 Blockchain enthusiast [?] Manchester United fun[?] KNUST [?]

61. Mon May 04 12:21:44 0000 2020 iFrankkie RT @Odunuga\_4real: Nigeria has Wizkid nNigeria has DavidonNigeria has OlamidenNigeria has Burna boy nNigeria has Tiwa Savage nNigeria

has F[...] 1257284274279112705 The Bad Frankie 5398 4704 Port Harcourt,  
Nigeria 0 null 5314 34 0 0 God first

62. Mon May 04 12:21:44 0000 2020 00ESXX RT @theresnosignall: we'd like to clarify that  
the views of the contestants on #NS10v10 do not reflect the views of No Signal.  
1257284272651677696 you[']ll never be 6[']3 xx 389 558 0 null  
73439 346 0 0 #offendingpeoplewithfendi xoxo

63. Mon May 04 12:21:43 0000 2020 AshtonDeepz RT @bigfaizz: When Vybz catches Levs  
#NS10v10 https://t.co/jnjURsj26c 1257284268667125760 Othello 830 677 Leeds,  
West Yorkshire 0 null 33046 1912 0 0 mixed with the Zeus of the  
Zulus [?] [?]

64. Mon May 04 12:21:42 0000 2020 tz\_bhanji RT @1Mally\_: RT if you[']re proud to be a  
WIZKID STANnnnWIZKID FC 4Life[<3]n#NS10v10 https://t.co/EdJk4xqFRH  
1257284262396657667 Wiz'Stan 729 814 0 null 36911 811  
0 0 Manchester United FC | Labile Pogba 6 | Wizkid FC | Messi Stan

65. Mon May 04 12:21:38 0000 2020 SheriffBlaque RT @TayoAFC: Wizkid x Burna Boy x  
Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257284249188732929 A. Kadiri 2139 695 0 null  
214507 8420 0 0 optimist.

66. Mon May 04 12:21:38 0000 2020 oluwajosedata RT @BET: Vybz Kartel vs Wizkid Who y'all  
got? #NS10v10 1257284246764490754 oluwadamilare 2623 2670 0 null  
95562 9556 0 0 FORKOFF

67. Mon May 04 12:21:36 0000 2020 notreallyruth RT @archtypeUK: Something amazing  
happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's  
#NS10v10.[...] 1257284239793500160 Ruth 1846 973 London, England 0 null  
184107 508 0 0 God, Musicals, Psychology & a lot of smiling[?]Here  
because of Jesus[<3] Hearing BSL Enthusiast| CD of @BrightonSOZ |

68. Mon May 04 12:21:35 0000 2020 AfrikanLaxboy RT @chartsafrika: Vybz Kartel vs Wizkid  
Who y'all got? #NS10v10 1257284233959297025 JoeLax Laxboy Afrikanboy 254 351  
0 null 4145 199 0 0 #MUFCnIG  
@AfrikanLaxboynLover of good music n#Afrobeatsn#AfroSeries

69. Mon May 04 12:21:32 0000 2020 undisputedjos19 RT @Papii\_Abz: Let me go pray  
Isha[']ja! 2nd half is all Wizkid Insha[']Allah #NS10v10 1257284222986977281 sua\_nyansa na  
gyae gyimie 1072 886 Dansoman, Accra-Ghana 0 null 12683 659  
0 0 I don[']t know you but I[']ll find you and follow you for a follow back Don[']t  
cheatLIVE LIFE Liverpool#theredsYNWA 2nd May

70. Mon May 04 12:21:28 0000 2020 DjOlums RT @OvieO: Burna Boy beat  
PopcaannWizkid beat Vybz Kartel nn 2-0 nnWho[']s next? nnDavido vs Mavado? #NS10v10  
1257284204691365888 Adebayo Olumide 2008 3909 Nigeria 0 null  
6487 2587 0 0

71. Mon May 04 12:21:28 0000 2020 Acefisher1 RT @kkarissa\_\_: This is how the Caribbean was represented tonight #NS10v10 <https://t.co/HSEYmGDcJj> 1257284204095844353 60  
82 0 null 20 1162 0 0

72. Mon May 04 12:21:26 0000 2020 BledClot RT @\_Pengeth: Results after that #NS10v10 <https://t.co/riFtNzRu4N> 1257284196902592516 . 164 147 0  
null 9902 1883 0 0 #CFC

73. Mon May 04 12:21:25 0000 2020 OviaInChambers RT @TrophyHusbandD: Jamaica winning gold medals at Olympics and a functioning presidency but want to get mad cos they lost an online poll[...] 1257284194717351936 Ekweozor Emeka 356 1239 Lagos, Nigeria 0  
null 40331 941 0 0 Lawyer ||Sports Enthusiast|| Poet||  
ChelseaFan emekaekweozor2@gmail.com

74. Mon May 04 12:21:24 0000 2020 Aj\_moneyy RT @\_iamtomi: This is the best Wizkid's Ojuelegba performance [<3]nn#NS10v10n <https://t.co/1NWDVOPpRc> 1257284188929167362  
Prince Abolade 1780 4958 somewhere in Nigeria 0 null 4509 691  
0 0 life is a balance btw good and bad. nna Liverpool fan YNWA

75. Mon May 04 12:21:23 0000 2020 JessicaOkeke\_ RT @PulseNigeria247: Who else felt this way when Ojuelegba came on? #NS10v10 <https://t.co/EOoSmgA8Gd> 1257284183925444609  
Okeke [?][?] 1917 641 Ireland 0 null 24106 622 0 0  
RIP MUM Romans8:31~ If God be for me, who can be against me | Med. Pharm Scientist | Igbo [\*]

76. Mon May 04 12:21:16 0000 2020 frush11 RT @KraksTV: Wizkid -10nVybz Kartel - vibes nnRT if you're Team Wizkid FCnn#NS10v10 <https://t.co/mx5qzyYHKj> 1257284154028429312 REASON  
TDE 107 362 Kaduna 0 null 1406 2824 0 0

77. Mon May 04 12:21:16 0000 2020 SkWyla RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...] 1257284153969647616 #Nasty Out Now! 27 38 London, England 0  
null 169 159 0 0 #WYLA #TASTEPARTIES -  
DJ/Musician/Events Manager - Soundcloud- SK WYLA - Follow Me Up FOR  
BOOKINGS/ENQUIRIES - dj\_skwyla@hotmail.com

78. Mon May 04 12:21:15 0000 2020 HugoPhilz RT @BlaqBonez: Jamaicans when Wizkid beats vybz cartel 10-0 #NS10v10 <https://t.co/uxdYGxRZd9> 1257284150169608193 The Oracle  
749 553 PLANET MARS 0 null 5652 1200 0 0  
thanks for checking.nbye

79. Mon May 04 12:21:14 0000 2020 chillzchillie RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...] 1257284145572708353 Corona is Temporary! But GAZA IS FOREVER 1188  
1145 London, England 0 null 45608 159 0 0 1/4  
of @LetsTalkPRJCT | Presenter @bangers\_banter | Clothing @whyimdope | Battle Rap Enthusiast

80. Mon May 04 12:21:13 0000 2020 TossItOver\_ RT @lifeofjam\_: This is the segment of the #NS10v10 show that Jameela responded to the people being RUDE TO HER (in droves) at this point

&[...] 1257284144004042752 - 977 708 LDN 0 null 32228 41  
0 0

81. Mon May 04 12:21:12 0000 2020 rukky\_oma RT @TayoAFC: Wizkid x Burna Boy x Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday morning #[...] 1257284140648615937 aunty half-caste 2204 1216 My happy place 0 null  
27215 8420 0 0 In a life-long relationship with food. IG: @rukky.oma

82. Mon May 04 12:21:12 0000 2020 sociallyanti RT @lifeofjam\_: This is the segment of the #NS10v10 show that Jameela responded to the people being RUDE TO HER (in droves) at this point &[...] 1257284139348361216 oh no sis 3936 2433 0 null 172236 41  
0 0 hey maid

83. Mon May 04 12:21:08 0000 2020 sunkanmee1 RT @papaya\_ex: You guys, Wizkid Starboy[<3] ..... #NS10v10 #Wizkidfc https://t.co/jnuTgbL3SP 1257284122491445249 [?][?][?] 921  
874 Nigeria 0 null 1195 515 0 0 Graphics Designer ||  
I follow back || #mufc || Unilorin

84. Mon May 04 12:21:08 0000 2020 lozpatriciaa RT @Cory\_outside1: Vybz calling the DJ like eh bwoi , what kinda fuckery yuh ah deal with #NS10v10 https://t.co/cvgDu2gvCo  
1257284121073721344 Lozpatriciaa 10 27 Leicester, England 0 null  
171 354 0 0

85. Mon May 04 12:21:07 0000 2020 LateefA09065011 RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...] 1257284119211499521 Lateef Adebayo 183 836 surulere 0  
null 2169 159 0 0 wizkidfc..wizkidstan

86. Mon May 04 12:21:07 0000 2020 Namastebwoy RT @iamSMADE: Wizzy baby loke loke #NS10v10 1257284117085016065 Umar Farouq 1368 2842 Some where in earth 0  
null 10644 1080 0 0 .

87. Mon May 04 12:21:07 0000 2020 k1ddyk1ddy RT @hussainimk: Wizkid FC. [<3] make this go viral #NS10v10 https://t.co/aTNQQbvzEe 1257284116585877504 K1ddyk1ddy 52 198  
Ogun, Nigeria 0 null 145 520 0 0 Ibraheem Habeeb ||  
Manchester United || #wizkidfc || Aspiring photographer || old account @horlajidey21 || [?][?][?]

88. Mon May 04 12:21:06 0000 2020 jervicemaster RT @theresnosignall: hope everyone enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK to bri[...] 1257284113683361792 jervice'ProEra'Nuno 365 465 Manchester 0  
null 21354 159 0 0 JA

89. Mon May 04 12:21:06 0000 2020 ToniTeeTones RT @archtypeUK: Something amazing happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's #NS10v10.[...] 1257284111733047296 toni childs 1191 701 Dreamville #ColeWorld 0  
null 48920 508 0 0 OB/GYN.

90. Mon May 04 12:21:04 0000 2020 kingavrymusic RT @MoTheComedian: Jamaican, Ghanaian & Zimbabwean Twitter link up right now #NS10v10 https://t.co/kYgryIWuCE

1257284105785532416 King Avry 1494 922 Harare, Zimbabwe 0 null  
13715 1800 0 0 |G.O.E|ArtistnBookings: bookingavry@gmail.com  
nPress:publicmenaceafrica@gmail.com

91. Mon May 04 12:21:04 0000 2020 DjDrumbaetz This was the song that said it all #NS10v10  
https://t.co/aMPhXASTRK 1257284105055670273 I.G: dj\_drum\_baetz (therhythmgod)  
15073 12380 0 null 30179 1 0 0 Call for any  
kind of DJ events. download your unlimited love songs below.

92. Mon May 04 12:21:03 0000 2020 OMGKOFI RT @TayoAFC: Wizkid x Burna Boy x  
Davido Fans celebrating the huge victory tonight, knowing we resume argument first thing Monday  
morning #[...] 1257284101020712960 Nungua Dr Strange 10410 9783 Accra to Sunyani  
0 null 6690 8420 0 0 Critical Nurse ∂|Christian[?] ∂|  
Network Marketer ∂| Humanitarian∂| FC Barcelona Fan ∂| Proudly ∂|#Follow4Follow ASAP

93. Mon May 04 12:21:02 0000 2020 timothyxcix RT @archtypeUK: Something amazing  
happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's  
#NS10v10.[...] 1257284098562932736 99 340 226 London, England 0 null  
11523 508 0 0 My mum[']s favourite content creator, and potentially  
yours too

94. Mon May 04 12:21:01 0000 2020 JessicaOkeke\_ RT @iamSMADE: Wizzy baby loke loke  
#NS10v10 1257284090534989826 Okeke [?][?] 1917 641 Ireland 0 null  
24106 1080 0 0 RIP MUM Romans8:31~ If God be for me, who can  
be against me | Med. Pharm Scientist | Igbo [\*]

95. Mon May 04 12:21:00 0000 2020 ProsperOnyeji1 RT @theresnosignall: hope everyone  
enjoyed the music of last night's #NS10v10!!! big up @JoelRyanB for linking us up with @SpotifyUK  
to bri[...] 1257284087376752640 PROSPER 155 319 Lagos, Nigeria 0 null  
875 159 0 0 beware

96. Mon May 04 12:20:55 0000 2020 haywhybams17 RT @fox\_supp: Na una dey compete.  
Wizkid is a god, he competes with nobody, if you are wizkid fan, retweet and love #NS10v10  
@AnnMarie014[...] 1257284067030171651 Ayobams 75 223 0 null  
114 13 0 0

97. Mon May 04 12:20:55 0000 2020 TomiObafemi RT @archtypeUK: Something amazing  
happened last night. Hits from Vybz Kartel and Wizkid went head-to-head on @theresnosignall's  
#NS10v10.[...] 1257284066942095361 slim 867 558 3. 0 null 66535 508  
0 0 - I'm glad that God still hears a sinners prayer.

98. Mon May 04 12:20:55 0000 2020 adeleke\_aquila RT @RealDreylo: Wizkid is even doing  
Social distancing on the score board. A king I Stan! #NS10v10 Ojuelegba waynn [...]  
1257284065587331081 Ambitious\_Leke2319 5005 In Home Of Peace And Comfort's  
0 null 12118 1117 0 0 The Adept Proficient Writer | DM/s  
Only For Promo's And Advert Mail n: Adelekeaquila@gmail.com,n Am Here For Promotion's | Ads  
Only ,nIG:Adeleke\_Aquila

99. Mon May 04 12:20:54 0000 2020 NotOnTwirra RT @blicktargaryen: This is facts #NS10v10  
https://t.co/PwTJ1uQivd 1257284064920338432 miri 2021 618 0 null  
177734 75 0 0 do you have a hoysl?

100. Mon May 04 12:20:54 0000 2020 fenniejay RT @\_TwoFootIn: Chris Brown gonna win  
tonight #NS10v10 1257284063704072192 surviving quarantine 774 472 London,  
England 0 null 9197 10 0 0 22.

## Appendix 3B: Examples of Tweets From all Festivals





**OLONI BABY** ✓  
@Oloni

...

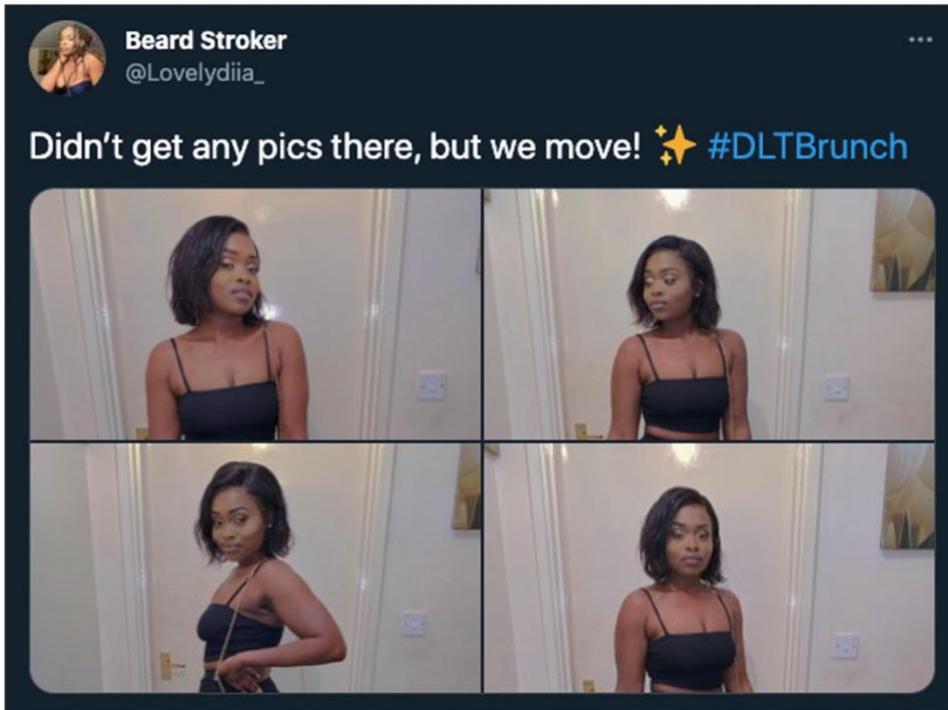
When you see your type on paper. [#DLTBrunch](#) x



**Sophiee**  
@Sophie\_Agape

...

Just want to attend [#DLTBrunch](#) once this summer 🙄







Tarie\_  
@\_Tarie\_



#dltbrunch



marcus @marcusjdl · 3 May

It's really OK to go home

[Show this thread](#)



Ire T #AfterGodsOwnPod  
@irayliwa



Days Like This #DLTBrunch



Days Like This

 **Mango** @Mango\_BunkBed ·  
🌸 LEGALLY BLOND  
✂️ TWO PIECE SUIT MADE BY ME  
📍 #DLTBRUNCH



3 18 88

 **Alhaji Waves (PX5)** @Alhaji\_Waves ·  
Replying to @Mango\_BunkBed  
Thats Talent there!

1 1 1

 **Mango** @Mango\_BunkBed ·  
Thank you, it's much appreciated 🌸

1

[Show replies](#)

 **Astráh Zeněka** ✨ @SisterAmoeji ·  
Replying to @Mango\_BunkBed and @lBechichi  
I could see this on a runway!

You're unable to view this Tweet because this account owner limits who can view their Tweets. [Learn more](#)

 **Mango** @Mango\_BunkBed ·  
🦋🦋🦋🦋 sis 🍷🍷

1

**SEXTET MEMBER**  @Papii\_Abz ·  
#DLTBrunch 🤪🍷  
That's it. That's the tweet.

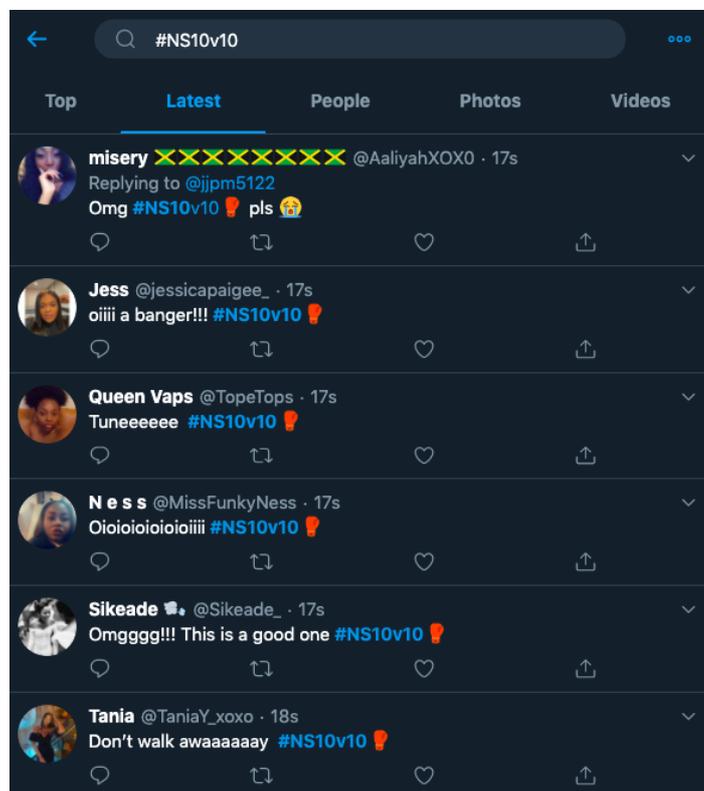


47 242

**The Prime Tales** @ThePrimeTales  
"nOt EvErYDaY plnK" 🤔 #DLTBrunch



**Peperempe** @SimplySimii  
I've definitely bruised my vocal chords and I've no one to blame b but myself 😭😭😭 #DLTBrunch



← #NS10v10

Top Latest People Photos Videos

**Markie Mark** @Markie\_Mark91 · 39s  
Riddim >>> #NS10v10 🔥

**Karens in Paris** @ry\_nn · 39s  
OKAY HERE WE GOOOO #NS10v10 🔥

**🇺🇸🇵🇪🇳🇪** @BantsWitLants · 39s  
Blackwood is deffo a "let's make love" kinda man #NS10v10 🔥 🤔

**. @KCWasHear** · 39s  
Wheeeelllll jtttttttt #NS10v10 🔥

**H🌟** @\_feyiakins · 39s  
Oh my days it's a banger #NS10v10 🔥

**D🇧🇦 - Quarantined off** @D\_outchea · 40s  
Jhezzz #NS10v10 🔥

**capaccino** @chrisapps21 · 40s  
The original is better. The Gap band >>>> #NS10v10 🔥

← #NS10v10

Top Latest People Photos Videos

**zareen** @zareenrm1 · 40s  
BIG TUNE RICHARD. #NS10v10 🔥

**'im a bad bitch you cant kill me!'** @leiyahx · 41s  
Tuneeee #NS10v10 🔥

**I have no conception of time** @AbzTweets\_ · 41s  
TUNEEEEEEEEEEEEEE OIII RELOADDDDD ITTTT #NS10v10 🔥

**Winston Orville Smith** @mitchjustmitch · 41s  
DONT WALK AWAYYYYY #NS10v10 🔥

**ALIKA** @TheRealAlika · 41s  
Ok Richard came hard #ns10v10 🔥

**Char\_B** @beau\_belle7 · 58s  
Ayyyyyyyyy 🔊🔊🔊🔊🔊 #NS10v10 🔥

**Outlier.Ldn** @OutlierLdn · 1m  
#NS10v10 🔥 this clash is meeeee. Love me some RnB

← #NS10v10

Top Latest People Photos Videos

**babygirl.** @brownskinbabee · 6s  
DON'T WALK AWAYYYYY BOYYYYYYY #NS10v10 🔥

**JD** @Jaundy\_jayjay · 6s  
Don't walk awayyyy booyyyyy #NS10v10 🔥

**HKNY** @JPhotoboy · 7s  
Ayyyyy #NS10v10 🔥

**YT: Celine Montano** @CelineMontano · 7s  
I'm doing up vocals that I've never attempted to hit before #NS10v10 🔥

**K** @kbrandnew\_ · 7s  
You have to know the classics to appreciate this #NS10v10 🔥

**KING OF R&B** @Artist\_JLavalry · 7s  
Yeahhhh this my tunnee...DON'T WALK AWAYYYYY 🔥 #NS10v10 🔥

**Kelsey Morgan** 🇺🇸🇺🇸🇺🇸 @iamkelseymorgan · 7s  
Richard Blackwood is playing my childhood playlist of my life! #ns10v10 🔥

← #NS10v10

Top Latest People Photos Videos

**YT: #MadnessWithMK** @m\_dnn\_ · 26s  
this isn't the RNB i was hoping to hear ? #NS10v10 🔥

**Michael** @mike\_adama · 26s  
The Girl with The Dragon Tattoo, great choice. The Miguel stimulus package is something else.  
#NS10v10 🔥 🇺🇸

**tolu x** @tee258\_ · 28s  
2-0 90's #NS10v10 🔥

**Gulag inmate Nr 48** @JeffKwakuM · 28s  
Can't lie I voted for PND lool #NS10v10 🔥

**Jénaï** @jenaai · 28s  
This is a tune 🍷🍷🍷 #ns10v10 🔥

**Jade.** @Jadeyyx\_ · 28s  
Pnd did what he had to do when he gave us Break From Toronto!!! #ns10v10 🔥

YouTube GB no signal

#NS10v10: Drake v Rihanna

25,857 watching now · Started streaming 93 minutes ago

1.4K 28 SHARE SAVE ...

No Signal 16.6K subscribers SUBSCRIBED

Up next AUTOPLAY

**Top chat**

- Maresh Chopra Drakes still the goat
- Blue Fusion Sanchoooooooooo
- StxrMobile L
- Amina Kabalo w
- YM&MB Squad W
- Sh TEAM RHIANNA 🐱🐱🐱🐱🐱
- StxrMobile L
- kay young W
- Obando 18th W
- lloyd mashet 🤔
- Pretty Chrissy W
- StxrMobile L
- Maham Cahil
- Rebecca Onafuye Say something...

0/200 HIDE CHAT

YouTube GB no signal

#NS10v10: Drake v Rihanna

25,954 watching now · Started streaming 94 minutes ago

1.4K 28 SHARE SAVE ...

No Signal 16.6K subscribers SUBSCRIBED

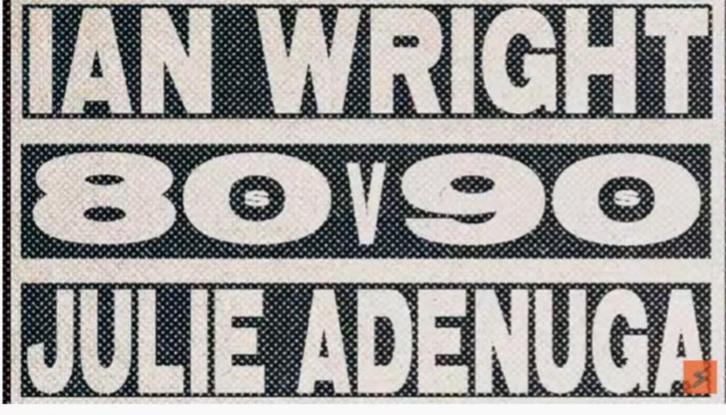
Up next

**Top chat**

- Kay\_Diarr W
- Dry Boy Eazy TBF any song off take care 🗣️🗣️
- Kiddy's Kingdom 🔥🔥🔥
- bose oyebanji W
- Rian RIRI IS TAKING THIS WIN
- Kieran Fernandes L
- Catherine Oghenerhioke W
- afiz Fusigboye Have they played 0 to 100
- Tariyah Taylor What's the score??
- Daniella Mabika W
- bose oyebanji W
- bose oyebanji W
- Nikisha Galoria drake dead
- Rebecca Onafuye Say something...

0/200 HIDE CHAT

YouTube GB Search



**IAN WRIGHT**  
**80v90**  
**JULIE ADENUGA**

#NS10v10 Celebrity Special: 80s v 90s  
4,606 watching now · Started streaming 2 hours ago

525 6 SHARE SAVE ...

Top chat

- NassirYT Neptunes vs Timbaland producer clash would b lit
- Danielle I just want you to know that you are really special!
- leaaa5 Kanye Or Lauryn Hill - All Falls Down
- Carla Saunders Foxy vs kim
- The Story and Her 🙄🙄🙄🙄
- M 360 @RogueHavana Yeah they produced two tracks on Meg The Stallion's recent project and Rihanna was in the studio with them before the lockdown
- Jai Singh Hi rants
- dabelfo It's another tie
- leaaa5 Destiny Child V TLC
- The Story and Her foxy vs Kim 🙄🙄🙄🙄
- Rebecca Onafuye Say something...

0/200 HIDE CHAT

Lishalee ❤️ @mynameislish · 21s  
#NS10v10 🔥



GIF



S  
@soniaaldn

Wizkid 10-0 to vybz and 15-0 to Burna boy. No ones mate !!! #NS10v10



IJ Da Menace 🤔  
@j1hunna

👦👦 STARBOY #NS10v10





Ishola Ibrahim Damilola  
@damilola2i



Dey Don play like 20 Wizkid jams for this last round.  
Starboy no be anybody mate 🇳🇮 🇳🇮 🇳🇮 #NS10v10



# Appendix 4: Instagram Data (Extracts)

