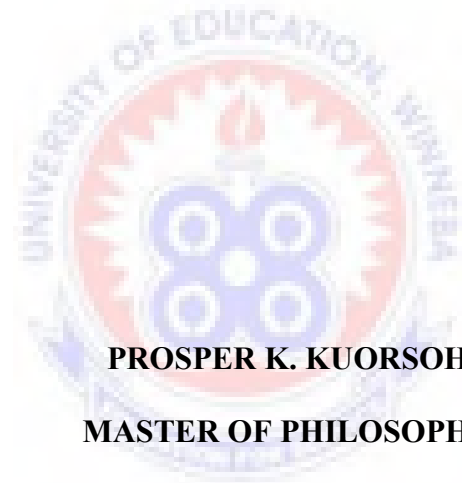**UNIVERSITY OF EDUCATION, WINNEBA**

MUSIC AWARDS AND THE PHENOMENON OF *BEEFING*: AN ANALYSIS OF AUDIENCES' POSTS ON SHATTA WALE AND STONEBWOY AT THE 20TH VODAFONE GHANA MUSIC AWARDS

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of the requirements for the award of degree Master of Philosophy Communication and Media Studies (Media Track) in the University of Education, Winneba.
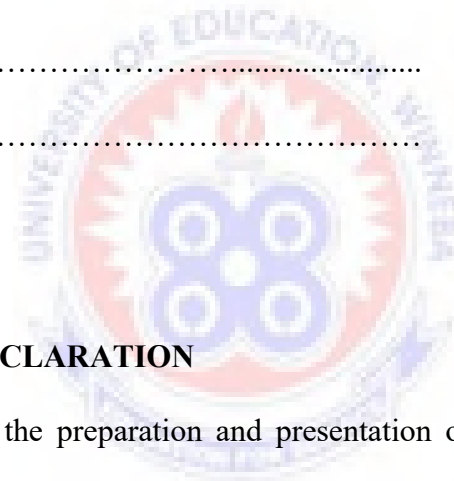
MARCH, 2021

DECLARATION

STUDENT'S DECLARATION

I, Prosper K. Kuorsoh declare that this dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE: ……………………….......................

DATE: …………………………………………………

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Dissertation as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: PROF. ANDY OFORI-BIRIKORANG

SIGNATURE: ……………………………………………………

DATE: ……………………………………………………………

DEDICATION

To my late uncle, Mr. Emmanuel Kuorsoh and my parents Adu Kuorsoh and Pornyuo Dorsah: thank you all for the sacrifices you made to bring me this far. You all are a blessing.

ACKNOWLEDGEMENTS

Education, Winneba. May we meet again at the PhD level. Thank you and God bless us all as He continue to make the Department of Communication and Media Studies (CMS) forever greater.

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ABSTRACT

The study identifies the dominant issues that emerged from the posts shared on Facebook by audiences on the 20th VGMA incident between Ghanaian entertainment icons; Shatta Wale and Stonebwoy. It also probed into the outpour of emotions of the audiences through the posts and also examined how Shatta Wale and Stonebwoy were represented by the audiences through the posts. This research, through the lens of reader-response theory and Ekman's Theory of Basic Emotions, interrogated Facebook posts of the incident between Shatta Wale and Stonebwoy at the 20th VGMA using qualitative content analysis and purposive sampling technique. This study indicates that just as people are the lifeblood of businesses, fan bases are the core patrons of every musician and their songs. Also, the study reveals that the fan base culture that emerged from the posts shared on Facebook on the said incident not only strengthens the interaction of the audience in expressing their opinions and experiences but also increases the opportunity for musician – fan interactions. This is supported by the audiences describing 20th VGMA incident between Shatta Wale and Stonebwoy along the following themes: mismanagement, terror and antagonism. Further, the study showed that the audiences exhibited three out of the six basic emotions outlined in Ekman's theory of basic emotions. These emotions were: anger, fear and surprise. Also, in response to how Shatta Wale and Stonebwoy were represented by the audiences, the study revealed the themes of cowardice, heroism and sore loser. The study therefore concludes that while some audiences pinned the incident at the 20th VGMA on Charterhouse for mismanaging the event, other audiences also laid the blame squarely on both Shatta Wale and Stonebwoy.

CHAPTER ONE

INTRODUCTION

1.0 Background of the Study

Music is ancient and universal (Davies, 2015). A number of scholars have confirmed that music is as old as man (Davies, 2015; Leviton, 2006; Kania, 2010). It is therefore not surprising that every human culture has music, just as each has a language. While music and language vary widely from culture to culture, music is likely to interact across cultural and linguistic boundaries in ways that languages such as English or French may not be able to do (Ludden, 2015). Music and language are historically interlinked (Ludden, 2015; Rousseau, 1998). Language is the primary medium for conveying music's reverberations (Rousseau, 1998). Language is therefore the foundation for music (Ludden, 2015). Music has a lot in common with language due to the fact that they both use sound (Pinker, 1999). Sound has three key features: pitch, rhythm and tempo. It is therefore not unusual that both music and language use pitch, rhythm and tempo as key features in communicating emotions in speech, in a way that appears to be universal across linguistic borders (Pinker, 1999; Rousseau, 1998).

A pitch is a perceptual property of sounds that allows their ordering on a frequency-related scale, or more commonly, a pitch is the quality that makes it possible to judge sounds as higher and lower in the context associated with musical melodies. In simple terms, a pitch is how high or low the sound is (Pinker, 1999; Rousseau, 1998). Rhythm on the other hand, signifies the arrangement of sounds as they move through time (Pinker, 1999; Rousseau, 1998). The term rhythm is also used to describe a specific pattern of

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sounds. For example, clapping your hands to a specific pattern can be described as a rhythmic arrangement of sound (Pinker, 1999). Tempo however, is the speed of sound. It is a steady constant pulse, like a clock ticking (Pinker, 1999; Rousseau, 1998). Tempo can be slow or fast or in-between and it can change during a song. Tempo influences the meaning of certain sound (Pinker, 1999; Rousseau, 1998). The same piece of sound will sound different if you play it slower or faster (Pinker, 1999). The combination of the three features of sound, pitch, rhythm and tempo allows listeners to make sense of a piece of sound being played (Pinker, 1999; Rousseau, 1998).

Studies have shown that pitch, rhythm and tempo are key features in detecting emotions conveyed in unfamiliar musical compositions (Davies, 2015; Leviton, 2006). Specific features of melody contribute to the expression of emotion in music. For example, higher pitch and faster tempo convey happiness, while the opposite often than not conveys sadness (Leviton, 2006). While one may not be able to understand the content of a certain language (say French or Russian) due to the fact that one does not speak or understand that language, the person may be able to understand the speakers' shifting emotional states. If the speaker for instance is upset or angry, he/she may express it through the facial expressions and tone in the voice (Pinker, 1999). Likewise, when we listen to a piece of music, either from our culture or from another culture, we infer emotion on the basis of melodic cues that mimic universal prosodic cues (Pinker, 1999).

Music has been rarely defined and the task of producing a watertight definition of such a wide-ranging phenomenon is not only thankless but also challenging (Davies, 2015). However, Levinson (1990) who defines music as an art, has proposed that music is "sounds temporally organized by a person for the purpose of enriching or intensifying experience

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through active engagement (such as listening, dancing, performing) with the sounds regarded primarily, or in significant measure, as sounds" (p. 273). The difficulty in Levinson's (1990) definition of music is that it excludes any form of music that is not humanly created and artistically motivated such as a group of birds singing (Davies, 2015; Kania, 2010). In view of the disagreement expressed on Levinson's (1990) definition of music, Kania (2010) proposes his own definition. According to Kania (2010), "Music is any sound intentionally produced or organized to be heard, and either to have some basic musical features, such as pitch or rhythm, or to be listened to for such features" (p. 348). Humans are surrounded by a lot of sounds, from birds chirping to cars tooting. Sometimes, sounds are purposely put together to create a specific atmosphere or convey certain emotions. Such organized sounds are called music, according to Kamia (2010).

Music is a collection of coordinated sounds (Davies, 2015). Making music is therefore the process of putting sounds and tones in an order, often combining them to create a unified composition (Higgins, 2006). People who make music creatively organise sounds for a desired result (Davies, 2015). Music does not necessarily have to be pleasant. What is important is that, music can be used to convey a whole range of experiences (Ludden, 2015). Ludden (2015) argues that sometimes a song of an unfamiliar culture may not even sound like music due to the cultural variation. Some Western-trained music scholars have even dismissed Javanese gamelan (a traditional music from Indonesia) as "clanging pots" and traditional Chinese opera as "cackling hens" due to their varying linguistic culture. Yet, these traditional music forms (both Indonesia's Javanese gamelan and the traditional Chinese opera) are very popular and esteemed in their respective locales (Davies, 2015; Higgins, 2006; Ludden, 2015).

People have always found music significant in their lives, whether for their listening pleasure or for an emotional release, or whether they are performing or creating music (Higgins, 2006). Music can raise someone's mood, get them excited, or make them calm and relaxed. Music is an integral part of the human experience. It helps us to feel almost or probably all the emotions we experience in our lives (Davies, 2015). When we hear it in lounges, pubs, parties, or other social activities, music can set a mood and a vibe (Davies, 2015). Music gives people a way to express who they are inside through many different forms (Higgins, 2006). You can be exactly who you are or who you want to be through music, whether it is being a musician (singer, rapper, instrumentalist), being in a band with other people, teaching music to other people, or anything you can think of (Justus & Hutsler, 2005). Music also helps people communicate how they feel inside when they just can't find the words to say it. Sometimes, in our lives, it is difficult to say how we feel to other people, but with music we find the words that are missing and the messages that we are trying to tell people. We all can find the words that we are looking for by either writing songs or just listening to different songs on the radio or anywhere we are (Hamilton, 2007).

Music can equally bring people together in many ways (Fitch, 2005; Kamia, 2010). Whether it be through the same taste in music, or the willingness to try something new, or even performing music with others (Fitch, 2005; Kamia, 2010). Many people like the same genres or styles of music that are out in the world right now (Fitch, 2005). Being a part of a choir, band, or any kind of group is another thing that uses music to bring people closer to one another as well (Davies, 2015). Music is everywhere in our world and music relates to everything as well (Fitch, 2005). It is also in science and mathematics in many ways, as well as in everything else (Kamia, 2010). Without music, life would be boring (Kamia,

2010). Music is important because it is everywhere around us in the world (Fitch, 2005; Kamia, 2010).

Beginning from the 19th century, there have been a growing number of events and platforms that have been created to celebrate and reward music in different countries (De-Smedt & De-Cruz, 2010). One of the commonest platforms raised across the globe to reward and celebrate musicians in the music industry is music awards. Music awards are an award or prize awarding events for skill or distinction in music (Peacock & Hu, 2013). Like most awards ceremonies, music awards events are formal-to-semi-formal events during which trophies or plaques are given to honour achievements in a particular field (Peacock & Hu, 2013). Music awards can be a stand-alone event, or part of a larger conference or summit, and are often compared to gala events (Stapa & Shaari, 2012). There are different awards in different countries, and different awards may focus on or exclude certain music. For example, some music awards are only for classical music and include no popular music (Peacock & Hu, 2013).

Music awards are a global phenomenon and have become incredibly popular with hundreds of millions of viewers, ranging from small local groups to television audiences (Crawford et al., 2008). The impact of music awards on the music industry cannot be overemphasised (Stapa & Shaari, 2012). According to Stapa and Shaari (2012), just like it is with any other business, without competition, less can be achieved. Awards create healthy competition among artistes, which leads to quality production in the industry (Stapa & Shaari, 2012). Kaplan (2006) adds that music award events not only offer a forum for musicians and music producers to gain recognition for their work, but also provide financial assistance to musicians and music producers, as well as guidance and advice on

music. According to Kaplan (2006), one of the benefits of music awards to musicians is financial assistance. In most concerts, money is awarded to those who win. A large amount of money is given to the winners. This money can be used by the particular musicians to expand their music, their business, their personal life. The winner is free to use his or her money for whatever he or she wishes. It is with this money that some musicians come up with video recording studios that benefit them in many ways (Kaplan, 2006). In addition, in most music awards, musicians connect with other musicians and music industry experts (Kaplan, 2006).

Besides the growing impact of music across the globe, music has occasionally been used as tool to vent personal vendettas and rivalries (Free, 2016). Rivalry is the state of two people or groups engaging in a lasting competitive relationship (Free, 2016). Rivalry is the "against each other" spirit between two competing sides. The relationship itself may also be called "a rivalry", and each participant or side a rival to the other (Sweet, 2005, p. 2). Rivalry is not a new phenomenon in music. A number of scholars have described rivalry in the music industry as 'beefing' (Sweet, 2005; Tucker, 2013).

1.1 Beefing in Music

The phenomenon of beefing in the music industry attained global prominence when two American rappers Biggie Smalls and Tupac Shakur engaged in lyrical feud which eventually ended in the two music maestros losing their lives (Sweet, 2005). Today, beefing is more relevant than ever – not only within the esoteric discourse of the hip-hop community, but also, increasingly, within the global music cultural landscape (Sweet, 2005; Tucker, 2013). Beefing is a type of rivalry between musicians, most clearly

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manifested in songs degrading one another (Hooks, 2002; Tucker, 2013). According to Tucker (2013), the term 'beef' began as an American street slang that basically referred to deep hatred for someone or a thing. The term has evolved to mean when competitors develop friction among themselves. Musicians likewise often develop this friction and the wording 'beef' is used to label it (Free, 2016; Tucker, 2013).

Music is a stimulus to our sense of hearing, it is clear that music can, and inevitably does, convey information. Thus, musicians from time in memorial have used rhymes and bars to send across messages of vendettas and rivalry (Sweet, 2005). In the music circles, Sweet (2005) opines that beef is a literary game written in rhyme and validated through belief. According to Sweet (2005), when musicians share differing attitudes towards something they hold as true, they do not hesitate to put such strife in their music. Such lyrical rivalry can take an extreme form. The musicians involved in certain instances demonstrate also in action their deep detestation for the other musician (Tucker, 2013). Beef can be a life-or-death battle that endangers even those around the musicians (Free, 2016; Tucker, 2013). In the case of Biggie Smalls and Tupac Shakur, two of arguably the best rappers in the American music industry, the feud between them extended to their respective fans (Smith, 2003). Focal points of the feud extended beyond the two rappers to involve their fans in the East Coast and West Coast respectively. After the death of Tupac Shakur in a gruesome shooting exercise, the West Coast fans of Tupac held Biggie Smalls responsible for the death of Tupac (Smith, 2003). Biggie was also shot and killed in a similar fashion shortly after Tupac's death. Although, the person responsible for the murder of Biggie Smalls remains unknown, similarly, the East Coast fans of Biggie blamed the fans of Tupac for Biggie's death (Smith, 2003).

In fact, beef has proven to represent the possibilities of both words and actions negotiated in a complex discourse (Free, 2016). The discourse of beef is composed of an assemblage of texts, circulating amongst artists, media members and audiences – all participating in the beef. Everybody who participates in beef is engaged in the discourse to some degree, affecting others through their statements and actions and being reciprocally affected (Free, 2016; Tucker, 2013). Since audiences of the music, have become larger than ever, the discourse of beef has intensified, increasing what is at stake in the interpretation of beefs as texts (Smith, 2003). Beefs are conflicts conveyed by texts, as well as conflicts over texts (Hooks, 2002). In a song attacking another artist, a "beef track," the artist often acknowledges the beef track of the other artist, as well as his magazine interviews and other comments including social media posts (Hooks, 2002; p.5). The meaning of the discourse of beef and the source of its influence is this recognition and response to texts (Hooks, 2002). The beef track, on the other hand, can provoke the offended rapper's violent response, another indication of recognition and affirmation of the discourse's strength. Eventually a radio DJ will take calls from listeners about the beef track, and their comments will become a new text whose meaning is linked to the others in the discourse (Alim, 2002). Similarly, social media comments on the beef track opens up a whole new avenue of texts whose meaning is also linked to other texts in the discourse of the rivalry or beef between the artists (Alim, 2002; Hooks, 2002).

It can be well argued that the texts and the discourse of beef do not exist in a vacuum, they are inexorably intertwined with the structures of media markets and the music industry (Alim, 2002). Although everyone who interacts with texts participates in beef, not all parties exercise equal power in the discourse (Alim, 2002). This is because the

interstitial power of the discourse is defined by the circulation of texts, and texts do not circulate randomly, they move through economic transactions (Alim, 2002). Every text in the discourse of beef is also a product in the cycle of production and consumption (Alim, 2002). Every compact disc (CD) or magazine about the beef track sold has clear transactional value, and we can reduce the value of a text broadcast on the radio or internet as its advertising revenue (Alim, 2002). It is therefore not a doubt that the phenomenon beefing in the music circles has economic value (Alim, 2002; Hooks, 2002). In fact, beef tracks and other texts are simply byproducts of more complex relationship between beef and the marketplace (Alim, 2002; Hooks, 2002). Since the rise of commercially successful gangster rap in the early 1990's, and the highly publicized beef between Biggie Smalls and Tupac Shakur, beef has proven its ability to attract media and public attention (Hooks, 2002; Sweet, 2005). This has created an economic incentive for media companies to participate in beef – websites, magazines and radio stations all circulating new texts. It has also created an economic incentive for artists to participate in beef, since media circulation will determine the values of their songs as commodities. Hence, the symbiotic relationship between beefing rappers and the media industry, coupled with the insatiable public interest in beef has produced an unprecedented promulgation of, and fascination with beefs (Hooks, 2002; Sweet, 2005). For the media industry generally, beef is an asset, not a problem or a moral dilemma (Sweet, 2005). Though criticism of beef has become a standard complement to the publication of beef texts in the media, the media never fails to publicize beef; they cannot ignore the incentive to broadcast sensational material (Sweet, 2005). It appears to benefit media outlets to interview beefing artistes and give audiences the inside information they desire (Hooks, 2002; Sweet, 2005). At the same time, beefing artistes,

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though occasionally resistant to make beef a media affair, are usually willing to discuss beefs in the media, aware of the economic benefits of press coverage (Sweet, 2005).

1.2   Beefing in Ghanaian Music

Music in Ghana has evolved from the days when highlife used to be like our national anthem to hiplife and now to the dominant dancehall genre (Effah, 2018). One thing that has kept the industry going is undoubtedly the high level of competition between artistes (Mensah, 2018). However, excessive competition may sometimes bring about friction and rivalry among artistes (Effah, 2018; Mensah, 2018). The Ghanaian music industry has not been spared with its own dose of artiste rivalry (Effah, 2018; Mensah, 2018). There have been a number of artiste rivalries in Ghana, but while some die out in no time, others stand the test of time due to the eternal rivalry between the artistes involved (Buckman-Owoo, 2018). There have been some concerns vis-à-vis the impact of the phenomenon of beefing on the Ghanaian music industry (Buckman-Owoo, 2018; Effah, 2018; Mensah, 2018). While others argue that beefing can be a life-or-death battle, threatening the lives of the musicians and the people around them (Effah, 2018), some also posit that beefs are sometimes good and they make the music industry more vibrant to music lovers and fans (Buckman-Owoo, 2018; Mensah).

There have been a number of beefs and beef tracks in the Ghanaian music industry over the past two decades. Many music lovers born within the 21st century may not know much about the beef between Charles Kwadwo Fosu known in the music circles as Daddy Lumba and Ernest Acheampong, also popularly referred in music circles as Nana Acheampong, but their rivalry was one of the biggest Ghana have ever seen (Effah, 2018).

Both men command legendary status when it comes to highlife music, but for so long aimed sly digs at each other in their lyrics (Effah, 2018). The story behind their rivalry is still not clear, but rumours suggest that Daddy Lumba refused to give Nana Acheampong his share of some money they both worked for. Since then, there has been a strange relationship between the two (Effah, 2018). The late 1990's and early 2000's was the period rap music became dominant in Ghana. That epoch marked a shift from the pre-eminence of highlife music to hiplife music; a genre that fuses highlife with rap music (Duah, 2017). At the forefront of that movement were the rappers 'Chicago' and 'Ex-Doe' who were initially good friends until a misunderstanding brought about what is now known as one of the fiercest beefs to ever hit the Ghanaian music industry. In 1996, both artistes collaborated to bring out a song titled "*Daavi Mede Kuku*" which was at the time a very major song on radio. However, the rift came about after both artistes laid claim to the ownership of the song. It became even more intense with both 'Chicago' and 'Ex-Doe' recording diss songs about each other (Duah, 2017; Effah, 2018).

Another rivalry that hit the Ghanaian music industry shortly after the Ex-Doe and Chicago feud was between Lord Kenya and Obrafuor (Effah, 2018). During the early 2000's, music fans in Ghana were divided on arguably who were the best rappers Ghana has ever seen. Obrafour and Lord Kenya were on top of their game by then. Their rivalry started after the former recorded a song which had in the lyrics a line that goes like: "*Rap heavy weight champion, metua town*" which literally means "*Rap's heavy weight champion, I'm in town.*" Lord Kenya did not take it lightly with that Obrafuor rap line. According to Lord Kenya, he was the undisputed rap heavy weight champion. This tug of

war between Obrafour and Lord Kenya as to who was Ghana's rap heavy weight champion subsequently degenerated into a beef (Amposah, 2010; Effah, 2018).

The rivalry between Shatta Wale and Samini also dominated the Ghana music industry for many years. Both Shatta Wale and Samini have never openly declared any beef between them but the fact is that their rivalry cannot be understated (Kamal, 2018). There have been several clashes between the fans of both artistes at different musical events that had both artistes on bill. It all started when the acclaim for who the best dancehall artiste in the country came about. For Shatta Wale, he is the dancehall king, while Samini also prides himself as the African dancehall king. It has since grown to become a huge beef, with fans of both artistes having a go at each other on social media and at events. There have been diss songs with Shatta Wale especially using all sorts of unprintable words to describe Samini (Effah, 2018; Kamal, 2018).

The rappers M.anifest and Sarkodie also brought the country to a standstill after going head-to-head in mid-2016. The beef started after Sarkodie took a swipe at most of his fellow rappers in his "*Bossy*" track. However, M.anifest decided to respond by coming up with his own song titled "*God MC*". He did not mention any names but in one of his lines, he asked Sarkodie who he can boss "*when the boss himself is around*". Sarkodie responded shortly in equal measure with a song titled "*Kanta*" tearing into M.anifest's style of dressing and his global music reach. Though their beef has since toned down, fans of both musicians are still in debate over who the better rapper is (Amoako, 2018). The rivalry between Shatta Wale and Stonebwoy would easily qualify as one of the most recent beef in the Ghana music industry (Agyei, 2019). Shatta Wale and Stonebwoy are notably Ghana's biggest dancehall musicians at the moment. They command huge following in

Ghana. With Shatta Wale's fanbase referring to themselves as the Shatta Movement (SM) fans and Stonebwoy's fanbase referring to themselves as the Bhim Nation natives (Agyei, 2019; Effah, 2018). Following the rather jejune narrative of "there cannot be two kings in a kingdom", these artistes have had to publicly and shamelessly mark their territory. Most of the blame is apportioned to Shatta Wale who, in character, has dragged Stonebwoy and Samini into the mud in the past through his lyrics and social media comments (Amoako, 2018).

The feud between the two artistes shot a notch higher, when Shatta Wale and his crew went up the stage after Stonebwoy was declared the winner of the 2019 Vodafone Ghana Music Awards for Dancehall Artiste of the Year. The act of going to the stage by Shatta Wale and his crew ended up in a major fracas between Stonebwoy's crew and Shatta Wale's crew. Stonebwoy however, pulled a gun and that threw the awards show into disarray (Agyei, 2019). Even though the organisers of the awards show; Charter House responded by stripping both Shatta Wale and Stonebwoy off the awards they won on the night of the event and also banned them from the subsequent event until further notice, the fans of these music icons took to social media to take a swipe at each other (Agyei, 2019).

1.3   Vodafone Ghana Music Awards

The Vodafone Ghana Music Awards (VGMA formerly Ghana Music Awards) was established in 2000 to celebrate Ghanaian musicians and music producers. The awards show is organised annually with performances from some the leading and celebrated musicians in Ghana (Mensah, 2019). The event is perhaps the most anticipated and patronised entertainment event on the Ghanaian Social calendar (Effah, 2018). The Ghana

Music Awards (otherwise known as the GMAs) is produced by event management firm known as Charterhouse, in collaboration with a leading telecommunications network Vodafone (thus, the name VGMA) under the following objectives: To honour and appreciate musicians and other music industry players who released work(s) that generated the most public excitement within the calendar year of the scheme; To provide an international platform through which the Ghanaian music industry can be accessed; and among other things, to reward veteran musicians who have blazed the trail in the music industry (Agyei, 2019; Mensah, 2019).

The Vodafone Ghana Music Awards is largely a people's choice awards festival that seeks to foster the development of the Ghanaian music industry by rewarding and celebrating musicians who have excelled in the seven main music genres of Ghanaian music; Gospel, Hip-life, Hip hop, Highlife, Afro Pop, Reggae/Dancehall and Traditional. The works of the musicians who are nominated should have been released and received prominence during the year under review (Agyei, 2019; Mensah, 2019). The award scheme has become the barometer by which Ghanaian musicians measure their success each year and serves as an inspiration and aspiration to the entire music industry (Mensah, 2019). Organized in partnership with the Musicians the Union of Ghana (MUSIGA) and under the auspices of and the Ministry of Tourism, Arts and Culture, the Vodafone Ghana Music Awards scheme, which is now in its 19th year, has grown into a Festival of Music and Entertainment that engages the entire country and beyond (Agyei, 2019; Mensah, 2019).

The nomination process is characterised by blank list of categories along with their respective definitions is sent out to industry practitioners in all regions of Ghana by the VGMA Board; radio station disc jockey (DJs), night club DJs, major distributors of music

as well as the reginal offices of MUSIGA for nominations in the various categories. Entries are also received from the following: Published call for entries in the Press; Nomination forms submitted by Record Companies; and Google and other internet search engines are used to track online releases and to verify dates of release. The nominations gathered are then subjected to short listing by members of the VGMA Board (Agyei, 2019; Mensah, 2019).

The nomination categories include: Artiste of the Year, Song of the Year, Highlife Artiste of the Year, Reggae/Dancehall Artiste of the Year, Gospel Album of the Year, Songwriter of the Year, Hip-life/Hip-hop Artiste of the Year, Best New Artiste of the Year, Gospel Artiste of the Year, Best Collaboration of the Year, Hip-life Song of the Year, Album of the Year, Record of the Year, Highlife Song of the Year, Afro-Pop Song of the Year, Gospel Song of the Year, Reggae Dancehall Song of the Year, Best Male Vocal Performance, Best Female Vocal Performance, Hip-Hop Song of the Year, Best Rapper of the Year, Best Music Video of the Year, Best Group of the Year, Producer of the Year, Instrumentalist of the year and African Artiste of the Year (Agyei, 2019; Mensah, 2019) .

a.   **Statement of the Problem**

The music industry around the world has shown significant developments and transformations (Peacock & Hu, 2013). Recent advancements in music technology, such as practical tools for sound recording and production, have significantly contributed to the development of the music industry in recent times (Peacock & Hu, 2013). A study conducted by Free (2016) observed that in addition to the growing impact of music around the globe, music has occasionally been used as a tool for venting personal vendettas and

rivalries. Free (2016) argues that music feuds, also referred to as 'beefs,' are complex discursive-interactional spaces that emerge when musicians seek to communicate, manage and resolve their conflicts in a manner consistent with the values of the music genre they produce. As such, 'beefs' constitute a distinct, highly dialogic kind of communication within the musical culture. The phenomenon of beefing in music can therefore be noticed or witnessed wherever musicians openly or covertly contest or assert supremacy (Free, 2016). Music awards in today's context have magnified the phenomenon of beefing and provided a platform for academics to explore, understand and interpret artists' rivalry (Crawford et al., 2008; Free, 2016).

Several studies have been carried out on music, the beefing phenomenon and music awards in general (Fitzpatrick, 2005; Kamia, 2010; Sweet, 2005; Peacock & Hu, 2013). For instance, Fitzpatrick's (2005) study focused on battling rap, a highly competitive subtype of hip-hop discourse as a case study to explore the phenomenon of beefing and discourse practices in hip-hop language. The study discussed issues of sociolinguistic construction of the hip-hop persona and commodification of respect (also referred to as the street code). Data for the study was collected by analyzing lyrics of some selected battle songs (four in number) from the United States of America. The lyrics of the songs selected for the study demonstrated the prevalence of the following themes: sexist, misogynistic, and homophobic language in hip hop songs. Fitzpatrick's (2005) study was limited to the Western culture even though Fricke and Ahearn (2002) observed that hip-hop and beefing has evolved to become a global culture.

Sweet (2005) also examined how the various texts that make up beef songs, articles, interviews, and fan commentary and how that affects the American music industry. The

study interviewed three rappers, three journalists, three DJs and twenty hip hop fans to explore how their experiences on beefing affect the American music industry and how their participation signifies their awareness of their position within the discourse. A key finding from Sweet's (2005) work was that beefs in the American music industry are both economically driven and emotionally charged. For the music industry, beef is an asset, not a problem or a moral dilemma. However, like Fitzpatrick's (2005) study, Sweet's (2005) study was also limited to the Western context. Peacock and Hu (2013) on the other hand, used multiple logistic regression and multiple linear regression modelling statistics (both of quantitative approach) to predict the outcome of music awards, using the Grammys as a case study. Peacock and Hu (2013) found that the Recording Industry Association of America (RIAA) certifications were a predictor of success at the Grammy awards.

In the Ghanaian context, there have been some studies on music and the Ghana Music Awards. For example, Effah (2018) focused on examining the general overview of the Ghana Music Awards scheme. He sought to explore the various structural changes and developments that have occurred in the awards scheme since its inception. This, he argued, was crucial for understanding how the music and the awards scheme will function in what he described as "an increasingly anticipated and patronized entertainment event on the Ghanaian social calendar" (p.4). Another study conducted by Agyei (2019) on Ghanaian music focused on how the Ghana Music Awards promotes the Ghanaian music industry. Agyei (2019) surveyed 240 Ghana music industry players in his study – from musicians, music producers, radio station Disc Jockeys (DJs), night club DJs, major distributors of music as well as some selected members of MUSIGA. Agyei's (2019) study found that for the awards scheme to generate the most public excitement and provide an international

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platform through which the Ghanaian music industry can be accessed, there would be the need for more capital injection. Thus, for awards scheme to attract more capital injection from investors there is the need to, among other things, make the awards scheme more transparent. Although Effah (2018) and Agyei (2019) have attempted to give a general insight into the operations of the Ghana Music Awards, very few empirical studies have focused on audience sentiments on social media about the Ghana Music Awards (Agyei, 2019).

Generally, there have been a number of studies focused on audience sentiments and social media (Agboada, 2017; Ceron, Curini, Lacus & Porro, 2013; Zamani, Abidin, Omar & Abiden, 2013). The study by Ceron, et al., (2013) for example, was conducted in France. The study centered on how social media sentiment analysis, specifically Twitter, can boost citizens understanding of political views. Using a quantitative approach, the study analyzed the popularity of French political leaders and the voting intention of French Twitter users in the 2012 presidential ballot. According to the opinions expressed online, a night before the election, the study predicted a victory for the candidate, Hollande, with 54.9% of votes.

Zamani, et al., (2013) also worked on determining people's emotions on Facebook. The study was conducted in Malaysia using the the Bahagian Pengurusan Kewangan Pelajar UiTM Facebook page as a case study. The study focused on opinions and sentiments expressed in both English and Malay words on Facebook (1,231 users in all) and classified them under the following emotions: happy (positive), unhappy (negative) and emotionless. The results of the study showed that emotionless has the highest percentage which is about 94.3% since the issues in the Bahagian Pengurusan Kewangan Pelajar UiTM Facebook page are mostly facts.

When it comes to analyzing audiences' posts on social media with regard to music awards and the phenomenon of beefing particularly within the Ghanaian context very little attention has been given to the subject in literature (Agyei, 2019). That notwithstanding, even on the subject of sentiment analysis, particularly in the Ghanaian context, although some studies have been carried out in that area, the focus have been on the determination of polarities (positivity, neutrality or negativity) of sentiments expressed by Ghanaians regarding the newly introduced double track system in Second Cycle Schools in Ghana (Agangiba & Blessed, 2019). The study used sentiment analysis to predict stock market price movements in Ghana (Nti & Adekoy, 2020). The two studies from Agangiba and Blessed (2019) and Nti and Adekoy (2020) adopt a quantitative approach and use mainly Twitter as the data collection site. This research however, sets out to thoroughly examine the audiences' posts on Facebook concerning the 20th VGMA incident between Shatta Wale and Stonebwoy using a qualitative research approach.

1.5   Research Objectives

Based on the foundation established by the statement of the problem, this research sought to:

1. Identify the dominant issues that emerged from the posts shared on Facebook by audiences on the 20th VGMA incident between Shatta Wale and Stonebwoy.

2. Examine the emotional outpour of the audiences through the posts.

3. Examine how Shatta Wale and Stonebwoy were represented by the audiences through the posts.

1.6   Research Questions

1. What are the dominant issues that emerged from the posts shared on Facebook by audience on the 20th VGMA incident between Shatta Wale and Stonebwoy?

2. What kinds of emotions were exhibited by the audiences through the posts?

3. How were Shatta Wale and Stonebwoy represented by the audiences through the posts?

1.7   Significance of the Study

In several ways, conducting research on this topic is of benefit to academics and stakeholders. First and foremost, this study will add to existing literature on social media, audience sentiment assessment and the beefing phenomenon in the Ghanaian music industry. The study will also pave the way for further studies in the field of music awards and, specifically, on the VGMAs. In addition, this study's findings and recommendations would be beneficial to music audiences and enthusiasts at large as it will help them understand their own role in the beefing discourse. This study will improve the understanding of music audiences about their use of social media, particularly with regard to the way they communicate their participation in the discourse of beefing among rivalry personalities.

Audience feedback is a critical part of communication process. It allows event organizers like Charter House to understand how the patrons of their events generally perceive these events (Gibson, 2017). In the light of this assertion by Gibson (2017), the

findings and recommendations of this study will provide audience feedback to Charter House on what the patrons of the 20th VGMA made of the event especially on the incident that transpired between Shatta Wale and Stonebwoy. In addition, the findings and recommendations of this study will also provide music icons like Shatta Wale and Stonebwoy as well their management teams an overview of what their fans and the general populace think about the conduct of the two musicians at the 20th VGMA.

1.8   Scope of the Study

The study was conducted within a period of six (6) months, from May, 2019 to October, 2019. This study focused only on audiences' posts on Facebook concerning the 20th VGMA incident between Shatta Wale and Stonebwoy. It explores the dominant issues that emerged from the posts as well as the kind of emotions exhibited by the audiences through the posts. The study employed a qualitative content analysis to examine audiences' posts on Facebook to generally understand how Shatta Wale and Stonebwoy were represented by the audiences through the posts.

1.7   Organization of the Study

The study is divided into five chapters. The first chapter is the introductory chapter. It covers the background of the study, the objectives of the study, research questions, significance of the study, delimitation and the organization of the study. The second chapter presents a review of related literature. It also outlines the theoretical framework underpinning the study. The third chapter presents the methods through which data was collected for analysis. Chapter three also explains the research approach, research design,

sample and sampling techniques, methods of data collection, data collection procedures and methods of data analysis. The findings and discussions of the data collected were discussed under the fourth chapter of the study. Data gathered from the study were discussed in themes and analyzed using the theories discussed in the second chapter of the study. The fifth chapter presents the summary and conclusion of the findings. It also highlights recommendations for further studies.

CHAPTER TWO

LITERATURE REVIEW

2.0   Introduction

This chapter presents a review of relevant literature for the following concepts: social media; the social media landscape in Ghana; sentiments and sentiment analysis on social media; music and music awards; and beefing in music; and beefing and social media. The chapter further discusses the theories that underpin the study and their relevance to the research work.

2.1   Social Media

The concept of social media has garnered attention from a lot of scholars (Wright & Lynn, 2011; Nicole, 2007; Manning, 2014; Treem, 2016). Different scholars have interrogated the concept of social media from different viewpoints. For instance, while Benski, Langman, Perugorria and Tejerinaand (2013) explored social media in relation to contemporary activities of protest groups opposed to repressive government action, van Dijck (2013) on the other hand, investigated how people who seek opportunities to communicate their identities to others have used social media as a means to accomplish that quest. Some scholars have hinted that the concept of social media is an interesting paradox; one that has attracted more than a few definitions, with ascribed characteristics and understandings being developed and revised every now and then (Wright & Lynn, 2011; Nicole, 2007; Manning, 2014; Treem, 2016). For instance, Nicole (2007) stresses that social media researchers find it hard to keep up to speed: empirical findings are most often very contextual and time-specific and easily become irrelevant when the topic of

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study changes. For example, as social media platforms update their application interfaces, previously stable and well-tested approaches and tools can become outdated (Nicole, 2007).

Wright and Lynn (2011) also point out that the social media landscape is continuously evolving. New channels, services, and apps for social media are being implemented at a rapid pace. Many of these emerging social media sites, services and software attract media interest, some gain a firm foothold, but even before they enter the mainstream of consumers, most fade and vanish. The remaining ones are modifying their interface and terms of service, constantly adding new services and features (Wright & Lynn, 2011). From the views articulated by Nicole (2007) and Wright and Lynn (2011), it can well be argued that social media does not remain the same, and researchers struggle to cope with the nuances as well as the characteristics and understandings of social media ascribed in this constant flux. According to Treem (2016), over the past two decades, social media has developed from an obscure, but novel mode of communication to an increasingly ubiquitous means of interaction, coordination, collection of information, and commerce. However as social media has developed into a multi-billion-dollar area of the global economy and has become a common concept in the everyday lexicon, it has become more difficult to grasp the extent and nature of social media activity (Manning, 2014; Nicole, 2007; Treem, 2016). For example, to resolve this challenge, Treem (2016) proposes that there is a need to explore social media definitions, address various social media myths and assumptions, investigate how social media relates to many sociological problems, and discuss how scholars should research social media to move forward.

While literature has contested arguments as to who coined the term "social media" (Bercovici, 2010, Trottier & Fuchs, 2015), Beer and Burrows (2007) believe that the term seems to have arisen in the early 1990s in response to new web-based communication tools that enabled online interaction. However, Bowie (2013) suggests that the advent of social media can be traced to the period when O'Reilly (2005) adopted the word 'Web 2.0' in 2005. While O'Reilly (2005) claims that 'Web 2.0' denotes actual changes whereby users' collective intelligence co-create the value of platforms like Google, Amazon, Wikipedia or Craigslist in a "community of connected users" (p.1), Bowie (2013) on the other hand suggests that the term was mainly created for identifying the need of new economic strategies of Internet companies after the 'dot-com' crisis, in which the bursting of financial bubbles caused the collapse of many Internet companies.

Due to the variety of stand-alone and built-in social media services currently available, it is exceedingly difficult to have a single description covering all social media-related technology and practices in part, because social media is not characterized by any particular scope, format, topic, audience or source (Bercovici, 2010; Beer & Burrows, 2007; Trottier & Fuchs, 2015). Importantly, depending on each scholar's theoretical position and methodological considerations, their understanding of social media will vary, and social media concepts need not simply rely on internet-based media established in recent decades (Bercovici, 2010) Trottier and Fuchs (2015) show a theoretically comprehensive concept of social media, noting that theorists could logically follow any of three modes of sociality as a focal point when contemplating the essence of social media: (i) cognition, (ii) communication, or (iii) cooperation. In Trottier and Fuchs (2015) view, the three modes of sociality direct analytical attention to multiple social structures and

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different media forms. The emphasis on cognition is on shared knowledge, so platforms such as newspapers, blogs, or even television that offer access to similar information to the masses will act as social media. Foreground communication relies on social relationships and connections, and all platforms such as email, text, or discussion boards will also fall into the social media spectrum. Lastly, cooperation deals with interdependent acts toward a communal goal and is reflected in media such as Wikipedia, or even certain massively-multiplayer online role-playing games (MMORPGs) (Trottier & Fuchs, 2015).

The notion of 'social media' has been associated with multiple concepts: "the corporate media favorite 'user-generated content,' Henry Jenkins' media-industries-focused 'convergence culture,' Jay Rosen's 'the people formerly known as the audience,' the politically infused 'participatory media,' Yochai Benkler's process-oriented 'peer-production,' and Tim O'Reilly's computer-programming-oriented 'Web 2.0'" (Mandiberg 2016, p.2). In fact, considering the scope for expansive social media concepts, most academics and practitioners who invoke social media refer to a particular range of web offerings that have evolved over the past three decades, including blogs, social networking platforms, and microblogging (Mandiberg, 2016). The same as Bowie (2013), Mandiberg (2016) also claims that the advent of these technologies and the related unique applications is also characterized as the development of Web 2.0, which refers to the nature of a class of web-based applications that provided the ability for all users to write and add content by uploading, and could be accessed from several devices.

In fact, in preference to the Web 2.0 concept, some scholars, such as Beer (2008) and Henderson (2015), eschew the term social media, which may serve as an umbrella concept that encompasses a larger category of online applications that facilitate expression

and interaction. Specifically, scholars have called for distinctions between social media broadly, and more narrow terms such as social networks or social networking sites. For instance, Henderson (2015) argues that Twitter is a form of social media in that it facilitates user generated public communication by non-professional actors, but differentiates Twitter from social networking sites like Facebook or LinkedIn where individuals commonly interact with people, they know off line and follow others' activity bi-directionally. Similarly, Beer (2008) argues that there is value in distinguishing among sites that are used primarily for the purposes of individuals actively networking – social networking sites – and platforms that simply articulate the online connections of individuals, which would fall under the definition of social network sites. He comments that classifying social media can facilitate more nuanced scholarship examining similarities and differences among types of applications and their respective uses.

In trying to establish an operational definition of what constitutes social media, this study found that there are two approaches to how the term has been interpreted in social media scholarship. Both approaches are: the attribute approach and the typology approach (Hjorth & Hendry, 2015; Kane, Alavi, Labianca, & Borgatti, 2014; Kietzmann, Hermkens, McCarthy & Silvestre, 2011). First, the attribute approach focuses on enumerating the essential elements that social media needs to be recognized as a communication technology. Following this approach, Kietzmann et al. (2011) described social media with a broader emphasis on the use of mobile and web-based social media technology to create increasingly immersive platforms in which user-generated content is posted, co-created, debated and updated by individuals and communities. With the aim of better explaining social media, they also proposed seven functional building blocks of social media: identity,

conversations, sharing, presence, relationships, reputation, and groups. Although each block adequately represents a particular aspect of the social media experience, this attribute approach does not clearly explain what social media looks like in a practical sense. Kane et al. (2014) on the other hand, focus on social media networks and argue that they are defined by a digital profile authored by users, the ability to search content and restrict others from viewing content, means of displaying relational ties, and network transparency that reveals the connections of other users. These definitions as provided in the works of Kietzmann et al. (2011) and Kane et al. (2014) are purposively inclusive to not only account for current social media platforms but also provide a framework for analyzing new and emerging technologies. With slight variations, these definitions of social media commonly focus on three attributes: (i) they are web-based, (ii) they provide a means for individuals to connect and interact with content and other users, and (iii) they provide the means for users to generate and distribute content on the respective platforms (Kane et al., 2014; Kietzmann et al., 2011).

Second, scholars have also created classifications that define social media in terms of different types of communication technologies (i.e. Kaplan & Haenlein 2010; Krishnamurthy & Dou 2008; Shao 2009). For example, Kaplan and Haenlein (2010) classify social media in terms of blogs, social networking sites, virtual social worlds, collaborative projects, content communities, and virtual game worlds. Alternatively, Beer (2008) offers the categories of wikis, folksonomies, mashups, and social networking sites as distinct types of applications that fit within the broader framework of Web 2.0. Other scholars focus on definitions of singular social media types. Ellison and boyd (2013) specifically distinguish social network sites as communication platforms that offer users

unique profiles, public connections, and the ability to create and consume user-generated content (and do consider Twitter and YouTube social network sites). Blogs, another type of social media technology, developed into a unique form that included distinct entries in reverse chronological order (Siles 2012), whereas microblogging, a phenomenon largely driven by Twitter, founded in 2006, focuses on much shorter live updates of one's life, opinions, or reactions to current events or other media (Honeycutt & Herring 2009; van Dijck 2011).

From the arguments and suppositions above, it can be concluded that the unifying aspects of all these types of social media technologies are that they provide a means for people to sustain current relationships, create new connections, generate and post their own content and, to some degree, make their own social networks available to others (Ellison & boyd 2013; Heinonen 2011; Kietzmann et al. 2011; Romero, Galuba, Asur & Huberman 2011; Qualman 2012). In addition, the above-mentioned studies do not aim to provide a single, standardized definition of social media, nor do they attempt to provide a distinct system of classification of various categories of social media, platforms, or related services. Instead, they argue that no scholar should not view the uncertainty surrounding social media as a source of frustration, but rather as an outlet for continuing theoretical exploration. Similarly, this current study does not take key interest in examining the distinct system of classification of various categories of social media platforms, or its related services rather, for the purposes of this research work, the focus rests principally on social media's inherent ability to provide a means for people to sustain current relationships, create new connections, generate and post their own content and, to some

degree, make their own social networks available to others (Ellison & boyd 2013; Heinonen 2011; Kietzmann et al. 2011; Romero, Galuba, Asur & Huberman 2011; Qualman 2012).

2.1.1 Social Media Giant: Facebook

Facebook is a social networking website and service where users can post, comment, share photographs/videos and links, play games, chat and stream live videos (Boyd & Ellison, 2007; Nations, 2018). A number of social scholars have described Facebook as a social media giant (Mensah, 2018; Nations, 2018; Smith, 2020). Studies by both Nations (2018) and Smith (2020) had ranked Facebook as the biggest social networking website in the world. According to Taylor (2016) if Facebook were a country, it would have significantly been bigger than China and India. This confirms the Facebook's immense global popularity as a social networking platform and its ability to connect users across the globe. Smith (2020) argues that what makes sites like Facebook distinct is that they are integrated platforms that combine many media and information and communication technologies, such as webpage, webmail, digital image, digital video, discussion group, guest book, connection list or search engine. Many of these technologies are social network tools themselves.

Facebook was originally known as 'The Facebook' when it was created by Mark Zuckerberg then a 23-year-old student at Harvard University on the 4th of February 2004. Zuckerberg explains that the inspiration for building the website was for students to identify persons in other residential houses, which was the solution to that social need at Harvard at the time (Moyle, 2004; Mensah, 2018). In August, 2005 Zuckerburg acquired

the web address www.Facebook.com and in September 2006, Facebook was expanded beyond educational institutions to everyone with a registered email address (Mensah, 2018). Facebook is easily noticed by its blue outlook with the highlight of the white-coloured letter "F" as its logo (Moyle, 2004; Mensah, 2018). In 2005, after Facebook had acquired their web address, the site launched Facebook Photos upload and the photo tag features which was replicated also on the Facebook mobile application in April 2006. The Facebook wall and "tabs" features were introduced in July 2008 to break up content into sections for easy navigation on the platform. The "like" feature was also activated in February 2009 to allow users like each other's posts on the platform (Mensah, 2018; Nations, 2018). Today, Facebook has expanded its market share to acquire other social networking websites and services. Instagram, Oculus Virtual Reality (VR) and WhatsApp are all one of the biggest acquisitions for the company. In August 2015, the Facebook live feature was announced. The service was introduced particularly for celebrity accounts for live streaming of themselves to their fans. Later, same was rolled out all global audiences and users of Facebook in 2016 (Facebook, 2020).

Facebook has over 2.13 billion active users worldwide with about 1.40 billion people on the average logging onto the Facebook platform daily and five new profiles being created every second (Facebook, 2020). This makes Facebook the most influential and popular social media platform and statistically impracticable to ignore when studying social media (Mensah, 2018). A study conducted by Brandwatch (2015) indicates that there are more female Facebook users than males citing the demographics of Facebook users to be between 25 to 34 years and with female and male users constituting 46% and 54% respectively. Brandwatch's (2015) study has been confirmed by Smith (2020) and Tiltiler

(2020), who indicate that as of January 2020, 54.7 percent of U.S. Facebook audiences were female, and 45.3 percent of users were male. Adding that Facebook had a combined 255 million monthly active users in the United States and Canada as of the third quarter of 2020 (Smith, 2020; Tiltiler, 2020). Another study conducted by Kelly (2018) estimated that in every 60 seconds on Facebook, 510,000 comments are posted with 293,000 statuses updated from users around the globe. This goes to reinforce the assertions by other scholars like Ho (2000) and Ito and Okabe (2005) who emphasis that social media has empowered the end user, creating the platform for users to freely share their perspectives, opinions, thoughts and experiences.

Debatin, Lovejoy, Horn and Hughes (2019) explored the perception of privacy issues and the perceived advantages and disadvantages of using Facebook by Facebook users. The study found that since Facebook's inception in 2004, it has quickly become both a basic tool for and a mirror of social interaction, personal identity, and network building. Also, Facebook deeply penetrate its users' everyday life and, as pervasive technology, tend to become invisible once they are widely adopted. The authors established that Facebook is deeply integrated in users' daily lives through specific routines and rituals. Thus, the participants life without Facebook is almost unthinkable. The study also found that users claimed to understand privacy issues, yet reported uploading large amounts of personal information. Risks to privacy invasion were ascribed more to others than to the self. However, users reporting privacy invasion were more likely to change privacy settings than those merely hearing about others' privacy invasions. Results suggest that this lax attitude may be based on a combination of high gratification, usage patterns, and a psychological

mechanism similar to third-person effect. Safer use of social network services like Facebook would thus require changes in user attitude (Debatin et al., 2019).

Alhabash and Ma (2017) also interrogated the motivations and uses of Facebook in the American context. The study revealed that nearly, two-thirds of all American adults and three-quarters of Internet users report using Facebook. While young adults (aged 18–29years) have the highest Facebook adoption rates (90%), other age groups – for example, teenagers and older adults are also exhibiting exponential growth in Facebook adoption rates (Alhabash & Ma, 2017). Furthermore, the study established that the numbers of Facebook users in America are exceeding the number of citizens in the world's largest country making Facebook the most popular social networking sites (SNSs) particularly among young adults (Alhabash & Ma, 2017).

Similar to the study of Alhabash and Ma (2017), Cronin (2017) conducts a survey of 407 students at a medium-sized Midwestern university to examine what motivates college students to have friends on Facebook. The goal of the study was to see if people interact with more Facebook friends than they do offline friends on a regular basis and to see if the primary reason students become friends with others on Facebook is to increase their popularity. Cronin (2017) indicates that Facebook just as other forms of SNS, and other forms of electronic communication (e.g. instant messaging, text messaging, and email) play a significant role in the lives of college and high school students. Facebook in particular allows students to be more connected to each other more than any other generation in history. The results of Cronin (2017) study however suggest that students do not become Facebook friends with others to increase their popularity, which is in contrast

to previous research. Results were inconclusive in determining if people regularly interact with more Facebook friends than they do offline friends.

The study by Ugander, Karrer, Backstrom & Marlow (2011) was relatively technical. As individuals bring their social relations online, the focal point of the internet is evolving from being a network of documents to being a network of people, and previously invisible social structures are being captured at tremendous scale and with unprecedented detail. In Ugander et al.'s (2011) work, they characterize the structure of the world's largest online social network, Facebook, in an effort to interrogate human relationships using a quantitative research approach. According to the authors, the emergence of online social networking services over the past decade has revolutionized how social scientists study the structure of human relationships. Thus, they computed numerous features of the graph including the number of users and friendships, the degree distribution, path lengths, clustering, and mixing patterns. Our results center around three main observations. First, they characterize the global structure of the graph, determining that the social network is nearly fully connected, with 99.91% of individuals belonging to a single large connected component, and we confirm the 'six degrees of separation' phenomenon on a global scale. Second, by studying the average local clustering coefficient and degeneracy of graph neighborhoods, they show that while the Facebook graph as a whole is clearly sparse, the graph neighborhoods of users contain surprisingly dense structure. Third, they characterize the assortativity patterns present in the graph by studying the basic demographic and network properties of users. They observe clear degree assortativity and characterize the extent to which 'your friends have more friends than you'. Furthermore, they observe a strong effect of age on friendship preferences as well as a

globally modular community structure driven by nationality, but they do not find any strong gender homophily. They compare their results with those from smaller social networks and find mostly, but not entirely, agreement on common structural network characteristics.

Sanny and Saloemey (2020) on the other hand, explored the pros and cons of social media use in Ghana particularly in relation to COVID-19 fake news. The study using Facebook as the study site, indicated that although the spread of misinformation, hoaxes, lies, and false claims is of course neither new nor limited to pandemics, abuse of social media has given this phenomenon breath and space in recent times. The authors equally noted that social media is becoming an increasingly common source of news for Ghanaians, even though they trust it less than traditional media. They are also clear-eyed about social media's negative as well as positive effects on society (Sanny & Saloemey, 2020). The authors again highlighted that while supporters of unrestricted access to social media and the Internet outnumber opponents, majority want the government to be able to fight the spread of false information, hate speech, and other problematic content (Sanny & Saloemey, 2020).

The studies reviewed under this section reinforce the two distinct yet substantial basis of this current study. First, the selection of Facebook for this study is apropos because it provides the services where users can post, comment, share photographs/videos and links, play games, chat and stream live videos (Boyd & Ellison, 2007; Nations, 2018). Facebook's advantage in enabling users to post, comment, share photos/videos aided the researcher to gather data on the posts shared on Facebook in order to assess messages conveyed by audiences on the incident between Shatta Wale and Stonebwoy during the

20th VGMAs. Secondly, the massive use of Facebook as a data site for scientific research validates its wide usage in social media research while at the same time widening the boundaries of scholarly investigation.

2.1.3   The Social Media Landscape in Ghana

Internet and social media usage across the globe indicate a worldwide estimate of 4.021 billion internet users and 3.196 billion social media users in the world (Mensah, 2018; Pugh, 2010; Wearesocial, 2018). According to Wearesocial (2018), the number of internet users per 100 people, which is also referred to as the global penetration rate for internet in 2017 was proportionate to 53% with the social media penetration rate increasing from 43% in 2016 to 68% in 2017. Nonetheless, studies in Africa have cited lower internet penetration rate of 20% within 2016 and 2017 which is in sharp contrast to other jurisdictions like Europe and the United States of America (Mensah, 2018; Sackey, 2015; Wearesocial, 2018). In spite of Africa's relative lower internet penetration rates, Kenya leads the pecking order with regards to internet usage in Africa with 64% of internet penetration, followed by Mauritius, Egypt, Nigeria and South Africa in that order (Mensah, 2018; Sackey, 2015).

Ghana has been described as a fast-rising urbanized country at a rate of 56% and this is an important variable with regards to internet access in developing countries (Huyer & Mitter, 2003; Power, Khatun & Debeljak, 2012). The Ghana Social Media Rankings (GSMR), an annual report highlighting social media usage in Ghana reveals that in 2020, over 18 million people in Ghana had access to the Internet with an average of nine million people actively using social media. Although the number of active users on social media

in Ghana is unfavorable when compared to the population of Ghana, the GSMR report in 2020 suggests that with an average of nine million people actively using social media, an average of 3 hours and 46 minutes is spent on the social media sites each day in Ghana. On the use of social media in Ghana, Rashid (2011) emphasizes that the emergence of social media, propelled by the Internet boom in Ghana in the last decade, has brought with it promises of more political participation, a more democratic civil society, new social dynamics and a plethora of possibilities for entrepreneurs. He continues that, social media tools have become a staple in the everyday lives of many Ghanaian, merging their online and offline experience, and becoming one of the main methods of social connection and interaction around the world, whether between individuals, or with businesses and governments (Rashid, 2011). Rashid (2011) also points out that Facebook is arguably one of the most popular social networking sites in Ghana, and as such, his study focuses on Facebook usage as the primary metric of social media usage.

Similarly, Essilfie (2016) notes that the past years in Ghana have seen social media being used in a wide variety of ways, whether to rally people around social causes and political campaigns, boost citizen journalism and civic participation, create a forum for debate and interaction between governments and their communities, or to enhance innovation and collaboration. According to research conducted by Ibrahim (2013), the penetration of social networking and Web 2.0 technologies is soaring in Ghana. Demographically, the Ghanaian society is a youthful one, where youth between the ages of 15 and 29 make up around one-third of the population. With the exponential growth of online social networking — particularly among this demographic, who will in the next few years become active citizens, potential entrepreneurs and part of the government and

private sector workforce — it is argued that social networking tools have the potential to enhance citizen engagement in the region, promote social inclusion and create opportunities for employment, entrepreneurship and development.

Just as Rashid (2011), Essandoh (2011) also focuses primarily on Facebook usage in Ghana. As such, the number of Facebook users in all 10 regions in Ghana was collated between April and December 2010, in the following age brackets — youth (15-29), and adults (30 and over) —as well as by gender, and correlated with several factors, including digital access, gender gaps, youth population, and Internet freedom. The study revealed that the total number of Facebook users in the world stands at 8,361,863 (December, 2010), up from 11,978,300 to (January, 2011) with a 78% annual growth rate. Further studies on social media in Ghana has also expound on several other interesting results (Nutsugah, 2019; Mensah, 2018; Sackey, 2015). For example, a study conducted by Sackey (2015) revealed that that Ghana has a unique mobile user base of 19.53 million with 9.28 million being active mobile internet users. This indicates that more people access social media on their mobile devices. The study conducted by Sackey (2015) also revealed that in Ghana WhatsApp leads the trend as the most actively used social media application followed by Facebook.

Research studies on social media within the Ghanaian context are increasingly springing up (Nutsugah, 2019). In a study on the dialogic nature of the Facebook page of the Ghana Police Service (GPS), Nutsugah (2019) critically examined the ways social media is promoting Public Relations practice at the GPS. Underpinned by the Dialogic Public Relations Theory, Nutsugah (2019) explored the nuances of dialogue communications on internet platforms and concluded among other things that Facebook

has become a very important medium suitable for the GPS to dialogue with their publics for effective policing. Other studies such as Mensah (2018), Owusu-Ansah (2018) and Agboada (2017) have all explored social media usage within the Ghanaian context. For example, Mensah (2018) interrogated online aggression against celebrities on Facebook and Instagram. The study examined how four female celebrities in Ghana managed online aggression, usually thought of as a kind of bullying as well as the response mechanism adopted by these four female celebrities in Ghana. Guided by the Gender Theory, Routine Activity Theory and Online Disinhibition Effect, Mensah (2018) concluded that female celebrities were gendered bullied, and in various forms. As a result, they adopted strategies such as blocking and reverse bully to respond to this phenomenon.

Owusu-Ansah (2018) on the other hand, examined how some selected microcelebrities in Ghana present themselves on Facebook. Using Erving Goffman's theory of self-presentation and identity construction theory, the study discussed the experiences and frame of mind of the microcelebrities through the posts they shared on Facebook. The study showed that the microcelebrities presented the public self and public-private self-online. It was revealed in the study that the microcelebrities presented themselves in that manner due to their innate traits and the quest to maintain and increase followers on Facebook (Owusu-Ansah, 2018). A critical examination of the above reviewed studies points to two established outcomes: Ghana has seen an increased social media being used in the past decade (Essandoh, 2011; Ibrahim, 2013; Rashid, 2011).; and Facebook dominates the list social media platforms that is predominately used in Ghana (Agboada, 2017; Mensah, 2018; Nutsugah, 2019; Owusu-Ansah, 2018). These outcomes significantly contribute to the selection of Facebook for this current study.

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It is important to mention that the studies reviewed above lay emphasis on the prevalence of social media use in Ghana with particular mention of the GSMR report in 2020 which outlines an average of nine million people actively using social media, an average of 3 hours and 46 minutes is spent on the social media sites each day in Ghana. The review above therefore provides this current study the justification that Ghanaians are active users of social media and that conducting a study on social media the Ghanaian context adds to the extant literature on the subject as well as provides the basis for other studies to be conducted on social media in Ghana.

2.2 Empirical Evidence on Sentiments and Sentiments Analysis on Social Media

Zajonc (2000) in his work on feeling and thinking posited that sentiment is distinctly social. Stets (2019) highlights Zajonc's (2000) position of sentiment being social by identifying sentiment as a socially constructed combination of autonomic responses, expressive behaviors, and shared meanings usually organized around another person. According to Stets (2019), sentiment involves combinations of bodily sensations, gestures, and cultural meanings that we learn in enduring social relationship. For example, love is a sentiment that is characterized by autonomic symptoms such as the flow of adrenaline and increased heart rate, emerges with another we see as attractive, and may be expressed in gazing and smiling at the other (Stets, 2019). Studies on sentiments such as Lewis (2000) and Shelly (2001) indicate that humans learn through socialization and through the processes of socialization they learn to give their internal sensations. According to Lewis (2000) and Shelly (2001), sentiments are socialized emotions; feelings that have been developed from their mere instinctive state and become properly human through thinking

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and interaction. It involves imagination, and the medium in which it lives mainly is compassionate communication with others' minds.

Thoits (1990) as cited in Stets (2019) indicates that sentiments have four interconnected components: (1) situational cues, (2) physiological changes, (3) expressive gestures, and (4) an emotion label that names the specific configuration of components. Thoits (1990) as cited in Stets (2019) contends that children learn the connection between these components by repeatedly being exposed to emotion labels from others when particular configurations of the components emerge in their own experiences. Gordon (2010) equally avers that people interpret their emotions in a culturally laden manner. In other words, Gordon (2010) emphasizes that our cultural orientation influences the gestures and emotion labels we apply to a given experience. For example, physiologically, fear is associated with greater decreases in blood pressure and blood flow to the extremities (Levenson, 2001). Fear is generally activated when there is an interpretation of potential harm in one's environment (Ekman & Friesen, 2003). Hence, when we see a bear in the woods, our culture informs us that a bear is dangerous and will likely harm us, our heart rate will increase, our hands will become warm, our body may begin to tremble, and we will culturally associate the entire experience with the emotion, fear (Gordon, 2010). While both Gordon (2010) and Thoits (1990) as cited in Stets (2019) recognize the biological and cognitive aspects of experiences, they also recognize the social: the interpretation(s) made in the situation, the expressions and gestures, and the vocabulary/labels that are all learned through socialization.

Other terms appear in the literature on emotions. Among the most general is the term affect, which is "any evaluative (positive or negative) orientation toward an object"

(Smith & Lovin, 2015, p. 18). This highlights the cognitive aspect of emotions and sentiments. Moods are "affective states without an object or without a specific object" (Smith & Lovin, 2015, p. 19). Compared to emotions, moods are usually longer in duration, lower in intensity, and more diffuse/global. Finally, there is the term feeling, which may be defined as the internal, subjective experience of an emotion that is unique to each person (Smith & Lovin, 2015). However, for the purposes of this current study, I will use these terms interchangeably since ultimately, they capture the socialized feeling of people (Stets, 2019; Smith & Lovin, 2015).

Freud (2012) examined whether there is a small set of primary or basic emotions from which all other emotions are derived. Freud (2012) acknowledges one of the earliest arguments of the psychologist, Ekman. With Freisen, Ekman showed still photographs of facial expressions to observers in different cultures and then asked them to check from a list of emotions which ones they saw. Five emotions were recognized in the face in literate and preliterate societies: anger, fear, sadness, disgust, and happiness (Ekman & Freisen, 1975 as cited in Freud, 2012). The universality of these facial expressions provided compelling evidence according to Freud (2012) that these emotions are basic to humans. Four out of these five emotions are negative, suggesting that humans may be more attentive to negative than positive cues, perhaps because negative cues register danger and impel humans to respond. A set of primary emotions was identified by Kempel (2011). His four primary emotions are anger, anxiety, sadness, and happiness, parallel to the basic emotions of Ekman. Kempel (2011) suggests that these emotions are fundamental because each has an evolutionary survival value (e.g., anxiety and anger enable people to react rapidly when

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they are at risk), occur in the early stages of human development, are widely recognized in the face, have distinctive autonomous reactions, and arise in social relationships.

Kempel (2011) takes his analysis one step further by arguing that there is a second layer of emotions that stems from primary emotions, which he labels secondary emotions. These emotions are more socially constructed unlike the main emotions that are seen as innate by Kempel (2011). Similar to the stance of scholars like Gordon (2010) and Stets (2019), Kempel (2011) notes that these emotions are learned in conjunction with the key emotions through socialization. Guilt is learned, for instance, from the primary apprehension of feelings. A kid fears retribution when he/she commits a prohibited act. A kid discovers over time that when he commits a wrong act and he fears retribution, the moral label he can evoke is remorse. Kempel (2011) further notes that secondary emotions can lead to a mixture of primary emotions. Fear and rage, for instance, may result in the secondary emotions of hatred, jealousy, and envy.

Social media on the other hand has become an important platform for human interactions (Ito, 2005; Manning, 2014; Paechter, 2013) and social media platforms like Facebook allows people to have their own accounts to comment, express feelings and convey emotions via texts as well as emoticons (Kietzmann & Hermkens, 2011; Obar & Wildman, 2015). Some studies on sentiments analysis on social media have characterized the notion of sentiments to concern users' emotions toward an issue based on the comments in a post (Akaichi, 2013; Bargh & McKenna, 2004; Selwyn, 2009). Akaichi (2013) however, identifies three primary emotional patterns in sentiments analysis. They are: happy, unhappy and emotionless. The emotion happy is characterized by a feeling or show of pleasure or contentment. Normally, social media users share opinions, facts or issues

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based on their topic of interest without being at the same place and same time (Manning, 2014). Nonetheless, Bargh & McKenna (2004) suggest that in analyzing people's sentiment, there are complexities in trying to wholly appreciate user behaviors as well as their state of minds through texts. Thus, there are various methods in sentiment analysis – which can be either manually, semi-automatically or fully automatically – in understanding user behaviors and state of minds through texts (Lu & Tsou, 2010; Stapa & Shaari, 2012).

Stapa and Shaari (2012) explain that the manual approach such as surveys provides limited questions and answers for the participants as well as it is time-consuming in conducting the surveys for data collection. However, unlike the manual approach, in the automated systems, there are no/less limitations in collecting and analyzing data (Stapa & Shaari, 2012). Some of the automated tools perform categorization immediately after the contents are extracted. For example, Lu and Tsou (2010) in a research study conducted on Twitter used an automated tool called Sentiment Identification Algorithm (SIA) tool to extract relevant and eliminates irrelevant contents. Lu and Tsou (2010) emphasized in the study that using the automated system was effortless in analysing the data because the system filtered the data by itself after the extraction. The filtration included emoticons replacements, upper and lower casing correction and removal of stop words, repeated words as well as punctuations (Lu & Tsou, 2010).

Zamani, Abidin, Omar & Abiden (2013) in a study on Sentiment Analysis: Determining People's Emotions in Facebook identified opinions and sentiments in both English and Malay words on Facebook (1,231 users in all) and classified them under the following emotions: happy (positive), unhappy (negative) and emotionless. The classification of emotions by Zamani et al., (2013) aligns with Akaichi (2013) who also

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identified three primary emotional patterns: happy, unhappy and emotionless. Using a qualitative case study Zamani et al., (2013) averred that even though the automated approach in sentiment analysis ensures accuracy of sentiment classification, the manual approach is the best method for classifying words and emoticons occurrences due to its flexibility in analysing multilingual texts. Ceron, Curini, Lacus & Porro (2013) also conducted a study on sentiments analysis of citizens in Italy and France and how social media can improve knowledge of their political preferences. Ceron et al., (2013) analyzed the popularity of Italian political leaders throughout 2011 as well as, the voting intention of French Internet users in the 2012 presidential ballot using Twitter as the preferred social media network. The study was grounded in the quantitative research approach and adopted a fully automated system of analysis to extract and filter the data. As part of the findings, Ceron et al., (2013) were able to foresee a victory for the candidate, Hollande, with 54.9% of votes the night ahead of the election using the Sentiment Identification Algorithm (SIA) tool to analyze the opinions sampled. Although the study was not expressly comprehensive on how the opinions expressed online, had led to the prediction of Hollande's win, it provided an appreciation of the concept and technique involve in conducting sentiments analysis on social media.

Agangiba and Blessed (2019) applies the concept of sentiment analysis for the determination of polarities (positivity, neutrality or negativity) of sentiments borne in the views expressed by Ghanaians regarding the newly introduced double track system in Second Cycle Schools in Ghana. These views are sourced from tweets (twitter posts). In the authors' view, accurate analysis of sentiments depends largely on the context of word usage. Thus, most sentiment analysis approaches however ignore context when predicting

sentiments; thereby leading to loss of context. Agangiba and Blessed (2019) therefore, in their study, attempts to avoid the loss of context with the use of the concept of Word embedding. Word embedding is a context-preserving technique which embeds the contextual information of data in the form of vectors before analysis of sentiment is done (Agangiba & Blessed, 2019). An overall model accuracy of 76% was achieved using this technique. The authors' model's accuracy outdoes similar works such as Garg's (2016) work with an accuracy of 72%.

Nti and Adekoy (2020) equally applied sentiments analysis to predicting stock market price movements in Ghana. Predicting the stock market according to Nti and Adekoy (2020) remains a challenging task due to the numerous influencing factors such as investor sentiment, firm performance, economic factors and social media sentiments. However, the profitability and economic advantage associated with accurate prediction of stock price draw the interest of academicians, economic, and financial analyst into researching in this field (Nti & Adekoy, 2020). Despite the improvement in stock prediction accuracy, the literature argues that prediction accuracy can be further improved beyond its current measure by looking for newer information sources particularly on the Internet. Using web news, financial tweets posted on Twitter, Google trends and forum discussions, Nti and Adekoy (2020) examine the association between public sentiments and the predictability of future stock price movement using Artificial Neural Network (ANN). They experimented the proposed predictive framework with stock data obtained from the Ghana Stock Exchange (GSE) between January 2010 and September 2019, and predicted the future stock value for a time window of 1 day, 7 days, 30 days, 60 days, and 90 days. They observed an accuracy of (49.4-52.95 %) based on Google trends, (55.5-60.05

%) based on Twitter, (41.52-41.77 %) based on forum post, (50.43-55.81 %) based on web news and (70.66-77.12 %) based on a combined dataset. Thus, they recorded an increase in prediction accuracy as several stock-related data sources were combined as input to our prediction model. They also established a high level of direct association between stock market behavior and social networking sites. Therefore, based on the study outcome, they advised that stock market investors could utilize the information from web financial news, tweet, forum discussion, and Google trends to effectively perceive the future stock price movement and design effective portfolio/investment plans.

Botchway, Jibril, Komínkov, Oplatková & Chovancová (2020) on the other hand used sentiment analysis approach in drawing deductions from a sub-Saharan African bank's tweets. The authors' advance the argument that the upsurge in social media websites has in no doubt triggered a huge source of data for mining interesting expressions on a variety of subjects. These expressions on social media websites empower firms and individuals to discover varied interpretations regarding the opinions expressed (Botchway et al., 2020). In Sub-Saharan Africa, financial institutions are making the needed technological investments required to remain competitive in today's challenging global business environment (Botchway et al., 2020). Twitter as one of the digital communication tools has in recent times been integrated into the marketing communication tools of banks to augment the free flow of information (Botchway et al., 2020). In this light, the authors perform a sentiment analysis on a large dataset of tweets associated with the Ecobank Group, a prominent pan- African bank in sub-Saharan Africa using four different sentiment lexicons to determine the best lexicon based on its performance. Our results show that Valence Aware Dictionary and sEntiment Reasoner (VADER) outperforms all the other

three lexicons based on accuracy and computational efficiency. Additionally, we generated a word cloud to visually examine the terms in the positive and negative sentiment categories based on VADER. The authors' approach demonstrates that in today's world of empowered customers, firms need to focus on customer engagement to enhance customer experience via social media channels (e.g., Twitter) since the meaning of competitive advantage has shifted from purely competing over price and product to building loyalty and trust. In theory, the study contributes to broadening the scope of online banking given the interplay of consumer sentiments via the social media channel.

The studies reviewed above demonstrate that the feelings and thinking of people are constructed in a social setting (Stets, 2019) and since social media is an important platform for human interactions (Manning, 2014), it allows people to have their own accounts to comment, express feelings and convey emotions via texts as well as emoticons (Obar & Wildman, 2015). The studies as mentioned above therefore provide insight into how various scholars have tackled the subject of sentiment analysis using one social media platform or the other. The studies inform this current study also on the viability and the various approaches in conducting sentiment analysis on social media. It explains how expressions on social media can empower researchers to discover varied interpretations regarding the opinions expressed.

2.3   Social Media and Beefing

The tension of competitive rivalries is often a key ingredient in the creation of art and the production of discourses (Free, 2016). This is certainly the case in music genres such as hip-hop/rap and dancehall music (Pate, 2017) producing a cultural system based

fundamentally in artistic practices and poetic expression, which has emerged over the last four decades as a powerful mediator of youth social identity in the many parts of the world (Free, 2016; Pate, 2017). Social media networks such as Myspace (created in 2003); Facebook, a text, video and image sharing network (2014); YouTube, a video sharing network (2005); twitter, a text-based platform (2006); Instagram, an image sharing platform (2010); and Snapchat, a video sharing platform (2011) have been utilized, enabling communication on a multitude of levels (Pinkney & Robinson-Edwards, 2018). Communication undoubtedly has been enhanced by online activity; however, it is acknowledged that it also raises a host of challenges. According to Smitherma (2017) the value of social networking sites increases exponentially with number of users. That is, as the number of people connected to the network increases the impetus for others to establish connections to the network increases (Smitherma, 2017). Online streaming services are leveraging the advantage of the internet to increase their network effects (Yue, 2011). For example, users of the Last.fm online community not only can add friends, join various groups, write up music journals, and tag music but can also create their own playlists, share them with friends, and see the users' charts for discovery of new music (Yue, 2011).

The internet appears to provide a platform for new conflicts alongside intensifying old ones (Moule et al., 2016). Social media is popular among the youth and those who subscribe to street gangs are increasingly using social media as a platform to communicate (Pinkney & Robinson-Edwards, 2018). Pinkney & Robinson-Edwards (2018) further argued that music videos have been used for decades by artists to express, communicate and tell stories of their lived experiences. Attitudes, behaviors and perceptions, have been shaped, and in some instances reshaped by the use of social media in people's lives

(Greenfield, 2014; Annisette & Lafreniere, 2016). Johnson and Schell-Busey, 2016) found out that there is a correlation between online activity on social media platforms and offline gang-related violence. Pinkney and Robinson-Edwards suggests that young people constant use of social media has a strong connection with narcissism. Narcissism according to Panek et al., (2013) is an affinity believe in oneself to be superior over others, to increasingly pursue adoration from others, and to participate in egotistical thinking and behavior. Carpenter (2012) expressed the notion that young people have become obsessed with taking and posting "selfies" on social media platforms, similarly gangs use the platforms for the very same reasons. Carpenter (2012) further avers that the lust for adoration sees young people thriving on the idea that they are important based on the volume of "likes" and comments received on personal profiles. Alloway et al. (2014) narcissism in relation to the aforementioned use of social media, damages people's abilities to shape healthy, mutually beneficially relationships.

A study by Pate (2017) looks at the emergence of the drill music genre in the United Kingdom (UK) and how social media users are reacting to this phenomenon. According to the author, as drill music has become a popular genre of choice for many young people, gang members alike have taken advantage and utilized social media platforms, thereby attracting attention from people within the music industry, their fans, rival groups and criminal justice agencies by default. An example of this as cited by Pate (2017) comes from a well-known "trap" rapper known as "Nines" from London who released a video on Instagram with fellow members of his gang posing with the jewelry of an opposing "trap" rapper from London named "C Biz". In the video, "Nines" and his friends are seen boasting and taunting "C Biz about the robbery and challenging "C Biz" rap ideas about the money

he spends on his jewelry, suggesting that the watch and chains that his gang took was not worth as much as he claimed in his music videos. This video went viral across the UK on all media platforms which young people use. Along with the thousands of views on YouTube, Instagram, Twitter, Facebook and Snapchat, there were comments from his fans and rivals suggesting what "C Biz should do a retaliation, which would in turn have gained his popularity back. Within 24 hours of the robbery, a drive-by shooting on "Church Road", where the rapper "Nines" resides, took place resulting in an innocent man, aged 27, being murdered (Pate, 2017). Following the incident, seven men including "C Biz" were arrested in connection with the murder and put on remand for trial at the old Bailey (Pate, 2017).

Irwin-Rogers and Pinkey (2017) suggested that violence within inner cities is increased when beef is uploaded on the internet. The volume of viewers and comments from both supporters and opposing groups amplify the violence because the constant narrative of "will you do, what you say in your raps", puts the victim in a position where their credibility and livelihood is at stake (p. 23). Although this may be seen as entertainment for those viewing robberies, assaults and other forms of violence, the victims themselves feel they have a duty to respond due to the narcissistic thinking social media has created (Irwin-Rogers & Pinkey, 2017). In many cases where certain areas within the major cities across the UK have witnessed spats of violence, it is important to note the significance of the adverse impact that comments from viewers on social media platforms have on individuals that are victims to some sort of violence (Irwin-Rogers & Pinkney, 2017). This discourse highlights new elements within gang research that explored not only what triggers gang members to be violent but rather the discourse about narcissism, social media and its relation to gang violence.

Free (2016) examines the phenomenon of music 'beef' as interdiscursive cultural policing in American hip-hop. He notes that the emergence of global hip-hop communities has driven the global spread of authenticity as a transnational/transcultural value. Authenticity and other values are at the center of how many rivalries emerge and play out among hip-hop artists, and form the basis of a pervasive category of semiotic acts commonly referred to as disses (Free, 2016). A diss is a form of insult and rejection commonly employed by music artists, especially rappers (MCs), to highlight some issue one claims to have with another person or institution, typically another artist (Free, 2016). Free (2016) further explains that artists who diss seek to engage in dialogue with their targets to answer for their alleged transgression(s), thus opening up a discourse space about/around the conflict at hand. This space is known as a beef (Free, 2016).

Beefs are therefore characterized by sustained dissing and other forms of subversion between feuding interactants in a fluid, scalable participatory frame (Free, 2016). The most iconic form of beef is a back-and-forth exchange of diss tracks, or full rap songs purposed as a contextual assemblage of various types of disses (Free, 2016). Beefs can and do emerge at every level of representation and scale of interaction, from young rival MCs in the same neighborhood fighting in their street mixtapes, to institutionalized collectives of superstar MCs residing on opposite geographic coasts fighting at the highest level of mass mediatized productions in the rap music industry (Free, 2016). Dearn (2013) studies the impact popular music has on the everyday lives of young people aged 10-16 with regards to consumption, identity and gender formation. The study which is based on an interdisciplinary theoretical foundation emphasizes that in an age of technological advances (such as YouTube and iPod devices) popular music consumption has become

widely accessible on a variety of social platforms. Dearn (2013) acknowledges that in the evolving decentralized society in which we live, popular music can be seen to be an influential socializing agent within young people's lives also enhancing music fan-artists relationships through music.

The studies reviewed on the social media and the phenomenon of beefing highlights how social media not only enables users to add friends, join various groups, write up music journals, and tag music but can also create their own playlists, share them with friends, and see the users' charts for discovery of new music (Yue, 2011). The studies reviewed above also provide an empirical basis for how social media users, particularly young people, who are identified by Dean (2013) as avid consumers of popular music which are widely accessible on a variety of social platforms, use social media to further the tension of competitive rivalries. The studies inform this current study also on how beefs which are characterized by sustained dissing and other forms of subversion between feuding interactants in a fluid, scalable participatory frame on social media, providing the researcher with the scientific basis in drawing out interpretations regarding the opinions expressed on beefs in music.

2.4   Theoretical Review

2.4.1   Reader-Response Theory

Originating in literature, as developed by Norman Holland, Stanley Fish, Wolfgang Iser, Hans-Robert Jauss and Roland Barthes, the reader-response theory focuses mainly on the readers and their relationship with the text to create or generate meaning (Cahil, 2015). The analysis of reader-response theory spans many decades, encompassing school of

literary thought that focuses on the reader (or audience) and their experience of literary work, in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work (Recibido, 2015). The reader-response theory gained prominence in the 1960s as a critical theory that stresses on the importance of the role played by the reader (or audience) in constructing the meaning of a work of literature (Recibido, 2015). The reader-response school of thought is based on ideas drawn from phenomenology and hermeneutics (Tompkins, 2017). Phenomenology is derived from two Greek words: *phainómenon* (that which appears) and *lógos* (study). Thus, phenomenology basically entails a study of how people understand the world (Tompkins, 2017). Hermeneutics on the other hand concerns itself with textual interpretation especially texts dealing with biblical or philosophical expositions (Tompkins, 2017). Drawing ideas from phenomenology and hermeneutics, the reader response approach is based on the assumption that a literary work takes place in a mutual relationship between the reader and the text when the reader demystifies literature and links it to his/her individual experience (Bleich, 1975 as cited in Tompkins, 2017).

A key assumption of the reader-response theory is that the theory rejects the structuralist view that meaning resides solely in the text (Cahil, 2015). Tyson (2016) elaborates that "reader-response theorists share two beliefs: that the role of the reader cannot be omitted from our understanding of literature and that readers do not passively consume the meaning presented to them by an objective literary text; rather they actively make the meaning they find in literature" (p. 170). McManus (2015) adds that the reader is an active participant who imparts "real existence" to the work and completes its meaning through interpretation. Thus, reader-response theorists hold the view that meaning does not

reside in the text but in the mind of the reader (McManus, 2015). Reader-response theorists argue that literature is a performativity art and each reading is a performance, analogous to playing or singing a musical work or enacting a drama (Bressler, 2016; Schieble, 2015). Literature exists only when it is read; meaning is an event (Schieble, 2015). The literary text possesses no fixed and final meaning or value; there is no one "correct" meaning. Literary meaning and value are "transactional," "dialogic," created by the interaction of the reader and the text (Schieble, 2015; p. 18).

Various scholars have different perspectives of the reader-response approach (Tompkins, 2017). For example, Rosenblatt's (1978) transactional view as cited in Tompkins (2017) affirms that the meaning of text does not solely reside exclusively within the text or reader. Instead she suggests that the meaning of text occurs as a result of a transaction between the text and the reader. Rosenblatt's (1978) transactional view of the reader-response approach as cited in Tompkins (2017) reiterates that readers are experience builders and the text is an activating stimulus and serves as a guide, a regulator, a blueprint, and an avenue for interpretation. Beach (1993) as cited in Tompkins (2017) offers a different perspective to describe the act of reading; first the reader engages in a textual response of a text which holds the correct and universal meaning yet not covered by the reader. Second, the reader has been acculturated into reading, into dealing with creation of meaning, and into unveiling the meaning in the text. Finally, the reader's responses are influenced by the context. In other words, engaging readers in the construction of meaning ensures readers and the contexts surrounding them become as important as the texts to the literary transaction. The premise behind this theoretical perspective is to acculturate the

reader into reading the text with a critical eye for proper interpretation or common judgment (Beach, 1993 as cited in Tompkins, 2017).

In reader-response theory, the reader creates meaning from the text and does so from either an aesthetic or an efferent stance (Schieble, 2015). Aesthetic responses offer readers a continuum for attending to the experience of reading. The readers are expected to explore a range of possible meanings (Purves, 2013). The term aesthetic was chosen because its Greek source suggests perception through the senses, feelings, and intuition (Denth, 2017). The aesthetic reader pays attention to the "qualities of the feelings, ideas, situations, scenes, personalities, and emotions that are called forth and participates in the tensions, conflicts, and resolutions of the images, ideas and scenes as they unfold" (Schieble, 2015, p. 11). On the other hand, efferent responses offer readers a continuum for creation of meaning. The readers are expected to provide a clear answer about the meaning of the text (Schieble, 2015). The term efferent designates the kind of reading in which attention is centered predominantly on what is to be extracted and retained after the reading event. Meaning results from abstracting out and analytically structuring the ideas, information, directions, or conclusions to be retained, used, or acted on after the reading event (Schieble, 2015, p. 11). While aesthetic stance is concerned with what readers have experienced, efferent stance is concerned with what readers draw upon in the act of reading (Schieble, 2015).

2.4.1.1 Applying the Reader-Response Theory to Social Media Posts

While reader-response theories began in the field of literature, the application of such theories to other forms of texts is a natural progression (Piturro, 2018). While much of the early theorizing in the field began in the 1970s and found its footing in the early 1980s, social media theorists have been slow to adopt them (Piturro, 2018). One of the reasons for this may have been timing – social media studies came together as a discipline in the 20th century on the heels of strong structuralist theorizing (Hubard, 2018). Another possible reason is the disconnection between theory and practice in the field of reader-response theories: much of the early years of the conversation were centered on concepts of audience or the limitations of each philosophical perspective (Tompkins, 2017). Theorists such as Megan Moreno (from a formalist perspective), Rosalind Koff (phenomenological and formalism), Barbara Klinger, and even Stanley Cavell would change that and start to develop methodologies toward theorizing about social media and doing practical criticism (Tompkins, 2017). The final pieces of this theoretical puzzle come from the practical criticism of Richard Maltby and Donald Crafton (Tompkins, 2017). Vince (2000) analyzes the positive and negative effects of social media on society which establishes that there are multiple textual levels in the issues and opinions audiences express through their posts. He then looks at the production and consumption of social media texts to account for why such texts or posts offer these multiple viewpoints (Vince, 2012). Thopkin (2002) also sought to assess students' use of social media and its effect on academic performance of tertiary institutions students. He revealed that due to the proliferation of mobile phones Internet connectivity on them, students had knowledge of the existence of many media sites. The students' view of the many media sites was

facilitated by their reading and assessment of their multiple media texts available online that seeks to direct, orient and inform readers of available alternatives on media sites purposively provided to meet varied needs (Thopkin, 2002).

In the contemporary sense, Grant (2018) used reader response in meaning making in social and political processes in media representation of Egyptian revolution and political change while Whitchel and Danes (2019) examined the audience's response to the film reviews on Facebook and Twitter using a reader-response analysis. Piturro (2018) used both the approach and method that further confirmed and strengthened the use and utility of reader response theory in understanding how people construct meaning as they distinguish their observations and assign meaning to what they actively watch YouTube. Thus, audiences of images or motion pictures as well social media posts equally explore a range of possible meanings when they engage with social media content (Piturro, 2018). In the process of meaning construction, audiences promote thinking skills, experience other cultures, and develop their understanding of them (Oster, 2017).

Similarly, Kutler (2016) focusing on audience comments on online news portals and founded upon the critical practice of the reader-response approach, avers that despite the arguments that texts offers insights into cultures, understanding audience comments can be a purposeless activity unless the reader engages in active reading of the text and constructs meaning through a transaction between the reader's interpretation of the text within a particular context. The advantage this approach offers lies in the critical shift from an emphasis on the text read (and more or less passively consumed) to an emphasis on the reader in the act of reading, actively producing the meaning of a text (Hubard, 2018). By focusing on reading as a reciprocal transaction between reader and text (rather than a one-

way transaction in which information flows from the text to the reader), reader-response theory allows media consumers to focus on their active role in reading significance into a text (Hubard, 2018; Kutler, 2016; Piturro, 2018).

The aim of applying the reader-response theory to social media texts generally, is to make readers aware of their own roles in producing the meanings of a media text; to get them to recognize how certain texts guide, control, or even manipulate the audience and induce a variety of responses; and to make them cognizant of the extent to which their interpretive responses are dependent on their own emotional/intellectual disposition and their experiences as readers or consumers of texts (Piturro, 2018). More often than not, this approach leads audiences to a new appreciation not only of literature and film but of the critical process itself (Piturro, 2018). Spirovska (2019) outlines a five-pronged approach that enables viewers to apply the reader-response theory to any text, particularly online media texts. The first part is a literal understanding that involves understanding the information provided in a given text. At this point, the researcher is only reading and creating clear mental images or awaiting more action. He/She considers characters in binary and general terms, often as positive or negative or good or bad (Spirovska, 2019). The second aspect of Spirovska's (2019) approach involves compassion, which entails the personalization of the text, the connection of the text to the lives of readers (or researchers) and the compassion of some of the characters. At this point, Spirovska (2019) argues that readers are interested in characters and character motivation in more nuanced terms, discussing not only acts but also consequences.

Analogy is the next phase of the five-pronged approach to the application of the reader-response theory to filmic text by Spirovska (2019). The process of analogy includes

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viewers comparing between one thing and another, usually for the purpose of explanation or clarification. Spirovska (2019) affirms that, at the analogue phase, audiences learn about their own lives by interacting with characters and forming connections between their own encounters and incidents depicted in texts. Spirovska (2019) suggests that the next step of the adaptation of the reader-response theory to online media texts is a reflection that contributes to a greater comprehension of other individuals and their motivations. According to Spirovska (2019), during the process of reflection, the researcher thinks about the events and actions in the text, while evaluating the characters in the said text. Last but not the least, in applying of the reader-response theory to online media texts, Spirovska (2019) avers that viewers go through the evaluation stage. The evaluation stage involves seeing the entire body of texts collated as the construction of the person is shared or posted that information. At the same time, this stage involves an analysis of the social media user's social and cultural values and a comparison with the values of researcher or reader (Spirovska, 2019).

2.4.2   Ekman's Theory of Basic Emotions

The basic emotion theory was first articulated by Silvan Tomkins in the early 1960s (Pang & Lee, 2018). Tomkins (1964) as cited in Pang and Lee (2018) postulated that each instance of a certain emotion is biologically similar to other instances of the same emotion or shares a common trigger. One of Tomkins' mentees, Paul Ekman, questioned the existing emotion theories that proclaimed that facial expressions of emotion are socially learned and therefore vary from culture to culture (Levenson, 2014; Panksepp, 2011; Sabini & Silver, 2005). Paul Ekman and Wallace Friesen challenged this view in a field study

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with the outcome that facial displays of fundamental emotions are not learned but innate (Ekman & Friesen, 1980 as cited in Sabini & Silver, 2005). However, there are culture-specific prescriptions about how and in which situations emotions are displayed (Sabini & Silver, 2005). Based on the observation of facial behavior in early development or social interaction, Ekman's theory also postulates that emotions should be considered discrete categories rather than continuous (Levenson, 2014; Panksepp, 2011; Sabini & Silver, 2005).

Ekman's theory identifies six basic emotions based on studying the isolated culture of people from the Fori tribe in Papua New Guinea in 1972. The tribe members were able to identify these six emotions: anger, disgust, fear, happiness, sadness and surprise (Barrett, 2006). Various researches have confirmed that these emotions are universal for all human beings (Izard, 2007; Levenson, 2014; Sabini & Silver, 2005). Scholars like Sabini and Silver (2005) have postulated that the idea that there exists a small set of basic emotions dates back to the works of Descartes (1988) who was first to suggest that all emotional states can be derived from six fundamental passions namely; joy, sadness, love, desire, hatred and wonder. However, the real debate on 'emotional basicness' begun with the publication of Charles Darwin's book entitled *The Expression of the Emotions in Man and Animals*. Darwin argued that emotions are crucial for survival and thus they have distinctive expressions that should be accurately recognized by all humans (Sabini & Silver, 2005). This suggestion led many theorists to believe that at least some emotions require no learning and thus are universal (Levenson, 2014; Panksepp, 2011; Sabini & Silver, 2005).

Although the view that some emotions are more basic than others is widely accepted by emotion theorists, there is little agreement on which emotions should be included in the list of the basic ones (Panksepp, 2011; Sabini & Silver, 2005). The most popular list, sometimes referred to as "The Big Six" was used by Paul Ekman and Wallace V. Friesen in their research on universal recognition of emotion from facial expressions. The list included happiness, sadness, fear, surprise, anger, and disgust, which are still the most commonly accepted candidates for basic emotions as already indicated above (Barrett, 2006). It is important to note that, over the years some theorists expanded the list. For instance, Plutchnik (1980) added acceptance and anticipation, Ekman and Cordaro (2011) added contempt whiles Levenson (2011) added interest, relief and love. More recently, other candidates for basic emotions have been proposed. For example, love or jealousy has been proposed by Sabini and Silver (2005). Some authors have also used their own terminology. For instance, Panksepp and Watt (2011) listed play, panic/grief, rage, seeking, fear, lust and care as the basic emotions. Although there continue to be a growing number of studies that keep shortening or expanded Ekman and Friesen's six basic emotions just as the ones stated above, scholars like Izard (2007), Levenson (2014) and Sabini and Silver (2005) are of the view that Ekman and Friesen's six basic emotions are the most widely used in emotions related qualitative studies.

2.4.2.1 Applying Ekman's Theory of Basic Emotions to Online Sentiment Analysis

Online space is a vast virtual space where people express and share their views, affect every area of life, with implications for marketing and communication (Neri, Aliprandi, Capeci & Cuadros, 2014). The study by Neri, *et al.* (2014) describes a sentiment

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analysis study performed on more than 1000 Facebook posts about newscasts, comparing the sentiment for *Rai* – the Italian public broadcasting service - towards the emerging and more dynamic private company called *La.* In the study, Neri, *et al.* (2014) emphasizes that opinion mining and sentiment analysis are important for determining opinions on brands and services, or understanding consumers' attitude. Neri, *et al.* (2014) also indicate that besides the computational technique that is used for sentiments and opinion mining, there is a whole gamut of issues that play a role in the quality and usability of the sentiments and opinion extraction. First of all, sentiments and opinion mining can be applied to different levels of text: words, phrases, sentences, paragraphs or documents. Words, as the smallest units, can have different polarities in different meanings and or in different domains. This requires word sense disambiguation of words in context and domain, or topic detection as prior processing (Neri, *et al.*, 2014). Furthermore, polarity expressed by a word may be reversed within a phrase through negation. Also, parts of a document may express different polarities. In fact, opinions can be related to topics (what is the opinion about) or associated with different opinion holders (the author, the subject, a citation or quote, etc.) (Neri, *et al.*, 2014).

Kim and Klinger (2018) advance the Ekman's theory of basic emotions in online sentiment analysis and intimate that emotions are a crucial part of compelling narratives. They also emphasize that emotions and sentiment analysis have become a major part of online studies (Kim & Klinger, 2018). The study points out that much of the daily experiences of people influence and are influenced by the emotions they experience. This experience is however not limited to real events. People can feel emotions because they are reading a novel or watching a play or a movie (Kim & Klinger, 2018). The study also

recognizes the deliberate choices people make with regard to their emotional states when seeking narrative engagements on online interactions (Kim & Klinger, 2018).

Barros *et al*. (2017) on the other hand aimed at analyzing two research questions using Ekman's theory of basic emotions: 1) is the classification of Quevedo's works proposed by the literary scholars consistent with the sentiment reflected by audiences on Facebook and 2) which learning algorithms are the best for the classification? To that end, they perform a set of experiments on the classification of Francisco de Quevedo's poems that are divided by literary scholars into four categories and that Barros et al. (2017) map to emotions of joy, anger, fear, and sadness. Using the terms "joy", "anger", "fear", and "sadness" as points of reference, Barros et al. (2017) constructed a list of emotion words by looking up the synonyms of English emotion words and adjectives associated with these four emotions and translating them into Spanish. Each poem is converted into a vector where each item is a normalized count of words relating to a certain emotion. The experiments with different algorithms show the superiority of decision trees achieving accuracy of almost 60%. However, this result is biased by an unbalanced distribution of classes. To avoid the bias, Barros et al. (2017) apply a resampling strategy that leads to a more balanced distribution and repeat the classification experiments.

Mohammed (2017) also explored Ekman's theory emotion detection in microblog text. Here, Mohammed (2017) asserts that online attitude can mean an evaluative judgment, such as positive or negative, or an emotional or affectual attitude such as frustration, joy, anger, sadness, excitement, and so on. Grathel (2018) examined students' text emotion mining on Twitter. In the study, tweets that expressed at least one of seven basic emotions were collected. The resulting dataset was a corpus of 42,000 tweets with a balanced

presence of each emotion. From this corpus a lexicon of roughly 40,000 words, each associated with a weighted vector corresponding to one of the emotions, was created. Next, different methods of identifying emotion in these 'cleaned' tweets were performed and evaluated. These methods included both lexically-based classification and supervised machine learning-based classification. Finally, an ensemble method involving several multi-class classifiers trained on unigram features of the lexicon was evaluated. As part of the findings the study established that Twitter has become a medium through which a substantial percentage of the global population communicates their feelings and reactions to current events. Emotion mining from text therefore aims to capture these emotions by using a series of algorithms to evaluate the contents of each tweet. This evaluation revealed that the ensemble method outperformed all other tested methods when tested on existing datasets as well as on the dataset created for this study (Grathel, 2018).

2.5 Relevance of the Theories to the Study

From the literature reviewed, it is evident that music is universal and due to competition, tension and rivalry sometimes emerge among musicians. With the advent of social media, users share opinions, facts or issues based on topic of interests including user sentiments on some of the feuding contestations among rival musicians. The reader-response theory aided this study in analyzing and answering the research question on the dominant issues that emerged from the posts shared on Facebook by audience on the 20th VGMA incident between Shatta Wale and Stonebwoy. It also enabled the researcher to uncover how Shatta Wale and Stonebwoy were represented by the audiences through their Facebook posts. Ekman's Theory of Basic Emotions on the other hand, provided the basis

for analyzing and answering the research question on the kinds of emotions that were expressed by the audiences through the posts.

2.6   Summary

The study reviewed the phenomenon of beefing in music among other things. It was discussed that although the phenomenon of beefing first emerged within the hip-hop community, the term currently transcends hip-hop to other music genres like the reggae dancehall. The Ghanaian music industry has not been spared with its own dose of artiste rivalry. A number of scholars have maintained that although beefing can be an extreme sport, threatening the lives of the musicians and the people around them, it also comes with some economic gains both for the music industry and the musicians involved. With a growing Internet penetration rate and social media usage in Ghana, the Internet presents a valuable storehouse of data on audience perspectives and sentiments on a wide range of issues. The study also discussed the reader-response theory, and Ekman theory of six basic emotions to highlight how audience on Facebook discussed the feud of Shatta Wale and Stonebwoy at the 20th VGMA.

CHAPTER THREE

METHODOLOGY

3.0   Introduction

This chapter is about the methodological procedures employed in gathering and analysing data for this study. This section captures the research paradigm, research approach, research design, sampling techniques, and data analysis techniques employed by this study. It also addresses the ethical concerns in the study.

3.1   Research Paradigm

In order to put the study in a context that informs methodological choices, this section discusses the paradigm under which the study was conducted.

This study was developed on the interpretive framework paradigm. The interpretive framework consists of categories such as constructivism, critical theory and hermeneutics (Creswell, 2013; Kivunja & Kuyini, 2017). The study was based on the social constructivism category. The paradigm of social constructivism enabled the researcher to gain an interpretation of the world from individuals' cultural and environmental perspective (Crotty, 2003). Social constructivism relies a great deal on the contextual meaning of human experiences (Lincoln & Guba, 2000) and it is based on the premise that reality is socially created (Shah & Al-Bargi, 2013). According to Slater (2018), the assumption of social constructionism is that knowledge is of social nature and that it is not predetermined by an already institutionalized order as suggested by positivists. It is

therefore antithetical to the determinism view that human behaviours and beliefs are the product of existing conditions and causes.

For this study, the social constructivism paradigm was chosen because the study focuses on the social conceptions that emerged from the posts shared on Facebook by audience on the 20th VGMA incident between Shatta Wale and Stonebwoy. Whereas it can be argued that the essence of audience posts and the concerns posed by these posts can be multifaceted, the specifics of the issues posed in these posts represent the audience's subjective perspectives and are therefore within the framework of social constructionism. This is because the subjective meanings of individual experiences about the incident between Shatta Wale and Stonebwoy at the 20th VGMA are socially constructed (Heide, 2010). This argument is supported by Heide and Simonsson (2015) as they argue that the world is a complex space and that it will require scholars who apply a social constructivism approach to study and appreciate the complexities of subjective meanings of individual experiences.

3.2   Research Approach

To fully understand the dominant issues that emerged from the posts shared on Facebook by audiences on the 20th VGMA incident between Shatta Wale and Stonebwoy, this study adopts the qualitative research approach. As argued by scholars, qualitative research approach, as opposed to quantitative research approach is theoretical and interpretive in nature (Brennen, 2017; Creswell 2013). As such, it affords the researcher the opportunity to wholly interpret and understand the dominant issues by making sense of

language which is generally based on human experiences and relationships (Brennen, 2017). The qualitative research approach thus, aids the researcher in exploring and understanding the meaning individuals or groups ascribe to a social or human phenomenon (Creswell, 2014). The explanations by Brennen (2017) and Creswell (2014) presents an appropriate justification for selecting the qualitative research approach for this study as it offers the basis for conducting a qualitative study based on the fact that meanings are derived from the experiences of audiences on the 20th VGMA incident and how these experiences make sense of the understanding of Shatta Wale and Stonebwoy by audiences on Facebook.

Patton and Cochran (2007) emphasize that in qualitative research, the researcher's goal is to unveil the facts without interfering or manipulating the natural setting of the phenomenon of interest. Denzin and Lincoln (2000) also point out that qualitative researchers often employ an interpretive and naturalistic approach to research by studying phenomena in their natural settings, attempting to make sense of, or to interpret phenomena in terms of the meanings people bring to them. Furthermore, Lindlof and Taylor (2002) aver that qualitative research seeks to preserve and analyze the situated form, content and experience of social action rather than subject to mathematical or formal transformations. Similarly, this study adopted the qualitative research approach because it offered the researcher the opportunity to probe deeper and to explore the meanings audiences on Facebook ascribed to the 20th VGMA incident between Shatta Wale and Stonebwoy. The study was also conducted in the natural context of the posts shared on Facebook without any attempt to manipulate or influence the phenomena under study since qualitative research is concerned with the opinions, experiences and feelings of individuals and not

that of the researcher. Finally, the data was analysed in words without subjecting it to any statistical or mathematical interpretations.

3.3   Research Design

Research design is defined by Creswell (2014) as a type of investigation procedure within any research paradigm that provides clear directions that are most appropriate for achieving the research objective. Therefore, research design may be the approach a researcher adopts to assist him/her in an analysis to draw a cogent conclusion (Yin, 2009). According to Yin (2009), in any research method, there are many designs; phenomenology, ethnography, case study, narrative research, among others. This study employed qualitative content analysis as the research design on the basis that it provides the strategy, plan and structure that characterises this research work. The study also adopted qualitative content analysis because it served as the logical link that connects the data to be collected and the conclusions to be drawn to the research questions.

3.3.1   Qualitative Content Analysis

Hsieh and Shannon (2018) contend that traditionally, content analysis is a design for the quantitative research approach as researchers employ it in describing and interpreting the frequency or quantity of text. However, this has been appropriated into the scheme of qualitative research approach in going beyond the frequencies of text to analysing and interpreting the quality or meaning of texts. A text according to Hsieh and Shannon (2018) can either take the form of a written word or picture. Zhang and

Wildemuth (2005) also note that qualitative content analysis allows the researcher to understand social reality in a subjective yet scientific manner by examining the meanings and patterns that may be manifest or latent in a text. To do so, Zhang and Wildemuth (2005) further acknowledge that qualitative content analysis involves collecting suitable data and selecting the unit of analysis. The unit of analysis refers to the basic unit of text to be classified during content analysis (Zhang & Wildemuth, 2005).

Hsieh and Shannon (2018) classify social media posts as texts because the posts take the form of a written word and/or picture. Thus, qualitative content analysis was adopted for this study because it allows the appreciation of meanings and patterns embedded in the posts shared on Facebook by audiences on the 20th VGMA incident between Shatta Wale and Stonebwoy. It also allows the researcher to draw out subjective yet scientific interpretations by examining the meanings and patterns that may be manifest or latent in posts retrieved. In all, two thousand, three hundred and forty-five (2,345) posts were retrieved for this study and they comprised eighty-six thousand four hundred and twenty-one (86,421) words. The shortest post comprised three (3) words while the longest post comprised one hundred and forty-seven (147) words. A single word was regarded in this study as the basic unit of text. The interpretations drawn from the posts were as a result of actively reading and moving back and forth through the basic unit of texts and decluttering the volume of data into core patterns and meanings. There was also a focus on in-depth descriptions of the embedded meanings from the posts shared.

3.4   Sampling Technique

According to Lindelof and Taylor (2017), sampling is the process of picking a subgroup for a study. Many researchers who adopt the qualitative approach use a sampling technique that directs their choice of what to observe or who to interview (Lindlof & Taylor, 2002). Daymon and Holloway (2011) assert that a sampling technique helps the researcher in determining what to study and also provides justification for what to study. This way the researcher reduces the possibility of engaging in wasteful efforts because the exact unit or units to be studied are predetermined and well thought-through. Qualitative researchers employ different sampling techniques from the randomly selected and probabilistic sampling which quantitative researchers generally use (Daymon & Holloway, 2011). The underlying principle of gaining rich and in-depth information guides the sampling strategies of qualitative researchers. Thus, under the qualitative research approach, the object or subject selected for the study, where and when, depends on certain criteria which are determined by the purpose of the study. The term purposive or purposeful sampling therefore is applied (Daymon & Holloway, 2011).

Creswell (2014) defines purposive sampling as a form of non-probability sampling which includes data or subjects that are selected for possessing specific features that are in line with the study. Lindlof and Taylor (2017) also aver that no qualitative researcher can capture every event as it unfolds. There is therefore the need to purposively select a particular data site for the study. Lindlof and Taylor (2017) also acknowledge that the right choice of a sampling strategy enables researchers to make a systematic contact with communicative phenomena with a minimum of wasted effort. In line with the above assertions, purposive sampling was adopted for this study because the posts shared on

Facebook by audience on the 20th VGMA incident possess the features that are in line with the overall objective of this study, which is to analyse the sentiments audience shared on Facebook concerning the fracas between Shatta Wale and Stonebwoy on the 20th VGMA night. Furthermore, purposive sampling was adopted for this study due to the inability of the researcher to capture every beefing incident on social media as they unfold. As a result, the incident between Shatta Wale and Stonebwoy at the 20th VGMA was purposively selected to gain rich, in-depth understanding of the dominant issues that emerged from the posts shared on Facebook by audiences, the kinds of emotions exhibited by the audiences through the posts as well as, how Shatta Wale and Stonebwoy were represented by the audiences through the posts.

3.5   Data Collection Method

Qualitative researchers typically rely on four methods for gathering data: observational methods, group discussions, in-depth interviewing, and analysing documents and material culture (Marshall & Rossman, 2006; Spencer & Snape, 2003). Even though other secondary and specialised methods of data sources supplement these four primary methods, they nonetheless, remain the core of qualitative inquiry (Marshall & Rossman, 2006). For the purposes of this study, document analysis was employed as a data collection method in answering the research questions.

3.5.1 Document Analysis

Document analysis has been defined by Daymon and Holloway (2011) as an analytical research method that give the researcher a leeway in examining documentary data in order to elicit meaning, gain understanding and develop empirical knowledge. Documentary data can be either written texts or images that are often recorded without a researcher's intervention (Bowen, 2009). Documentary data can also take various forms such as advertisements, attendance registers, and minutes of meetings; social media posts; manuals; background papers; books and brochures; diaries and journals; letters and memoranda; maps and charts; newspaper et cetera (Bowen, 2009). This study therefore employs document analysis as a data collection method because it analyses Facebook posts shared on the incident between Shatta Wale and Stonebwoy at the 20th VGMAs in Ghana. It also seeks to elicit meaning; gain understanding; and develop empirical knowledge around the afore-mentioned incident at the 20th VGMAs in Ghana.

According to Daymon and Holloway (2011), document analysis entails finding, selecting, appraising and synthesizing the data contained in the document into themes or categories. Analysing documents incorporates coding content into recurring patterns (Lindlof & Taylor, 2017). Analysing documents is thus, a useful method because documents are naturally unobtrusive and non-reactive in nature. This gives documents a built-in level of authenticity (Leavy, 2014). Adopting document analysis as the data collection method for this study therefore assisted the researcher to make sense of and report on the recurring patterns from the meanings obtained from the Facebook post shared on the incident between Shatta Wale and Stonebwoy at the 20th VGMAs in Ghana. Also, in line with the observation by Leavy (2014), concerning the unobtrusive, non-reactive

nature of documents, adopting document analysis as the data collection method for this study using the Facebook posts shared on the incident between Shatta Wale and Stonebwoy at the 20th VGMAs possess a naturally built-in level of authenticity since social media posts are a form of electronic documents.

3.6   Data Collection Procedure

The data collection procedure basically looks at the various steps, ways and means through which the researcher applied the various data collection methods to gather data for the research study (Braun & Clarke, 2013). The data collection procedure started with the researcher ensuring his presence on Facebook by signing in to the Facebook platform. After purposively selecting the riotous incident between Shatta Wale and Stonebwoy at the 20th VGMAs, he did a search for the posts on the above incident by using 20th VGMAs, Shatta Wale and Stonebwoy as the keywords. Fortunately, several posts on the subject matter popped up during the search. He therefore retrieved all the posts audiences had shared on both Shatta Wale and Stonebwoy during the VGMAs which occurred within the period of May, 2019 to October, 2019. This is because the said period captures both the moment the incident between Shatta Wale and Stonebwoy at the 20th VGMAs occurred as well as the period media conversations surrounding that moment was rife. This assertion is in line with Lindlof and Taylor (2017) who aver that in qualitative studies, it is practically impossible to capture every situation, thus, the researcher ought to focus on situations and periods that can give them access to rich and in-depth information concerning the phenomenon being investigated.

In all, two thousand, three hundred and forty-five (2,345) posts were retrieved for this study and it comprised of eighty-six thousand, four hundred and twenty-one (86,421) words. The shortest post comprised of three (3) words while the longest post comprised of one hundred and forty-seven (147) words. The researcher stored all the retrieved posts in a Microsoft Word document. He then converted the Word document into PDF files so as to prevent changes from being made to the data mistakenly. To commence with the analysis, he printed the document and proceeded with the analysis. This method actually follows Altheide and Schneider's (2013) advice of saving the data retrieved in a way which is more secured since the researcher can go back to it at any given time in the course of the study.

3.7   Method of Data Analysis

Cassell and Ymon (2014), as well as Cohen, Manion and Morrison (2017) argue that data collection and analysis take place concomitantly. The analysis of the data for this study followed the manual thematic analysis procedures. Thematic analysis is concerned with drawing interpretations from a variety of data to draw classifications and present themes (Braun & Clark, 2006). This study made interpretations into how audiences perceived the incident between Shatta Wale and Stonebwoy at the 20th VGMAs through their Facebook posts. This process allowed the study to make associations in the analysis and how particular themes were recurring in the study. Thematic analysis also helped the study to make in-depth understanding of potential issues (Marks & Yardley, 2004). It also allowed for generating individual themes and also to do a cross-analysis of themes. This allowed the study to compare the issues raised with the available literature.

Adopting the thematic analysis process also afforded the study the locus to examine the data in order to discover common themes from several posts (Ibrahim, 2012). According to Braun and Clarke (2013), because thematic analysis is only an analysis method, it can be used to construct a critical constructionist analysis which is able to identify the manifest meanings of data content, as well as the latent meanings inherent in data. Since qualitative studies value critical subjectivity and reflexivity, the study was able to explore, through thematic analysis, the subjective perceptions of female media practitioners. The rationale for using thematic analysis for this study was based on the fact that interpretations were drawn through detecting and identifying factors that gave appropriate explanations to people's actions, thoughts and behaviours (Hatch, 2002; Creswell, 2013).

Again, the thematic analysis provided flexibility to be used for both inductive and deductive approaches to research analysis (Frith & Gleeson, 2004; Hayes, 2017). Not only that, the thematic analysis helped to analyse the data at different points of the data gathering (Miles & Huberman, 2014), and it was good to employ thematic analysis to code, categories and note patterns within the data (Braun & Clarke, 2013). A lot of scholars (Braun & Clark, 2013; Creswell, 2013; Crawford, Brown & Majomi, 2008) have theorized on how to conduct a thematic analysis. However, my analysis followed the processes espoused by Miles and Huberman (1994) and adopted by Alhojailan (2012). This model outlined three stages to conducting a thematic analysis. These are the data reduction stage, the display of data level and data drawing which outlines the issues for validation of the extracted themes.

3.7.1 Reducing the Data

The first thing the researcher did was to reduce the data collected from the posts shared on Facebook. This involved sorting them out and discarding irrelevant portions (Miles & Huberman, 2014). After sorting out the data and retrieving the part that is relevant to the study, the researcher considered creating a three columned table with the raw data in one column, themes generated in another and the third column containing general commentary of the data (Miles & Huberman, 2014; Halldorson, 2009). I read the data on three occasions (Biklen, 2007) before attempting to generate themes from them. Reading the text thrice before the analysis itself gave the researcher a feel of the data and a clearer understanding of the issues (Ryan & Bernard, 2003). He used Bernard's (2000) ocular scan method to search for themes, get the full image of the data, and to make connections between the ideas, emotions and thoughts expressed by the audience (Attard & Coulson, 2012; Kim, 2008). He did both a vertical and axial reading of the texts. By vertical, the researcher took each post and analysed it separately and drew the themes. By axial, he placed all the individual data side-by-side each other and did a horizontal analysis of the issues raised. This approach to the thematic analysis was also used by other scholars (Brinkmann & Kyale, 2014; Eksell & Thelander, 2014; Heide & Simonsson, 2015) to generate a comprehensive analysis of the data.

Though a lot of caution was taken in handling the data, it was important to validate how reliable the themes were to the study in anticipation of meeting the methodological philosophy of the study. The validation of the themes was done using another independent reviewer. It was the duty of the independent reviewer to also go through the data and analyse it thoroughly to generate his own themes. After that, the generated themes were

compared with that of the researcher to identify similarities and divergences. Themes generated which did not agree to each other were re-worked. The idea behind this process was to have highly reliable themes through the inter-coder analysis (Hosmer, 2008). This gave the researcher a better comprehension of the themes as a result of the inputs of the outside independent reviewer (Miles & Huberman 2014; Hosmer, 2008).

The descriptive part of the first research question was however grouped into the following themes: *mismanagement, terror, antagonism and detestation*. This is in line with the views expressed by Creswell (2014) which indicates that in analysing data, the researcher needs to winnow the information gathered. The impact of this process is to aggregate data into small number of themes. The data collected for RQ2 and RQ3 were as well grouped into relevant themes. The following themes were developed for RQ2 and RQ3 respectively: *anger, fear, disgust and sadness* as well as, *heroism, cowardice, troublesome and sore loser*. Excerpts from the Facebook posts were also used to support the analysis and discussions.

3.8   Ethical Considerations

According to Halai (2006), a sound research is a moral and ethical endeavour. Ethics is a branch of philosophy that seeks to address questions of morality (Jennings, 2003). Morality on the other hand refers to beliefs or standards about concepts like good and bad, right and wrong (Jennings, 2003). Bowen (2009) states that in a qualitative research, the researcher is expected to demonstrate objectivity (seeking to represent the research material fairly) and sensitivity (responding to even subtle cues to meaning) in the

selection and analysis of data from documents. In conducting online research studies such as this study, Wimmer and Dominick (2011) admonishes that the researcher must be ethically concerned about the use of comments or postings of private individuals. However, if the site is intended to reach the general public the material may be freely analysed and quoted to the degree necessary in the research without requesting for the consent of the author of the post (Austmann, 2015; Wimmer & Dominick, 2011). Since Facebook is a public communication platform and the posts made on the platform are public, this study therefore did not need the permission of the authors of the posts retrieved for the study in order to proceed with the analysis as hinted by Wimmer and Dominick (2011).

Vanclay, Baines & Taylor (2013) also note that a research study must fully disclose all the methods and analytical procedures used for the study to enable replication of the research work by another researcher; enable peer review of the adequacy and ethicality of the methodology; and to encourage critical self-reflection on the limitations of the methodology and any implications for the results and conclusions. In view of the ethical principle espoused by Vanclay et al (2013), this research work fully outlines all the various steps, ways, and means through which the data collection was done and applied. It chronicles in full, the methods and procedures used in the collection and analysis of the data on the dominant issues that emerged from the posts shared on Facebook by audience on the 20th VGMAs incident between Shatta Wale and Stonebwoy, the kinds of emotions exhibited by the audiences through the posts and how Shatta Wale and Stonebwoy were represented by the audiences through the posts. Similarly, it discusses the principles and assumptions that underpin the methods and procedures and most notably, the rationale behind their selection.

3.9   Trustworthiness

Lincoln and Guba (2000) argue that ensuring trustworthiness is one of the most important factors in establishing credibility in a research work. In qualitative research, trustworthiness is often discussed in terms of the credibility, transferability, dependability, and confirmability of the methods and results of the study (Creswell, 2014). Credibility is how confident the qualitative researcher is in the truth of the research study's findings (Creswell, 2014). Transferability on the other hand is how the qualitative researcher demonstrates that the research study's findings are applicable to other contexts. In this case, "other contexts" can mean similar situations, similar populations, and similar phenomena (Creswell, 2014; Lincoln & Guba, 2000).

Dependability however is the extent that the study could be repeated by other researchers and that the findings would be consistent. In other words, if a person wanted to replicate your study, they should have enough information from your research report to do so and obtain similar findings as your study did (Creswell, 2014; Lincoln & Guba, 2000). Finally, confirmability signifies the degree of neutrality in the research study's findings. In other words, this means that the findings are based on meanings derived solely from the data and not any potential bias or personal motivations of the researcher. This involves making sure that researcher bias does not skew the interpretation of what the research participants said to fit a certain narrative (Creswell, 2014; Lincoln & Guba, 2000).

In light of this, Creswell (2014) also indicates that the subject of trustworthiness boils down to the question of "How do you know that your findings are true and accurate?" Thus, to answer the question, Creswell (2014) provides eight validation strategies in testing for the validity in a qualitative research. These processes include triangulation, using

member-checking to determine accuracy on the part of participants, using rich and thick descriptions, presenting negative case analysis, spending prolonged time at the research field, using peer debriefing, using external auditors and bracketing of biases. He further states that qualitative researchers should adopt at least two of these strategies in their studies.

This research work applied two of the strategies laid out by Creswell (2014) in other not to affect the objectivity of the analysis as well as the interpretation of the data. First, the researcher bracketed his biases by distancing himself from previously held assumptions or prejudices and basing interpretations solely on data and the insight they provide about the phenomena as recommended by Bertelsen (2005). In addition, in answering the research questions, the researcher employed rich and thick descriptions to describe the meanings derived from the Facebook posts in order to paint a vivid and thorough picture of issues shared on Facebook by audience regarding the 20th VGMA incident between Shatta Wale and Stonebwoy amidst how these two musicians were represented by the audiences through the posts, among others.

3.10   Summary

This chapter presented the process of the research and the method of data analysis. The researcher adopted a qualitative content analysis to investigate the dominant issues that emerged from the posts shared on Facebook by audience on the 20th VGMA incident between Shatta Wale and Stonebwoy, the kinds of emotions exhibited by the audiences through the posts and how Shatta Wale and Stonebwoy were represented by the audiences

through the posts. Using document analysis, the researcher collected and analysed two thousand, three hundred and forty-five (2,345) posts retrieved from Facebook concerning the subject understudy. The shortest post comprised of three (3) words while the longest post comprised of one hundred and forty-seven (147) words. In addressing ethical issues, since the Facebook posts are public, the researcher did not require the permission of anyone in order to use them. Finally, the entire chapter was subjected to the following outline: research approach; research design; sampling techniques; data collection methods and procedures; ethical issues, and trustworthiness of the study.

CHAPTER FOUR

FINDINGS AND DISCUSSION

4.0   Introduction

This chapter provides a detailed presentation of the findings from the posts shared by Facebook audience regarding the 20th VGMA incident between Shatta Wale and Stonebwoy. In this chapter, the research questions posed at the beginning of the study are answered by reducing the data gathered into themes and analyzing them using the related theories and the literature discussed in Chapter two of the study. The first research question, however, is answered by using descriptive statistics, which gave the researcher the opportunity to present the findings in a graphical representation through a table and a pie chart. The use of descriptive statistics helped the researcher to highlight the dominant issues that emerged from the posts and to assess which of the categories was given the highest prominence.

4.1   RQ1.   What are the dominant issues that emerged from the posts shared on Facebook on the 20th VGMA incident between Shatta Wale and Stonebwoy?

With more than 2.13 billion active users worldwide and an average of 1.40 billion people logging on to the platform daily, scholars such as Mensah (2018) and Taylor (2016) have described Facebook as the world's largest social networking website. Like many social networking sites, Facebook has deepened online interaction by enabling users worldwide to post, comment, share photos, videos, links, play games, chat and watch live

videos (Ito & Okabe, 2005). Facebook also offers users the ability through online interactions to share their thoughts, beliefs, feelings and experiences (Ito & Okabe, 2005).

The VGMA, formerly known as the Ghana Music Awards, has been organized for the last 20 years. The awards show, which is organized annually with performances by some of Ghana's leading and celebrated musicians, is perhaps the most anticipated and sponsored entertainment event on the Ghanaian social calendar (Effah, 2018). In the 2020 edition of the awards show, a scuffle broke out between Shatta Wale and Stonebwoy when Shatta Wale and his crew went on stage after Stonebwoy was declared the winner of the Dancehall Artist of the Year award category. Shatta Wale and his crew's move to the stage ended up in Stonebwoy brandishing a firearm which brought the entire awards event into disarray that night. Fans of these music icons, as well as patrons of the VGMA, thronged social media to share their thoughts and experiences (Agyei, 2019). Ito and Okabe's (2005) assertion that social media platforms such as Facebook offer users the ability to share their perspectives and beliefs via online interactions is validated by fans of music stars taking to social media to share their thoughts and experiences on the night of the event.

This research question sought to identify and analyze the dominant issues that emerged from the posts shared on Facebook between May 2019 and October 2019, following the social media frenzy of the VGMA incident between Shatta Wale and Stonebwoy. The detailed coding of the collected data, totaling two thousand three hundred and thirty-six (2336) posts, showed that Facebook audience presented their experiences of the 20th VGMA incident between Shatta Wale and Stonebwoy on the following issues: mismanagement, terror and antagonism.

The table labelled *Table 1* below shows the frequency distribution of posts shared on Facebook from May, 2019 to October, 2019. The table shows the frequency and percentage of the dominant issues that emerged from the posts shared on Facebook on the 20th VGMA brawl between Shatta Wale and Stonebwoy, which eventually resulted in the event being disrupted.

Table 1

Frequency distribution of posts shared on Facebook from May, 2019 to October, 2019

Kinds of Posts	Total	Percentage (%)
Mismanagement	846	36.2
Terror	807	34.6
Antagonism	683	29.2
Total	**2,336**	**100**

4.1.1 Mismanagement

The theme of mismanagement refers to the process or practice of managing an activity or event ineptly, incompetently or dishonestly (Greath, 2017). Mismanagement, according to Greath (2017), involves how an event organizer or someone handles one or more tasks in a manner that can be described as bad or poorly executed. The theme of mismanagement therefore concerns the way in which Charterhouse, the event organizers, handled the 20th VGMA in such a way that the audience considered it to be poor or lacking in competence (Greath, 2017; Scothl, 2011). All the posts illustrating that the VGMA

organizers were careless, ineffective or incompetent have been coded under the theme of mismanagement.

The results of the data obtained, as shown in *Table 1*, shows that the theme of mismanagement ranks first in the cumulative distribution of Facebook posts, with 36.2% out of the total number of posts shared by the audience on Facebook. An examination of this result shows that the audience largely blamed the disruption of the 20th VGMA on the event's organizers, Charterhouse. According to Arthur (2016), events such as music awards are often seen as economically viable as well as operationally demanding. The stakes are therefore incredibly high for the event industry and event professionals are constantly under pressure to deliver high-quality events. Audiences who patronize events on the other hand have increasingly high demands for quality and value for money (Jackson, 2017). Thus, event professionals are almost always under intense pressure to continuously exceed audience expectations (Jackson, 2017). Under such continuous intense pressure, errors are bound to occur as the demand for more innovative events increases (Arthur, 2016; Jackson, 2017). However, when events go wrong, the audiences are quick to indict the event organizers of negligence (Arthur, 2016).

It is therefore not surprising that at the 20th edition of the VGMAs, a greater percentage of the posts shared by audiences on Facebook sought to mount pressure on the event organizers for the chaotic scenes between Shatta Wale and Stonebwoy. This finding, as seen above, is confirmation of the argument of Arthur (2016) and Jackson (2017) that event patrons are more likely to vent their frustration on event organizers when things do not go as planned. Some of the posts shared by the audiences below reveal the above-mentioned standpoint:

Kottoh Nero
The charter house was very poor in organizing the show
Was there agreement to prevent people going to the podium ?where was the security ?
Did they communicate to the two guys who don't see eye to eye to avoid each other ?
Was there a plan to bring these two together before the show began?
Please the organizers have to take some of the blame too

40w   Like   Reply

Top Fan
Abitty Nelson Sellasi
Showbiz is a package of unexpected contents that makes it befits it name.

The organizers are to be held accountable for any mishap, not the artists.

Paul Agbolosu
Useless Charterhouse

40w   Like   Reply

The above posts affirm the position of Kane et al. (2014) that social media promotes the exchange of ideas and allows users the right to express their opinions on an issue or subject of interest. This is because social media platforms are profoundly rooted in the daily lives of people, so that individuals rely on them for any need, including event notifications and airing their views on a variety of topics, including entertainment, fashion, products/services and destinations (Kane et al., 2014). It is therefore key to mention, whilst the audience posts sought to fault Charterhouse for managing the awards show ineptly (as indicated above), they also outlined the lapses that characterized the VGMAs, citing mainly poor security and poor event planning as key causes for the altercation between Shatta Wale and Stonebwoy. The following is an example of an audience post that relates to Kane et al.'s (2014) argument that social media allows audiences to express their views on a variety of subjects, as well as to make recommendations on important social issues recommendations on important social issues that affect their lives.

⬧ Top Fan
Harry
Taking two big artists off your show is going to affect you eventually.

You guys are biting more than you can swallow.

A few years of redrawal should do. …
See More

40w   Like   Reply   👍1

In highlighting Kane et al.'s (2014) argument, the above-mentioned post with the name Nana Yaw, for example, uses the Facebook medium to recommend that the President of Ghana intervene to resolve the dispute between Shatta Wale and Stonebwoy in order to ensure peace in Ghana. Undoubtedly, Nana Yaw sees the conflict between Shatta Wale and Stonebwoy as an important social issue affecting the entire nation of Ghana and the very lives of the people. The ability of the researcher to draw the above interpretations was supported by the theory of reader-response. Applying the theory of reader-response, which focuses primarily on readers/researchers and their connection with texts to create or generate meaning (Cahil, 2015), provided the basis for bringing to life the meanings embedded in the posts (Tompkins, 2017). Thus, by applying Tyson's (2016) reader-response principles to the theme of mismanagement, the researcher did not passively read the posts presented by the Facebook audience. He actively deducted the meanings he found in the posts by reading through all the posts retrieved from Facebook and moving back and forth through the posts in order for the researcher to get acquainted with the contents and to gain an understanding of the messages in the posts.

While, according to Tyson (2016), there is no "correct" meaning of the text, in applying the reader-response theory, the reader/researcher should recognize the key words or phrases that act as a stimulus and an avenue for interpretation. In order to gain an appreciation of the theme of mismanagement, key phrases in the posts such as *"organizers must be held accountable" "...poor in organizing"* and *"useless Charterhouse"* have served as an active guide and an avenue for interpretation (Tyson, 2016).

4.1.2   Terror

Terror is a feeling of extreme fear caused by perceived danger or threat (Fitch, 2011). Thereby, the theme of terror describes the expression of intense or debilitating fear at the 20th VGMA as a result of Stonebwoy carrying a firearm on the stage. In determining the theme of terror, all posts that expressed fear, shock, alarm, dread, and panic were categorized under this theme.

As shown in *Table 1*, the second most dominant theme that emerged from the data collected is the theme of terror, with 34.6% of posts shared by the Facebook audience being terror-related messages. An evaluation of these results shows that after the weapon was brandished by Stonebwoy during an altercation with Shatta Wale, several posts expressed concern about the many extreme implications that would have resulted if the firearm had been triggered, either deliberately or otherwise. Some of these posts have expressed shock in the sense that no one expected either party to display a weapon at such an event. The following are some of the experiences expressed by the audience on what appears to be a state of shock to the audience about Stonebwoy having a firearm on the stage:

Ruth Efe Mbola
The fear of the unknown is terrifying.
40w   Like   Reply   3
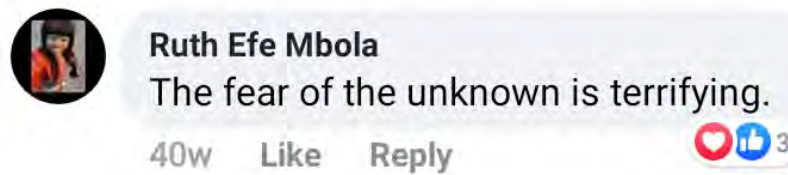
😮 45 >

Most Relevant ∨

Gloria Yeboah Appiah
This is such a disgrace.Am short of
words.oh my God
41w   Like   Reply

According to Dwindline (2017) most people experience 'shock' as emotional

distress or sudden fright in response to a traumatic event. Dwindline (2017) points out that

every time people experience life-threatening situations, the body responds to this situation

by constricting (narrowing) blood vessels in the extremities (hands and feet). People,

however, tend to express the emotional distress that often characterizes fear by being in a

state of perpetual shock or dreariness. This state of dreariness was exemplified by the

above-mentioned post with the name Gloria Yeboah Appiah, who expressed unrest in her

fear of Stonebwoy brandishing a firearm during an altercation with Shatta Wale, and what

the consequences may well have been if the firearm had been triggered. Some of the posts

also expressed worry and concern about what could have happened if the aftermath of the

incident had resulted in a possible stampede which could have come as a result of the

patrons of the event attempting to flee the venue. Some of the posts also lent their voice to

the possible repercussions that the act could have negative consequences on the youth

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across the nation and beyond. The following are examples of audiences expressing fear for their own lives, that of the music stars: Shatta Wale and Stonebwoy, their supporters and the reputation of Ghana as a whole:

Victor Ike
I really love Ghanas and Ghana musical, but if this 2 guys don't like there life let government stop them ,why each time gun

40w   Like   Reply

Bernard Kuwornu
Such deviant icons must be talked to by their family members before the unthinkable and unanticipated disaster occurs to both or either of the two. I pray for quick action by both families.

40w   Like   Reply
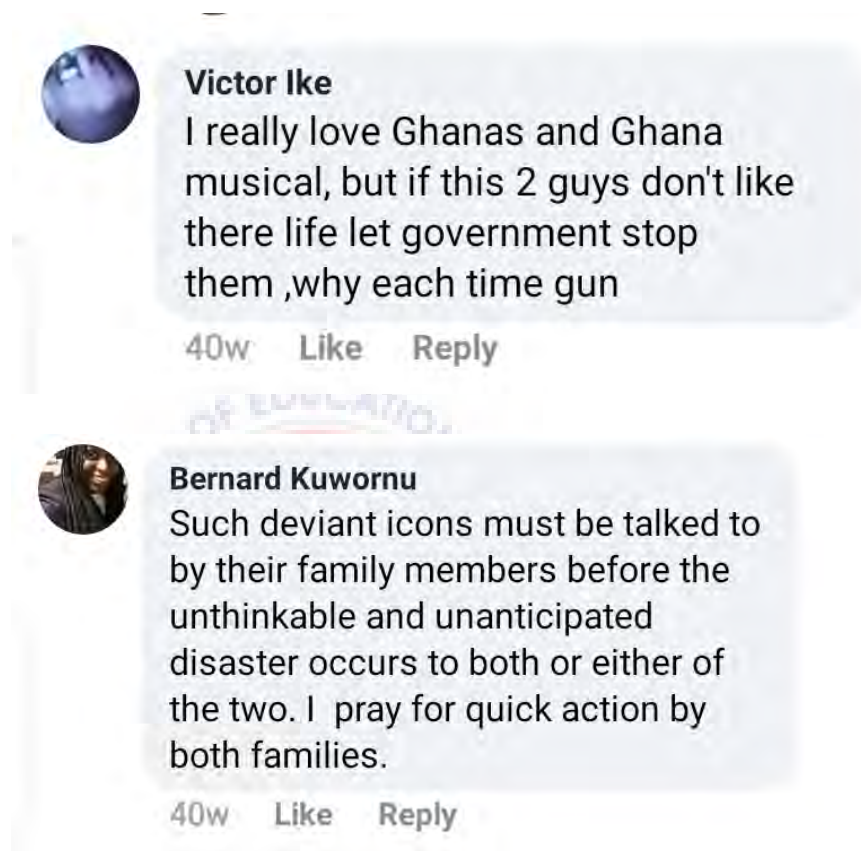
It is widely known and acknowledged that artists are some of the most influencers in society today (Agyei, 2019). They even serve as role models to a great deal of people (Agyei, 2019; Effah, 2018). As a result, several of the posts expressed worry and concern at the likelihood of the youth or the fan base wielding and brandishing firearms or any other weapon to serve as a self-defense mechanism. The following are also examples of audiences raising fears about the potential influence of a music star like Shatta Wale or Stonebwoy holding a gun could have on the youth or his fan base:

Theo Jones
Those foolish artists should stop their nonsense, before some of their died hard supporters kill one of them. They should look back at biggie and Tupac.

40w   Like   Reply   7
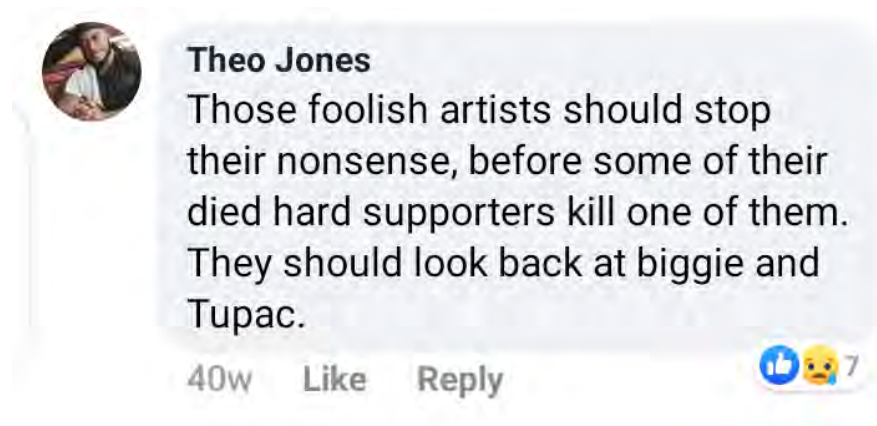
Some of the posts also expressed concern at how the phenomenon of music stars wielding guns could contribute to an increase in crime and violence rates in society. For example, the above-mentioned post with the name Theo Jones, refers to the feud between Biggie Smalls and Tupac Shakur, two of the best rappers in the American music industry (Smith, 2003). It is worth noting that, although the feud began with the two rappers, the focal points of the feud extended beyond the two rappers to involve their fans in East Coast and West Coast, respectively. After Tupac Shakur's death in a gruesome shooting exercise, Tupac's West Coast fans held Biggie Smalls responsible for Tupac's death (Smith, 2003). Biggie was also shot and killed in a similar fashion shortly after Tupac's death. Although, the person responsible for the murder of Biggie Smalls remains unknown, similarly, the East Coast fans of Biggie blamed the fans of Tupac for Biggie's death (Smith, 2003).

By referring to the case of Biggie Smalls and Tupac Shakur in relation to Shatta Wale and Stonebwoy, Theo Jones sought to express his concern, warning that if the dispute between the two musical icons was not immediately addressed, he feared that the altercation between the two might escalate into what might be the Ghanaian version of

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Biggie Smalls and Tupac Shakur. Woodruff and Griffin (2017) argue that the main argument of the reader-response theory is that readers, as well as the text, play an active role in the reading experience. As a result, the words in the text evoke images in the minds of readers and bring their experiences to this encounter. For example, mention can be made of Theo Jones' Facebook post, which refers to the case of Biggie Smalls and Tupac Shakur in relation to Shatta Wale and Stonebwoy. The said post, although not rigorously recounting the incidences leading to the untimely death of Biggie Smalls and Tupac Shakur, evokes images in the minds of the researcher, allowing the researcher to bring his knowledge and experience of the reported incidents leading to the untimely death of Biggie Smalls and Tupac Shakur.

Bressler (2003) also makes mention of reading a text (or in this case, a social media post) in an efferent-aesthetic continuum. The efferent stance focuses on information carried away at the end of the reading, whereas the aesthetic stance focuses on the reader's thoughts and feelings during the reading itself. However, the two stances are not mutually exclusive. For example, while the researcher read the posts to identify the inherent issues expressed by the audience, he also examines the kind of images that the posts evoked in his mind while reading it. Both the efferent stance and the aesthetic stance informed understanding and the meanings embedded in the audience's Facebook post.

4.1.3 Antagonism

Antagonism is defined as hatred between two peoples or factions (Eckardt & Bradshaw, 2014). The theme of antagonism thus, denotes contention expressed by the fans of both Shatta Wale and Stonebwoy on who is to be blamed for the disruption of the 20th

edition of the VGMA. The indicators for this theme include posts woven around issues of hostility, insults, rivalry and feud. The theme of antagonism, based on the results of the data obtained, ranks third in the cumulative distribution of Facebook posts as shown in *Table 1*, with 29.2 % of the total posts made during the study period. Similar to the hip-hop genre, the Dancehall music genre is described by Free (2016) and Pennycook (2007) as a very competitive space, with Dancehall musicians increasingly trying to assert themselves as the true representation of that genre. Authenticity is at the heart of how many rivalries emerge and take place between musicians, forming the basis of antagonism (Free, 2016). According to Tucker (2013), just as people are the lifeblood of businesses, fan bases are the core patrons of every musician and their songs. Music fans prefer to have a friendship, either directly or through para-social contact, with artists who inspire loyalty. Some fans, therefore, seem to be very defensive about the behavior of the artist on and off the stage (Tucker, 2013).

Although the theme of antagonism ranks third in the cumulative distribution of Facebook posts as shown in *Table 1*, this finding supports the assertion that antagonism is inherent in the nature of contemporary music, specifically the Dancehall genre (Free, 2016; Pennycook, 2007; Tucker, 2013). It is therefore not surprising that the theme of antagonism is a dominant issue that emerged from the Facebook posts on the incident between Shatta Wale and Stonebwoy at the 20th edition of the VGMAs. While some of the posts pointed to the cause of the disturbance as a result of Stonebwoy brandishing a weapon much to the detriment of patrons and organizers alike, many of the posts also claimed that the animosity that existed between Stonebwoy and Shatta Wale prior to the night of the VGMA resulted in the disturbing scenes at the auditorium as Stonebwoy was crowned the Dancehall Artiste

for the year. The post below is an example of an audience describing how the tension between Stonebwoy and Shatta Wale led to a brouhaha that happened on the night of the 20th VGMA.

The post of Yakanoo Ann Sernam attests to an incident published in Ghanaian media that certain assailants allegedly assaulted Stonebwoy's wife just after Stonebwoy's *'Ashaiman to the World'* concert at Sakasaka Park in Ashaiman, Accra (Agyei, 2019). Many of Stonebwoy's fans pinned the attack on Dr. Louisa Ansong, Stonebwoy's wife on Shatta Wale and his fans (Agyei, 2019). The post of Yakanoo Ann Sernam thus tried to lay claim to the already existing friction between Stonebwoy and Shatta Wale as an underlining cause of what had happened on the night of the 20th VGMAs. By referring to the attack on Dr. Louis Ansong, the post by Yakanoo Ann Sernam draws the attention of the researcher to his knowledge and experience of the incident. Although this experience may not be

directly related to the activities leading to the scuffle between Shatta Wale and Stonebwoy, the post by Yakanoo Ann Sernam plays an active role in the researcher's reading experience, as the words in the text evoke images in the researcher's mind and bring his experiences of the occurrence to the reading and interpretation of the text/post. The interplay between the researcher and the Facebook posts in creating meaning is made possible by the basic postulation of reader-response theory that emphasizes that the reader and text interact in the process of formulating a meaning of the text (Woodruff & Griffin, 2017).

Artiste rivalries have been a part of the business of music for a very long time now (Free, 2016; Pennycook, 2007; Tucker, 2013). Artiste rivalries have been used as a means to promote artists, their craft as well as their brands (Tucker, 2013). The more controversial an artist is, the more attention they are likely to draw to themselves (Free, 2016; Tucker, 2013). Likewise, as in everything else, individuals have the right to decide what kind of artistic craft they prefer in a particular genre. It is not surprising, therefore, that some of the audiences have taken sides with either Shatta Wale or Stonebwoy to defend or slander the other. The posts below highlight the two divides: supporters of Shatta Wale and that of Stonebwoy. While the supporters of Shatta Wale refer to themselves as Shatta Movement (SM) and that of Stonebwoy call themselves Bhim natives or simply Bhim.

Issah Seidu
Sm is the king of the streets, it is a known fact
39w   Like   Reply

River Felix
Decent Bhim 👍2
40w   Like   Reply

In the same light, as a result of the issue of personal preferences over one person, when it comes to arguments over issues of dominance and supremacy, fans make it a point to argue that their choice is better than the other. These arguments sometimes get heated and result in heated, verbal altercations. The posts collected online reflected these positions, as the posts reflected the apportioning of blame and reflections of disdain. While the posts of Issah Seidu and River Felix (as indicated above) merely show which of the two artists their allegiances are swinging, the ensuing posts reveal how some audiences used that allegiance to condemn and vilify the opposing artist and his fans.

Anene Appiah
Shatta wale is a disgraceful to Ghana. God bless you stonebwoy one love 😍😍😍🤗🤗🤗

40w   Like   Reply

Gina Hoffmann
Shatta did not pull the Gun, and all u Ghanaians are doing is Blame Shatta. If it were to be in the Western world Stone Boy will be Charged. Shame on u all for Sabotaging Shatta, just bcos he speaks his mind u lot can't take. Well this is the 21st century so deal with
wet hands . Kanye West stomed on stage and took an award given to Taylor Swift and said Beyonce deserved the Award. What happened... See More

40w   Like   Reply

Stonebwoy is never wrong for pulling a gun just that this world is not fear The whole Ghana has been there sitting back doing nothing while shatta continuelly insult StoneBwo and they do not a dem thing to sport him,and now there's is fight on stage you expect StoneBwo to just stand and look until he got hu... See More

39w   Like   Reply   👍1

Generally speaking, the term fans tend to be defined by a group of fanatics who remain unfaltering in their support for the artist (Tucker, 2013). Abercrombie and Longhurst (2017) argued that the negative view of fans may be attributed to early research that appeared to concentrate on fans who displayed obsessive and/or hysteric behavior, but also acknowledged that journalistic writings about fans frequently indicated that there is something wrong with being a fan. Increasingly, literature has highlighted the significance and value of fans to the object of their fandom; for example, Alim (2002) argues that the value of fans to the music industry has economic value because not only do the fans patronize the artist's music and concerts but they also highly publicized the artist's brand and products. A closer look at the fanbase culture that emerged from the posts shared on Facebook on the 20th VGMA incident between Shatta Wale and Stonebwoy shows how social media not only strengthens the interaction of the audience in expressing their opinions and experiences (Ito & Okabe, 2005) but also increases the opportunity for musician – fan interactions (Click, Lee &

Holladay, 2013). The posts shared on Facebook on the 20th VGMA incident between Shatta Wale and Stonebwoy also demonstrated the fanaticism that is often attributed to fans in their support of the artist and their detestation or antagonism with other fans who clash with their artist.

In applying the reader-response theory to the theme of antagonism, it is important to highlight that in view of the fact that this current study focusses on the meanings embedded in the posts shared by the audience on Facebook; the researcher's interpretations to the posts were his reader responses to the posts. That is because, in reader-response, the reader is essential to the meaning of a text for they bring the text to life (Woodruff & Griffin, 2017). For example, in Anene Appiah or Gina Hoffmane' post (both posts displayed above), the issues that emerged from the posts do not exist, so to speak, until the researcher or a reader reads them and reanimates it to life, becoming a co-creator of that post. Thus, the purpose of a reading response is examining, explaining, and defending your personal reaction to a text or social media post. This however explains the researcher's position in how he deduces the meanings of hostility, insults, rivalry and feud as embedded in the theme of antagonism.

Furthermore, to adequately examine and explain the meanings from the posts, the researcher applies Bressler's (2003) efferent-aesthetic continuum approach in writing a reader response. While the researcher reads the posts to recognize the inherent issues expressed by the audience (the efferent position), he also explores the kind of images that the posts evoked in his mind while reading it (the aesthetic position). Both an effective position and an esthetic position provided comprehension and interpretation to the Facebook post of the audience. In addition, the researcher has identified some key words

or expressions that serve as a stimulus and a means of interpretation. With regard to the theme of antagonism, as outlined above, posts woven around matters of aggression, insults, competition and feud acted as an effective guide and an avenue for interpretation.

RQ2. What kinds of emotions were exhibited by the audiences through the posts?

The emotions that human beings experience play a fundamental role in all social phenomena. As a result, studies that concerns human experiences need to incorporate the analysis of emotions into its objects of study (Gordon, 2010; Levenson, 2001). However, many questions still remain regarding their essential nature of emotions (Gordon, 2010), making it difficult to arrive at their satisfactory definition (Levenson, 2001). The profound complexity which characterizes human life in the world is reflected in the broad and subtle universe of emotions (Levenson, 2001). For this reason, understanding the complex nature of human emotions is absolutely necessary for the adequate development of all human-related research (Lovin, 2015). While there is no standardized definition for the term 'emotions,' research has shown that emotional representation mostly consists of feelings, behavior, physiological changes and cognitions that always occur in a particular context that influences it (Gordon, 2010; Levenson, 2001; Lovin, 2015).

The advent of technology has extended social relations and incorporated human interactions into a class of web-based applications that provided the ability for all users to write and add content by uploading, and could be accessed from several devices (Mandiberg, 2016). With technology's increasing capabilities, analysis on kinds of emotions exhibited by the audiences on web-based applications is becoming a more utilized tool particularly on social media (Levenson, 2001). Social media has thus, become

an important platform for analysis of human interactions (Paechter, 2013) and social networking sites such as Facebook are said to enable users to comment and convey emotions through texts and emojis (Kietzmann & Hermkens, 2011; Obar & Wildman, 2015). The practice of identifying audience emotions can be referred to as sentiment analysis. Social media sentiment analysis therefore concerns the user's emotions about a post or comment (Akaichi, 2013; Bargh & McKenna, 2004). The analysis of social media sentiment according to Bargh and McKenna (2004) assesses and contextualizes the conversations of audiences around the social space on a specific subject. This research question was intended to identify the different emotions expressed by the audience at the 20th VGMA clash between Shatta Wale and Stonebwoy. From the data collected for the study, it was deduced that the audiences exhibited three out of the six basic emotions outlined in Ekman's theory of basic emotions. These emotions were: anger, fear and surprise.

4.2.1   Anger

From the data collected and analyzed, the theme of anger emerged as one of the emotions expressed by audiences through their Facebook posts. Anger is an intense emotional state that involves a strong, unpleasant and non-cooperative response to perceived provocation, accident or threat (Lovin, 2015). In Lovin's view (2015), anger is a healthy emotional response to a threat or irritation. The theme of anger therefore encompasses all the Facebook posts expressing annoyance, irritation, and expressions of displeasure associated with the turn of events in the 20th VGMAs.

From the data collected on the emotional responses expressed by the audience, some of the posts expressed anger at how the event was generally managed by Charterhouse. These posts typified the non-cooperative responses of the audience to what they described as mismanagement of the event. An example is the post below from Amb Addo-Darko Nicholas expressing his displeasure at how Charterhouse allowed certain slips to occur in the course of the event.

Amb Addo-Darko Nicholas
Charterhouse itself should be banned, why do you allow a nominee to sit among the fans, whiles you have reserved seat for him, secondly how was security measures there for a nominee guard who is not part of the security to smuggle in a gun, Charterhouse should be banned

40w   Like   Reply

Some of the posts made also conveyed the irritations of patrons concerning the fact that they could not get value for money, after paying for tickets for the show. Some audience indicated that they paid for an opportunity to be entertained and to see their favorite artists being rewarded for putting time and effort into their craft. Rewards that they, the audience feel they actually contributed to through voting. Kǣdjo Ice Cube in his post as shown below called Charterhouse cheats for how things had turn out. He also demanded for a refund.
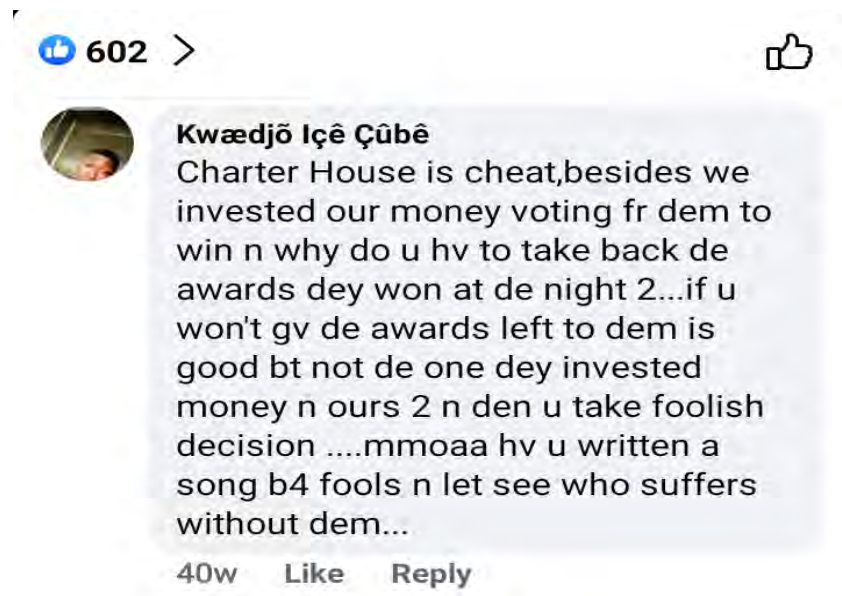
Both Amb Addo-Darko Nicholas and Kǣdjo Ice Cube's posts demonstrate a sense of resentment on how Charterhouse ruined their expectations on the awards show. What is even interesting is how these audiences sought to direct their anger at the event organizers and not the artists that had actually disrupted the show. Arthur (2016) and Jackson (2017) explained similar public reactions by stating that due to the ever-increasing expectations of the audience for innovation and quality when events go wrong, the audience is quick to accuse the event organizers of negligence. In addition to the rage expressed against Charterhouse for mismanagement of the event, a number of audiences also excoriated the event house for sanctioning their favorite artists.

Following the incident, Charterhouse ordered the feuding artists to return the awards they both won at the event prior. The following posts illustrate how the fans berated Charterhouse for sanctioning their favorite artists:

Nana Tabiri King
The award was earned.by them through voting so its not your.property to ask them to bring it back

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Olarteni NJ
This is the most useless decision to make out of their stupidity. Do they think the law is for them? Bingo Shatta Wale and StoneBwoy have to make huge amount from that useless clueless plaques all in the name of award. Did they contribute to the recent and over the years awarded events like performance and other necessary advertisements for the events? VGMA must be sick in their senses because they could be sued for any amount these huge artists could demand. If I have been awarded previous and current and due to my behaviour you have to banned from your events cool but not what we are done with it through our efforts. Tell VGMA tramadol intakes will always exposed their inefficiency so they should stop. What nonsense is this. Do they have legal advisor? Funny ponk story below the belt. Ghana must be lawful no matter what!

40w   Like   Reply

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Beyond audience dissatisfaction against Charterhouse, the theme of anger also incorporates all posts that sought to express the anger of one party at the other. Here, the data revealed that some audiences also seized the moment to vent at each other on the basis of which of the artists – Stonebwoy and Shatta Wale – they supported. For instance, some of the posts made sought to rationalize Stonebwoy's actions. According to these posts, Stonebwoy's reason for drawing the gun at such an event was fueled by anger that had long built up as a result of the constant back and forth rivalry and name calling that had characterized the relationship between the two dancehall artists. Some of the posts suggested that Stonebwoy and his family's lives had been threatened on more than one occasion and that is the reason why he came to the event fully prepared and armed to face any eventuality that may arise. Julius Sey in his post as shown below captures how Stonebwoy actions were a healthy emotional response to a threat or irritation.

Julius Sey
Peprah Kwame Listowel
AND THE BIG QUESTION
Even if you're going to congratulate him and call a truce (as ridiculous as it may sound), Stonebwoy at that moment owned the stage.
His manager says NO go back. We DON'T need you. We don't want your support or truce. He does this by word and action.
With your good intent, why not respect protocol and return to your seat. You can later explain what you wanted to do? That would even leave Stone's character bruised If indeed.
Why insist and persist?
The motive and action after you being verbally and physically stopped, flatly defeats this supposed explanation.
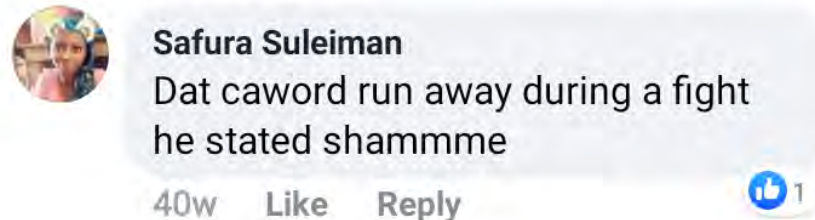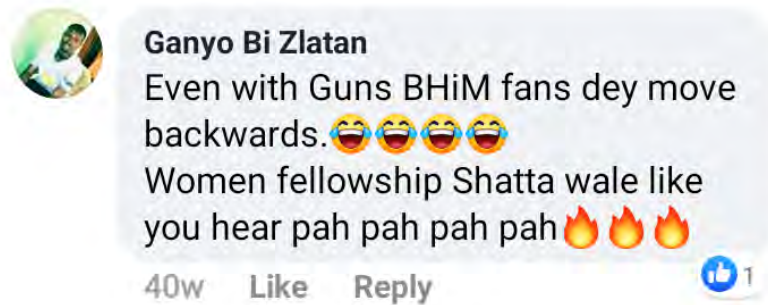You get me?

Arthur (2016) suggests that when people perceive prolong attempts of threats, they often out of survival instincts exhibit deep-seated rage in defense of their safety. Arthur (2016) notes that these emotional response to a threat or irritation can be largely described as healthy and essential. The above explanation by Arthur (2016) provides a basis for appreciating the concerns raised by Julius Sey in his post. According to Ekman's Theory of Basic Emotions, anger is social and universal (Grathel, 2018). In other words, inasmuch as anger is expressed by all people it is a socialized emotion; a feeling that have been developed from a person's mere instinctive state and become properly human through thinking and interaction. It involves imagination, and the medium in which it lives mainly is indignant communication with others. As demonstrated by the posts above, the audiences demonstrated annoyance, irritation and expressions of displeasure in their communication with both Charterhouse and other audiences who supported opposing interests. It is also worth noting that, while the posts were primarily about public expressions of discontent, Julius Sey's post, in line with Arthur's (2016) clarification of healthy emotional responses, offered a window of comprehension as to how anger can sometimes be human responses to threats or imminent harm.

4.2.2 Fear

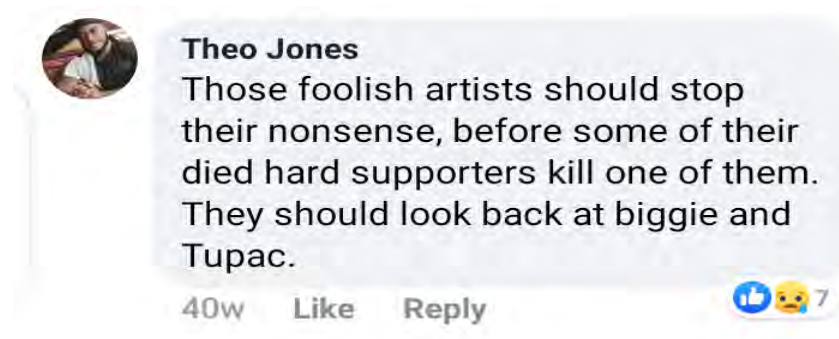The second theme that emerged from the data is the theme of fear. The theme of fear is defined as an uncomfortable feeling caused by danger, pain, or imminent harm (Smith & Lovin, 2015). From the data collected, several of the posts expressed concern about how badly the event could have turned out given the circumstances. The posts expressed concern on issues of fear of death, possible harm and the fear of the possibility

of the occurrence of a disaster. Some of the posts made sought to opine that Stonebwoy drawing a firearm was because of the fear that engulfed him as a result of how Shatta Wale and his crew approaching the stage. For example, the post by Ganyo Bi Zlatan, as shown below, sought to mock the supporters of Stonebwoy, also referred to as Bhim fans, even when Stonebwoy had a gun on stage he still quaked at the sight of Shatta Wale. Similarly, Safura Suleiman also with a post as shown below, mocked Stonebwoy for running from a fight.

Ganyo Bi Zlatan
Even with Guns BHiM fans dey move backwards.😂😂😂😂
Women fellowship Shatta wale like you hear pah pah pah pah🔥🔥🔥

40w   Like   Reply   👍1

Safura Suleiman
Dat caword run away during a fight he stated shammme

40w   Like   Reply   👍1

Posts such as that of Ganyo Bi Zlatan and Safura Suleiman were not dealt with quietly as other posts sought to condemn both Shatta Wale and Stonebwoy saying if those two are not called to order, calamity may befall either or all of them and their supporters just as it happened to Biggie Smalls and Tupac Shakur in the United States. Below is a post from Theo Jones, cautioning the two artists and their supporters to exercise restrain before it ends in misery. Theo Jones's post, according to Stets (2019) illustrates how people

sometimes in fear of the possibility of the occurrence of a disaster, embarks on a mission for truce.

Theo Jones
Those foolish artists should stop their nonsense, before some of their died hard supporters kill one of them. They should look back at biggie and Tupac.
40w   Like   Reply   7

Similar to the position of Theo Jones, posts such as that of Bernard Kuwornu also focused on the uncertain possible outcomes that could arise from the actions of the two artists involved in the altercation if measures are not put in place rapidly to ensure that there is no repetition. So Bernard Kuwornu in his post recommended that the family members of both music stars should intervene and find a way to calm tempest before the untold happens.

Bernard Kuwornu
Such deviant icons must be talked to by their family members before the unthinkable and unanticipated disaster occurs to both or either of the two. I pray for quick action by both families.
40w   Like   Reply

Scholars from Freud (2012), to Spielberger (2016) and to Barlow (2019) have suggested human beings experience fear differently and individual differences make some people more likely to experience fear. The tendency however to respond to a given circumstances with fear or to experience pervasive anxiety may vary from person to person

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(Freud, 2012). The data for the theme of fear as demonstrated by the posts above indeed attest that the various audiences exhibited varying forms of fear. For example, while posts such as that of Ganyo Bi Zlatan's reveals that Stonebwoy was afraid of Shatta Wale, posts such as that of Bernard Kuwormu demonstrated fear for misfortune befalling the music industry in Ghana and not necessarily fear for any of the individual artists as Ganyo Bi Zlatan dispalyed. Ekhman's theory of Six Basic Emotions underscores these assertions by laying emphasis on the universality as well as the subjectivity of fear (Grathel, 2018). Ekhman's theory of Six Basic Emotions specifies that whiles fear is a basic emotion among all humans, its expression or experience widely varies from person to person and context to context (Grathel, 2018). Under the theme of fear for this current study, particular mention is made of the same context, which is the VGMA but audiences experiencing and expressing fear from varying perspectives as it was the case of Ganyo Bi Zlatan and Bernard Kuwormu.

4.2.3   Surprise

A surprise can be described as an unexpected event (Sabini & Silver, 2005). Depending on how it is used, a surprise can contribute to the general appeal of an event (Sabini & Silver, 2005). Surprises in events can be a welcome addition to an event as it could pique the interest of the patrons of the event as well; it can contribute an air of mystery to the event (Sabini & Silver, 2005). Surprises in events could be either deliberate or not. For instance, for certain events and shows, organizers sometimes include surprise acts to their line-up to tease patrons and even contribute to the patronage of the show. However, the opposite is also possible (Sabini & Silver, 2005). Unforeseen circumstances and incidents that just occur out of the blue can seriously mar the success of

the show and even threaten to mar the credibility of the organizers of the show altogether

(Sabini & Silver, 2005). For instance, in the case of the incident that occurred at the

VGMAs, fans, patrons and organizers alike were extremely surprised at the sudden turn of

events as none of the groups of people listed above foresaw or even expected an artiste to

be carrying a gun at such an event talk less of drawing and brandishing it. As a result,

several of the posts expressed this surprise. The indicators for this theme include issues

woven around being startled, stunned and shocked. For instance, some of the posts

expressed shock at the porous nature of security at the event. Some of the posts opined that;

Some of the posts also centered on the shock of two acts as big as Shatta Wale and

Stonebwoy resorting to reducing themselves to such controversy on a platform as big as

the VGMAs that was being telecast on several national and international platforms. In

addition, other posts equally expressed concern at how the actions of these artists could

affect the integrity and reputation of the country in general. In that Ghana is known

internationally as a peace-loving country. Some of the posts also expressed shock at the

turn of events highlighting that they did not expect their favorite artists to behave in the way they did.

In line with the postulation of scholars such as Levenson (2014), Panksepp (2011) and Sabini and Silver (2005), emotions such as surprise do exist and are expressed differently by different individuals. This is evident in how the audiences expressed the emotion of surprise in their post. For example, whiles posts by Naa Ashawa and Atta Frank Ankomah expressed surprise for how Shatta Wale and Stonebwoy resorted to embracing themselves and the whole country before national and international television platforms,

others such as Jay Aboney, as indicated above, was surprised at how two celebrated grown-ups would want to throw caution to the wind and fight in public.

The six emotions as suggested by Ekman and Friesen; anger, disgust, fear, happiness, sadness and surprise have been confirmed by Barrett (2006) as being emotions that are universal for all human beings (Izard, 2007; Levenson, 2014; Sabini & Silver, 2005). Therefore, these expressions of the emotions being done online was not a surprise at all as according to Ito and Okabe (2005), Facebook offers users the ability through online interactions to share their thoughts, beliefs, feelings and experiences. This assertion is corroborated by the findings of the themes that emerged from the data collected; anger, fear and surprise, which also reinforces the position of Barrett (2006) that emotions such as the ones displayed by the audiences on the incident between Shatta Wale and Stonebwoy are universal for all human engagements. The ability of the researcher to also make meaning and objective deductions from the data collected is as a result of the actively deducting of the meanings he found in the posts by reading through all the posts retrieved from Facebook and moving back and forth through the posts in order for the researcher to get acquainted with the contents and to gain an understanding of the messages embedded in the posts as recommended by Spirovska (2019) in her work on how readers make sense of any given text.

RQ3. How were Shatta Wale and Stonebwoy represented by the audiences through the posts?

Representation in media-related studies explains how media construct images and text indirectly (Praptiningsih, 2017). Hall (1997) emphasizes that representation involves

using language to say something of meaning or to describe a world full of meaning for others. Representation is therefore the production and exchange of meaning through language (Hall, 1997). The production and transfer of information have become more important than ever since the technological revolution (Wright & Lynn, 2011; Treem, 2016). The technology transformation has also made access to communication platforms simpler and increased interaction between individuals (Nicole, 2007; Manning, 2014). Now, individuals are always in contact with each other through social media. It is obvious that the Internet and internet-based activities have become an integral part of the daily life of the individual (Manning, 2014). It is no longer possible to imagine a life beyond the Internet. This is because in the information age, people will conduct almost all of their everyday life activities on the Internet (Nicole, 2007; Manning, 2014). In the light of the advantages of communication platforms such as social media, these platforms have created a viable space for the construction of images through texts on groups of people or events (Asher, 2017). Asher (2017) maintains that social media has become a normalizing forum for the social construction of reality. They are important agents in the public process of constructing, contesting or maintaining the civic discourse on social cohesion, integration, tolerance and understanding Asher (2017).

As a result of the upheaval that ensued between Shatta Wale and Stonebwoy at the 20th VGMA, there have been several concerns that have been raised by the patrons of the awards show on social media. A primary concern of this study is how Facebook audiences portrayed Shatta Wale and Stonebwoy following their altercation at the 20th VGMA. Based on the data that was gathered on posts made on Facebook between May 2019 and

October 2019, it was concluded that the audiences weaved their representations of Shatta Wale and Stonebwoy around the themes of cowardice, heroism and a sore loser.

4.3.1   Cowardice

Cowardice literally means lack of courage or bravery (Agate, 2018). It is a characteristic where fear prevents a person from taking a risk or from facing a threat (Agate, 2018). According to Dancombe (2015), cowardice is a term that is fundamentally emotional. He argues that courage and cowardice are closely related. Although being courageous requires the capacity to make difficult choices, to take chances and to deal with bullies, it is the spineless, contemptible timidity of 'ball-lessness' on the other hand that lends itself to cowardice (Dancombe, 2015). The theme of cowardice therefore encompasses Facebook posts which sought to indicate that the actions of Shatta Wale and Stonebwoy demonstrated fear and timidity instead of bravery. The markers for this theme include posts that underscore timidity, weakness, faint-heartedness, among others.

It is safe to say the audience Facebook posts fit two sides of a coin. For instance, some of the posts sought to establish that Stonebwoy was a coward and that is the reason why he attended the event brandishing an offensive weapon. In the sense that, a rivalry between two musical artists should have been settled through a lyrical battle other than through wielding a weapon that poses a threat to all gathered there. Some of the posts also suggested that Stonebwoy was a coward for his inability to face Shatta Wale fair and square and throwing it down like two men would. They argued that Stonebwoy unleveled the playground which put Shatta Wale in an uncomfortable position, in harm's way.

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The following Facebook posts are examples of posts shared by audiences that suggested that Stonebwoy was a coward for drawing a gun on stage:

These posts, as indicated above, point out that it was cowardly on the part of Stonebwoy to draw a gun in an auditorium full of people. For example, while Godson Newton's Facebook post points to the fact that it was childish on Stonebwoy's part to bring a gun to the auditorium, Benjamin Sedem-Mickey Ehlah, on the other hand, reiterates that whether Stonbwoy brings a gun or not to a fight with Shatta Wale, he will still lose. In her book on *Courage and Cowardice*, Hethler (2015) argues that timidity is reinforced when confronted by physical power. Benjamin Sedem-mickey Ehlah's Facebook post, to some degree, lends itself to Hethler's (2015) argument that, in the face of any conflict with Shatta Wale, Stonebwoy, even with a gun, is still not a match for him. Though Benjamin Sedem-mickey Ehlah's Facebook post speaks more of the bravery or perhaps the physical power (Hethler, 2015) of Shatta Wale than Stonebwoy's cowardice, some other individuals through their

posts also sought to argue that Shatta Wale's inability to accept the outcome of the event and concede defeat made him a coward. They claimed that Shatta was a coward because of his refusal to admit defeat, and thus went up to the stage to interrupt the event. For example, as explained below, Yaa Boateng wonders in her post why Shatta Wale had to go to the stage when her name had not been called for an award. Yawotse Seyram Amegan Amedjame, on the other hand, urges Stonebwoy to disregard Shatta Wale because he is just trying to distract him from his music. Similarly, in line with Shatta Wale's behavior on stage, Prissy Bugila Abdul Jalilu calls him Ghana's biggest problem.

Yawotse Seyram Amegan Amedjame
Do not mind shatta wale
He would like distructe you
Not to focus on your music

1y   Like   Reply

Yaa Boateng
CALL A SPADE A SPADE...SHATTA
UR NAME WAS NOT MENTIONED SO
WHY DID YOU GO ON THE STAGE 😫
🙍‍♀️🙍‍♀️🙍‍♀️

40w   Like   Reply   👍 3

🔵 **Bamuu Bugila Abdul Jalilu and 5....** ＞ 👍

Prissy Ekua Adiepena Hemans
Shatawale is the biggest problem in
Ghana
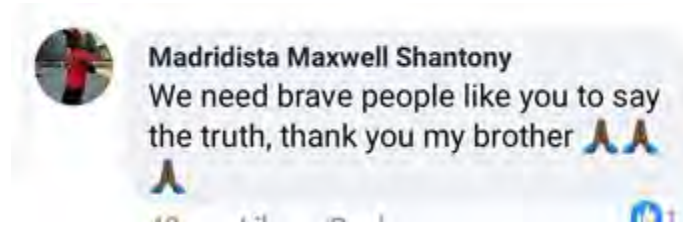
40w   Like   Reply   👍😡😆 9

View 12 more replies

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4.3.2   Heroism

Another theme that emerged from the coding of the data was the theme of Heroism. According to Stenstrom (2012), a hero is synonymous with a warrior or a champion. Heroism can therefore be described as a compelling urge to protect the wishes and dignity of people with little consideration for the protection of the person in question. Some of the posts made by the audience conveyed appreciation and confidence in the actions of Stonebwoy. The posts sought to argue that the actions of Stonebwoy only sought to defend the electorate's decision and ensure that what was right, that is to give the award to who reasonably earned it according to the votes cast. Some of the posts also adjudged Stonebwoy the hero of the night arguing that life is a one-time offer and courage to defend your life against an opposing threat is a virtue and not a vice. Some of the posts went even further, thanking Stonebwoy for standing up for himself. The following Facebook post exemplifies some of the audience's appreciation and confidence in the actions of Stonebwoy:

Caasie Kobby Remedy Bryan
Well Stone God do not cause trouble buh defense himself against any trouble or violence that come his way . just like a lion or a dog for instance, if don't step on it tail,it won't bite you. Shatta wale claims he is the best by violence means instead of his works selling him.it about time he knows that Stone God was destined to be a hero and a leader. Shatta wale should wait for the next generat... Sor
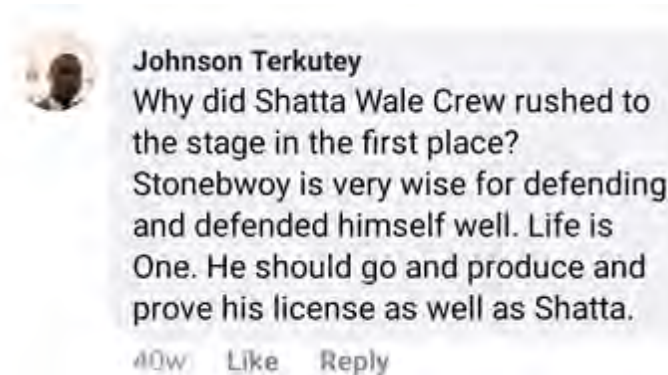More

40w   Like   Reply

Alternatively, some other posts also sought to acknowledge Shatta Wale as the hero of the night and a legend in the publicity business. The posts sought to convey that at the end of the day, the name on the lips of everyone was Shatta Wale. The posts also emphasized that in a battle of supremacy on a musical turf, the musician's ability to seize every opportunity and remain relevant is the hallmark of a warrior and a champion. For these reasons, they named Shatta Wale a hero.

According to Morgan (2009), the most iconic form of beef in music is the ability of artists to assert dominance over their compatriots at every level of representation and scale of interaction. Morgan (2009) maintains that, when beef emerges among artists, it is important for both artists to show courage in standing up to each other's shenanigans at all levels of exposure and interaction, from young rival artists in the same culture trying to assert dominance over their street comrades to institutionalized groups of celebrity

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musicians competing at the top. However, the results of the Facebook posts as seen above affirm Morgan's (2009) position in both artists – Stonebwoy and Shatta Wale seizing the opportunity to stand up to each other in order to demonstrate power and supremacy. For instance, while some of the posts sought to applaud Stonebwoy's efforts to protect himself in the face of a possible danger, and to defend the decision of the electorate to ensure that the award was given to the individual who won the award on the basis of the votes cast, others also sought to portray Shatta Wale as a smart musician who knows how to play the media game in order to remain relevant in the music industry.

Also, Fitzpatrick (2005) notes that in the demonstration of power and supremacy among beefing artists, both parties often project respect for their person. Fitzpatrick's (2005) argument in the case of Shatta Wale and Stonebwoy, lends itself more to Stonebwoy's efforts to stand up to Shatta Wale rather than vice versa. This is because it can be interpreted that when Shatta Wale stood up to approach the stage while Stonebwoy was receiving the award for the Dancehall Artist of the Year, Stonebwoy saw the move by Shatta Wale as disrespectful hence, decided to get his team to stop the Shatta Wale and his crew from getting to the stage. In the event that Shatta Wale and his crew did not give up their efforts to get to the stage, Stonebwoy flashed a gun, resulting in a state of chaos at the venue. Johnson Terkutey's post, as seen below, captures how some audiences, protesting

Johnson Terkutey
Why did Shatta Wale Crew rushed to the stage in the first place? Stonebwoy is very wise for defending and defended himself well. Life is One. He should go and produce and prove his license as well as Shatta.

40w   Like   Reply

Shatta Wale's decision to go on stage, applauded Stonebwoy's attempts to defend himself in the face of a perceived danger.

4.3.3 Sore loser

The theme of sore loser denotes a person who gets really angry or upset when he or she loses a competition (Athy, 2016). A sore loser often after losing a fair competition whines about the competition being biased and blaming everyone around them for their loss except themselves (Athy, 2016). From the data gathered on how Shatta Wale and Stonebwoy were depicted in the Facebook posts about the disturbance that ensued at the 20th VGMA, it was found that Shatta Wale was represented as a sore loser by the audience. This is as a result of the fact that he was unable to accept the outcome of the voting which crowned Stonebwoy as the best dancehall artist over him. A number of the audience posts (as already illustrated in the posts above) mentioned the perceived reluctance of Shatta Wale to accept the results of the votes. According to these posts, after Stonebwoy was announced winner of the category, Shatta Wale was seen moving from his seat towards the stage where Stonebwoy was accepting his award and getting ready to give his acceptance speech. Stonebwoy, unsure of Shatta Wale's intention while moving towards him, given the history of bad blood between them, drew a firearm to serve as a sort of protection or deterrent.

Although some of the posts condemned Stonebwoy's decision to draw a firearm, many of these posts equally acknowledged that Shatta Wale's quest to move from his seat to the stage precipitated the whole chaos. Adul Rahman Musadick's post, as shown below, for example, attests to Shatta Wale causing the disturbance from start.

Abdul Rahman Musadick
Its never true, shatta started it all wrong from down stage

40w   Like   Reply

Other posts in condemning Shatta Wale's alleged reluctance to accept the results used unsavory language in describing both the character and artistry of Shatta Wale. In Emileo Sabogu's view, for example, the behavior of Shatta Wale can be attributed to intoxicating substances such as cannabis, often known by other names as weed or marijuana, as well as tramadol, which have been identified as causing visual, auditory, and other hallucinations. Emileo Sabogu's comment is indicated as follows:

Emileo Sabogu
If they don't ban tramadol and wee these fools will continue flying around the crown #**King** StoneGud.Bhim beyond excellence

40w   Like   Reply

On the other hand, some audience, who seemed to be Shatta supporters, were seen in their posts complaining about the competition being rigged and accusing the event organizers for tilting the competition in favor of Stoneboy.

Miguel Louro Nba
If all these people are on the board of VGMA how would shatta win Big Awards that night.only few people determine who wins what.we need change

40w   Like   Reply

Miguel Louro Nba alludes to the idea in his comment, as mentioned above, that the composition of the VGMA Board makes it near impossible for Shatta Wale to win any major award. To that reason, it is important to remember that Shatta Wale won the overall VGMA Artiste of the Year award in 2014, according to Agyei (2019). This makes the post of Miguel Louro Nba significantly inaccurate. Thereby, Miguel Louro Nba's stance can be seen as an audience simply whining about the manipulation of the competition in Stonebwoy's favor.

According to Jackson and Jackson (2011), nobody likes to lose, and in all honesty, it is difficult to always be the most gracious loser. But there is also a line that should never be crossed. This is the line between amateur and professional individuals. The failure to accept a loss and to conduct one's self in a way that seems to be undermining the system because of a loss is a line that no professional should cross (Jackson & Jackson, 2011). Jackson and Jackson (2011) admonish that when professionals gracefully accept a loss, they in turn gain the respect of the spectators. Alternatively, when they do not accept the loss but whine about the results, blaming everyone around them for their loss other than themselves, Jackson and Jackson (2011) indicate that these professionals tend to lose the respect of the spectators. It is however not surprising that a number of the audience posts

depicted Shatta Wale as a disgruntled loser and in some occasions using obscene or smutty language.

In applying the reader-response theory to the following themes: cowardice, heroism and sore loser, Spirovska (2019) in her examination of the implementation of the reader-response theory and approach in the context of social media texts, views the reading process as a transaction between the researcher and the text in which the researcher, with his past experiences, beliefs, expectations and assumptions, interacts with the perspectives in the text, and meaning is determined as the result of this transaction. This process as illustrated by Spirovska (2019) guided this current study in determining how Facebook audiences portrayed Shatta Wale and Stonebwoy following their altercation at the 20th VGMA. For example, under the theme of sore loser, an audience member with the Facebook name Miguel Louro Nba discredited the VGMA Board, suggested that because the Board does not like Shatta Wale, that is why Shatta Wale did not win. However, in order to put that statement into proper context, the researcher relies on his own experiences and knowledge of the topic to interact with the perspectives in the text, and the appropriate meaning is thereby determined as the result of that transaction. The researcher brings in the perspective from Agyei (2019) to illustrate that although Miguel Louro Nba had said that because the Board does not like Shatta Wale, that statement was factually inaccurate because Shatta Wale actually won the overall VGMA Artiste of the Year award in 2014.

Again, in applying the reader-response approach; Spirovska (2019) outlines three levels of reader response to a text. She notes that for a researcher to adequately appreciate the meanings embedded in a text, he/she should evaluate the characters in the texts, empathize with the experiences of the characters and then accept or reject the values of the

author. In this current study, the researcher first and foremost, examined the characters in the texts. In the case of this study, the primary characters were Shatta Wale, Stonebwoy and the event organizers, Charterhouse. The researcher critically looked at how the various posts represented these characters. For example, under the theme of cowardice, in examining the post by the audience with the name Godson Newton (as shown in above), even though Godson Newton did not mention Stonebwoy's name, the context of his post pointed to the character Stonebwoy, because he was one who brought a gun to the awards show.

Secondly, the researcher in applying the reader-response approach empathized with the experiences of the characters. An example of how the researcher empathized with the experiences of the characters can be seen with the theme of heroism, as a Facebook audience with the name Cassie Kobby Remedy Bryan, as shown above, adjudged Stonebwoy the hero of the night implied that it required a lot of bravery to wield a firearm in an auditorium full of people, during an event that was being telecasted on national and international television, all in the bid to protect himself in a face of a possible eminent danger. By Cassie Kobby Remedy Bryan post, the researcher could understand the magnitude of the situation and why Stonebwoy might have pulled a firearm in defense of himself. Finally, the researcher in applying the reader-response approach, availed himself also to the possibility of either accepting or rejecting the values presented by authors. Miguel Louro Nba's stance that the competition is being manipulated in Stonebwoy's favor is a classic example of how the researcher for example rejected the author's values. As already stated, he did so by evaluating the author's position with other documented information regarding the ideas espoused by the author.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0   Introduction

This chapter summarizes the study. It draws conclusions from the key findings and makes recommendations which will improve the understanding of music audiences about their use of social media, particularly with regard to the way they communicate their participation in the discourse of beefing among rivalry personalities. It also provides music icons like Shatta Wale and Stonebwoy as well as their management teams an overview of what their fans and the general populace think about their conduct in general.

5.1   Summary

This study set out to identify the dominant issues that emerged from the posts shared on Facebook by audiences on the 20th VGMA incident between Shatta Wale and Stonebwoy. It also probed into the outpour of emotions of the audiences through the posts and also examined how Shatta Wale and Stonebwoy were represented by the audiences through the posts. The significance of the study was also outlined.

In line with that, this study conducted an extensive review of literature which served as a foundation for exploring the following concepts: social media; the social media landscape in Ghana; sentiments and sentiments analysis on social media; music and music awards; and beefing in music. The theories that were used to explicate the data – reader-response theory and Ekman's Theory of Basic Emotions – were also reviewed and situated in the social media context. The research approach and design for this study were

qualitative (Creswell, 2014) and qualitative content analysis (Hsieh & Shannon, 2005) respectively. These afforded me the opportunity to explore the embedded meanings of the social media posts shared on Facebook by audiences on the 20th VGMA incident between Shatta Wale and Stonebwoy. The incident between Shatta Wale and Stonebwoy at the 20th VGMA was selected using the purposive sampling technique (Daymon & Holloway, p. 96, 2001). This sampling technique aided the researcher to gain rich, in-depth understanding of the dominant issues that emerged from the posts shared on Facebook by audiences, the kinds of emotions exhibited by the audiences through the posts as well as, how Shatta Wale and Stonebwoy were represented by the audiences through the posts.

The method of data collection was document analysis because social media posts can be referred to as documentary data according to Bowen (2009). Adopting document analysis as the data collection method for this study therefore assisted the researcher to make sense of and report on the meanings obtained from the Facebook post shared on the incident between Shatta Wale and Stonebwoy at the 20th VGMAs in Ghana. Also, in line with the observation by Leavy (2014), concerning the unobtrusive, non-reactive nature of documents, adopting Facebook posts for this study possess a naturally built-in level of authenticity since social media posts are a form of documents. Finally, out of two thousand, three hundred and forty-five (2,345) posts that were retrieved for this study, which comprised of eighty-six thousand four hundred and twenty-one (86,421) words, with the shortest post comprised of three (3) words while the longest post comprised of one hundred and forty-seven (147) words, this study organised and describe the data in rich detail using the thematic analysis of the data (Braun & Clark, 2006).

5.2 Main Findings and Conclusions

Upon analysing the data, the key findings that were discovered led to several conclusions. The first research question which sought to identify dominant issues that emerged from the posts shared on Facebook by audiences on the 20th VGMA incident between Shatta Wale and Stonebwoy resulted in the emergence of the following themes: mismanagement, terror and antagonism. Drawing from the reader-response theory, it was established that just as people are the lifeblood of businesses, fan bases are the core patrons of every musician and their songs. A closer look at the fan base culture that emerged from the posts shared on Facebook on the 20th VGMA incident between Shatta Wale and Stonebwoy shows how social media not only strengthens the interaction of the audience in expressing their opinions and experiences (Ito & Okabe, 2005) but also increases the opportunity for musician-fan interactions (Click, Lee & Holladay, 2013).

The second research question sought to establish the kinds of emotions exhibited by the audiences through the posts the audiences made on Facebook. The findings of this research question revealed that social media has become an important platform for human interactions (Paechter, 2013) and social networking sites such as Facebook are said to enable users to comment and convey emotions through texts and emojis (Kietzmann & Hermkens, 2011; Obar & Wildman, 2015). Although Ekman's theory of basic emotions outlines six basic emotions, the study revealed the audiences exhibited three out of the six basic emotions outlined in Ekman's theory of basic emotions. These emotions were: anger, fear and surprise.

The findings of the third research question also revealed the themes of cowardice, heroism and sore loser. In view of reader-response theory it was concluded that Shatta

Wale, Stonebwoy and the event organizers, Charterhouse were the primary characters of the study. Secondly, the study concluded that it was possible to understand the magnitude of the context these characters were presented by empathizing with the experiences of the characters whiles responding to the posts in in which these characters were presented. Finally, not all values presented by authors in the posts were accepted in this study. Whiles some of the positions of the authors were found to be accurate, others were found to be inaccurate when evaluated with other documented information regarding the ideas espoused by the authors.

5.3   Limitations

This study set out to investigate the kinds of the dominant issues that emerged from the posts shared on Facebook by audience on the 20th VGMA incident between Shatta Wale and Stonebwoy, ascertain the kinds of emotions exhibited by the audiences through the posts and how Shatta Wale and Stonebwoy were represented by the audiences. In conducting the study, the researcher encountered few limitations.

First and foremost, the researcher noticed that there were over a seven thousand (7,000) posts by audiences on the 20th VGMA incident between Shatta Wale and Stonebwoy on Facebook. Thus, the researcher had to carefully go through all the posts in order to streamline them to two thousand, three hundred and forty-five (2,345) posts on the basis that they were the posts that was relevant for this current study. Secondly, language was also a challenge. Some of the posts were written in Pidgin English. Thus, in order to fully understand what the authors sought to communicate; the researcher had to employ the

services of an expert in Pidgin English to facilitate the comprehension of these posts. These limitations did not, however, affect the credibility and reliability of the current study.

5.4 Suggestions for Further Research

In view of the opportunities and challenges the researcher had while reviewing literature and collecting data for the study, he makes the following suggestions for future research so that the knowledge base of social media users will be increased and also serve as a repository for researchers. A similar work may be done taking into consideration a larger number of musicians who are regarded to be beefing, an extended period of study and the views of their audiences on social media to investigate how the audiences perceive the activities of these musicians so as to get a comprehensive and detailed data on the phenomenon of beefing and audience reaction on social media.

Also, future research may take a critical discourse analytical approach to study how the issues of power, hegemony and dominance are enacted through artist commentary on social media to find out how the posts assert dominance over their comrades. A comparative study of two set of beefing artists from two different contexts can also be conducted to investigate how their respective audiences represents them through their posts as well as the kinds of emotions that the audiences through the posts exhibits about the activities of these beefing artists.

5.5   Recommendations

The following recommendations are made based on the findings of the study. As the era of Web 2.0 is elapsing and welcoming Web 3.0, this study therefore recommends that musicians and music consumers should take advantage of the intensely interactive nature of the Web 3.0 to deepen musicians and audience engagement on social media. Also, the Ghanaian music industry is evolving and as such there are several studies that have acknowledged the immersed economic contributions of the phenomenon of beefing to the music industry. Beefing among musicians is unarguably popular and draws a lot of reactions from different people. Songs made with beefing intentions do not circulate randomly, they move through economic transactions. Every compact disc (CD) or magazine about the beef track sold has clear transactional value, and can reduce the value of a text broadcast on the radio or internet as its advertising revenue (Alim, 2002; Sweet, 2005). It is therefore not a doubt that the phenomenon of beefing in the music circles has economic value. This study therefore recommends that stakeholders in the music industry ranging from musicians, journalists, media houses, disc jockeys, fans, experts and the Musicians Union of Ghana (MUSIGA) should explore the experience of beefing from varying perspectives and how their participation can provide a blueprint in minimizing the excesses and the moral dilemma of beefing in music, as well as maximize the inherent economic fortunes.

Furthermore, informed by the fact that lyrical rivalry among musicians can take an extreme and dangerous form, this study also recommends that the various stakeholders at any level, should be aware that the way they handle their participation within the discourse of beefing among rivalry personalities can either escalate or deescalate the danger the rivalry may pose. It is therefore important for government in collaboration with the Ministry of Tourism, Culture and Creative Arts and MUSIGA to set up a regulatory body to ensure that rivalry among musicians do not cross certain danger lines.

Finally, events such as music awards can also be a catalyst for controversy. With the stakes in organizing such events increasingly changing and audiences who patronize these events also more and more in high demand for quality and value for money, it is therefore important to the event industry and event professionals to be careful and plan assiduously to avert, manage and forecast on possible dangers in organizing events. Audience feedback is a critical part of how event organizers can improve on their services. This study equally recommends that event organizers like Charter House to be able to analyze audience sentiments about their events and take note of how the patrons of their events generally perceive these events.

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