

HEALTH MESSAGING IN MOTION: SOCIOCULTURAL PERSPECTIVES ON SOCIAL MEDIA AFROBEAT DANCE CHALLENGES AMONG YOUNG ADULTS IN ADO EKITI, NIGERIA

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Abstract

This paper examines sociocultural and health-related consequences of social media platforms in Afrobeat dance challenges among young adults in Ado-Ekiti, Nigeria. With access to digital platforms like TikTok, Instagram, and YouTube, Afrobeat dance has become more than entertainment as it can be an active process of self-identification, communicating, and possibly engaging in health-oriented practices. The study was anchored on Self-Determination Theory (SDT) and Uses and Gratifications Theory (UGT) to explore the motives, health messaging recognition, and the cultural implications of such viral dance trends among the participants. Relying on purposively selected participants and qualitative in-depth interviews with sixty (60) members (students, social media influencers, health personnel, and content creators), the findings were analysed thematically. The study found that participation in Afrobeat dance challenges is motivated partly by intrinsic factors (fun, cultural pride, emotional release) and partly by extrinsic factors (recognition, branding, peer approval). The study concludes that cultural specifically-relevant dance content, which is combined with perceivable and interesting health messaging can enhance wellness among the youth. It recommends that partnerships between the health organisations and the creators of the content to incorporate solid health-promoting messages into the Afrobeat dance challenge in youth-appealing forms to motivate youth for health messaging behaviours.

Keywords: Afrobeat dance challenges, dance, health messaging, social media, and youth culture

Introduction

Within the last decade, the performance, diffusion and global perception of dance have been transformed through social-media platforms, including TikTok, Instagram, and YouTube, which academics are just starting to map out (Kaye et al., 2021; McNeill, 2020). These platforms have made Afrobeat music and its boisterous, oversized choreography a central figure in online move culture by simultaneously acting as the launching platform of viral dance challenges (Adeola & Ogundele, 2023). In Nigeria, they present a colourful mash-up of art and play, but it is also an indicator of a new, crowd-sourced form of youth culture that re-defines identities, social connections, and a sense of belonging to their neighbourhood (Ogunleye, 2021). Nevertheless, the role of much of the academic discussion that focused on entertainment, brand

marketing, or commercialisation remains to be taken seriously and systematically addressed, as does the question of the how such dances can/ may be used to convey health related messages of the kind that would lay true claim to the therapeutic nature of any dancing.

Dancers have always been regarded as entertainers but an increasing number of studies view dance as a legitimate mode of expressive communication (Jewitt, 2014; Lum, 2020). To illustrate, as demonstrated by Nwosu and Udeze (2022), numerous Nigerian classical dances are narrative representations, exposing societal problems, and mapping out shared aspirations, therefore, assisting the community with establishing its identity. Nonetheless, the majority of works connecting dance and social commentary overlook one important platform:

the rhythmic challenges on social media, which can express health concepts or even some prods to get people moving. This difference is significant, since the bustling, inverted way of doing high energy material in those clips tones the heart, lungs, and muscles, even in the face of the occasional choreography revisiting sexualised or hypersexualised imagery that mars the health message.

There are still some disagreements among scholars on whether existing social trends of dance present some profound concepts or they are an ephemeral thing produced by algorithms (Boffone, 2021). Those in support of the idea claim that these issues may be viewed as light-hearted and creative expressions which reinforce social connections and, by proxy, contribute to mental health (Pratt, 2020). However, critics caution that attention towards spectacle can overshadow reflection and leave participants without an understanding of, or concern about, any health objective (Friedman, 2022). This discourse prompts a bigger question: does the Afrobeat dance challenge really amount to a visible performance, or are popular social media dance challenges therapeutic or are they used as a mere source of entertainment?

Although the rhythmic nature of steps, like *Zanku* (Legwork) and *Tesumole*, can make dancers more flexible and aerobically fit, it is questionable whether dancers are after health benefits or online fame only (Adewumi & Eze, 2023). Also, what differences are there between the sensuality of shaking waists, coy looks, twerking and sharp, piqued shimmies in clips of *Soapy* or *Bloody Samaritan*- mixing with those fitness declarations? Are these concessions softening, concealing, or even spoofing the message of working out to health by locating sexual exhibition at center stage?

Nigeria has introduced a spectacular series of Afrobeat dance contests that currently dominate house parties, and overwhelm international feeds. Zlatan Ibile introduced *Zanku* in late 2018, and he combines fast shuffling and precise kicks that leave the heart racing almost as much as they capture a cultural

scene. *Shaku Shaku*, which was born in Lagos streets around the time Olamides gave *Wo!!*, are not far behind, where squatting postures are combined with freestyle arm waving, which challenges balance and flashiness. The earlier *Skelewu* by Davidos triggered one of first massive online dance competitions in Nigeria in 2013, whereas Davido's *Tesumole* later made the steps even more focused with the refinements of foot patterns. The most recent example of viral choreography is the 2022 *Buga Challenge* by Kizz Daniel, which featured the genius hands-up-bend-down-low dance routine, dance breaks that got millions of light-hearted but physically demanding covers on TikTok and Instagram.

Almost all of these routines require sufficient energy to increase the heartbeat and relax the tight joints; nevertheless, most dancers do not approach the practice as exercise when discussing it (Chukwu et al., 2023). Hagman DCs *Focus Dance*, as one among many examples, repeats shoulder-leg pairs potentially pushing muscular endurance along, but dancers blare that they got the rhythm right as opposed to having any conditioning advantage. Sliding further down the line of the debate, the 2019 *Soapy Dance* choreography by Naira Marley boasts of degrading hand movements and commentators are staying awake with panic, claiming that they peddle sexual commodification over rational body maintenance.

The *Ngwo Ngwo* challenge led by Brain-Jotter that emerged after the 1983 highlife hit by Mike Ejeagha, shows that the old Igbo rhythms have now powered Minilogs that are circulated across continents. Meanwhile, sets constructed around both *Amapiano* hand patterns and the pacey leg work of Nigeria in Davido in *Champion Sound*, or the smoky sway of Kizz Daniels in *Cough (Odo)* reveal how boundary-free beats work an incision into living rooms, clubs and sidewalks, providing equal doses of fun and subtle cardio fitness. Nevertheless, even though the steps appear in all feeds and playlists, fewer dancers and observers

intentionally refer to them as heart, mind, and neighbourhood workout sessions.

Statement of the Problem

In the thick of Afrobeats labels, academic and mainstream discussions seldom prioritises dark profuse sweating in studio lamps to more understandable health messages in music. The ability to move a body is a crucial factor of public health, but the cultural translation of Afrobeat dance challenges into the online viral performance rarely appears in the health literacy discourse (Chukwu et al., 2023). Whereas some of the sequences posted frame intense, prolonged rhythms that strengthen aerobic capacity, other movements shift toward hypersexual pomp and danger of overshadowing a script of fitness. Since those artists, producers, and grassroots players provide no direct frame through which users can identify those habits as wellness practices, there is always a strategic opening to campaigning that would integrate and not eliminate both pleasure and play into the promotion of community-based exercise in an informal fashion (Ogunyemi & Eze, 2021). The current study thus questions the extent of socio-cultural interpretations of these Nigerian dance challenges coupled with quantifying their relatively unconsidered capabilities to serve as apparently informal messaging agents of health to regional populations in general.

Two related issues are at stake: on one hand, a scholarly commentary and media critique still discuss the types of dance phenomenon as pure expression and disregard the way the choreography conveys the implicit instruction on the use of strength. Second, creators, curators, and performers express little knowledge or intentional utilisation of the viral forms as vectors of community health wellbeing concepts (Adewumi & Eze, 2023). This study by inductively comparing the ethnographic observation to kinetics measurement in health intends to plot the expressive and physiological registers in social media dance challenges and by extension, whether the dance challenges have health messaging therapeutic values or they are purely sensual or physical forms of entertainment.

In Nigeria, social media dance challenges built on Afrobeat music which often go viral on Tik Tok and Instagram have been circulating, yet there is no research looking into whether these short-lived dance challenges are strategically incorporating health promotion practices, and whether incidental health benefits, which may include reduced stress, cardiovascular activity, etc., would be considered important by those taking part in the dance trends. It is especially strange by this neglect considering that Africa has a long history of using music and dance in conducting community health and social mobilisation (Omole, 2022). It makes us analyse whether youth population that attend these Afrobeats challenges will actually acknowledge, or are cognizant of, possible health gains (Chukwu et al., 2024; Adebayo & Olamide, 2023; Okonkwo & Musa, 2021).

Research Objectives

The study was informed by the following objectives:

- a. To find out the reasons young adults in Ado-Ekiti engage in Afrobeat dance challenges on social media.
- b. To ascertain perceived health benefits of Afrobeat dance participation among young adults in Ado-Ekiti.
- c. To examine whether the young adults in Ado-Ekiti comprehend the explicit health messages in Afrobeat dance challenges.

Research Questions

The study was reinforced by the following research questions:

- a. What are the reasons for engagement of young adults in Ado-Ekiti in Afrobeat dance challenges on social media?
- b. What are the perceived health benefits of Afrobeat dance participation among young adults in Ado-Ekiti?
- c. To what ways do young adults in Ado-Ekiti comprehend explicit health messages in Afrobeat dance challenges?

Conceptual Review

Young adults and inspiration to dance to Afrobeat challenges

Examining the reasons young adults use social media sites via Afrobeat dancing challenges,

one can resort to strong motivational theories. Self-Determination Theory (SDT) highlights, that human behaviour is instigated by the inherent needs of a human being to feel competent, autonomous, and connected to others (Deci & Ryan, 2000). This is according to the tradition of the uses and gratifications which examine the ways in which individuals seek media to acquire specific satisfaction of entertainment, socialisation or identity confirmation (Katz et al., 1973). The need to socialise is met through Afrobeat dance challenges that allow peers to communicate virtually and demonstrate their creativity as they pursue their personal goals. Social validation is one of the biggest incentives to engage in such a platform. In the online world, action is validated through likes, shares and comments giving an immediate feedback loop and favouring reinforcement of said behaviour. The youth have been discovered to use the social media frequently in an attempt to gain acceptance of their peers and develop a sense of belonging (Sheldon & Bryant, 2016). Engaging in popular Afrobeat dance challenges can offer its individuals the reassurance of values in society in real-time, boosting self-esteem and encouraging them to continue. Moreover, these dances constitute vibrant locations that can be used to express culture and to create identity. The example of Afrobeat dance presented by Nkwocha (2021) is a clear interview of the social media where the younger generation of Nigerians and African diaspora people in general has an arena to show pride in their roots and present culture at the same time being in youth culture in general. Performance helps dancers reflect group identity and narrate their own histories that are continuously being written with an element of traditional and modern cultures. Participation is also very important. The theory of flow proposed by Csikszentmihalyi (1990) encompasses a highly pleasurable experience which individuals endure profoundly in tasks that are challenging yet doable. The rhythmic sophistication and the intense energy demand of Afrobeat dancing can cause flow states, which offer profound psychological gratification to dancers.

However, some recent literature on digital dance and participatory cultures exists (Gaunt, 2015; Leante & Solomon, 2017) and study in the explicitly related context of TikTok navigation or Instagram Afrobeat dance challenges are similarly lacking. An important portion of literature is likely to generalise involvement in social media (Boyd, 2014) or Euro-American forms of dance (Schmidt, 2019) and thus fail to identify the sociocultural and psychological causes to be involved in Afrobeat. It is precisely this lack that testifies to the fact that more precise research is required that will study how identity affirmation, social validation, and enjoyment as a physical experience are actively and uniquely experienced in Afrobeat digital performance. This gap can contribute to our knowledge of the development of culturally embedded practices in the light of their renegotiation in the context of globalization and the algorithmically enabled digital environments.

Psychological Perception of Health, and Well-being Benefits on Afrobeat Dance Challenges

Dance, as a representative of physical activity, has always been recognised as beneficial due to its positive, beneficial effects on the cardiovascular system, muscular strength, muscular flexibility, and steady body weight (Quiroga Murcia et al., 2010; Keogh & Kilding, 2009). Dance contributes to the enhancement of various physiologic systems, the core outcome of which is associated with the achievement of the characteristics of holistic health and matches current recommendations regarding health-promoting physical activity. The health benefits, however, are not so obvious considering the Afrobeat dance test videos shared on TikTok and Instagram (Quiroga Murcia et al., 2010; Lee & Cho, 2019; Adedeji, 2022). Global studies reveal that the knowledge and awareness of the role of dancing in facilitating bodily fitness may be reasonable and particularly welcome but the vast majority indulge in the practice in pursuit of pleasure and virtual popularity (Lee & Cho, 2019). With reference to the African region and particularly the country of Nigeria where

Afrobeat music instills an effervescent culture of dance challenges, empirical research materials that explore whether the young listeners will be thinking that their involvements either through fits of dance are holistically fitness programmes or just meant a form of leisure or even socialising, culture, and expression remains vividly scarce. According to Adedeji (2022), although the phenomenon of the Afrobeat dance challenges is an immensely popular phenomenon among young people in the Nigerian population, there is a paucity of literature researching their understanding of the question of the threats or advantages of the offered activities to their health.

Afrobeat Dance Challenges of Audience Awareness of Explicit Health Messages

The idea of employing arts and culture in promoting community well-being is in its early stages of development as a body of health-related literature ideas (Airhihenbuwa et al., 2000). Dance and music do not only entertain people, it could be used to convey health messaging to the people in a culturally acceptable manner. Nonetheless, a conflict is further present between explicit and subliminal health messages (Park, 2019; Noar et al., 2009). The elements of the social and cultural influencing factors of the Afrobeat dance challenges allude to more than mere entertaining. In the majority of the African cultures, dance means both culture and sensuousness when celebrating, defining local interpretations of what is permissible and normal (Osumare, 2016). In particular, the development of cultural meanings in Nigeria is further problematised by social productions of gender roles: Males are to dance with agile and powerful qualities whereas females are to have abilities to modesty and decorum as they correspond to the broader patriarchal norms of feminine bodily performance (Ojo, 2019). According to religious perspectives, particularly the Pentecostal Christian and Islamic interpretations, dances that are proactive in nature or those involving waist movements have been classified as doubtful or religiously condemned on the basis that they encourage moral levity and they distract a spiritual body (Ukah, 2007). Conversely, social

networking sites, such as TikTok and Instagram have appropriated it, to an extent, to capitalise upon its sexual and spectatorial value at a grander scale. Because, as Gyamfi (2022) remarks, the global gaze can change local attitudes by forming Afrobeat dance challenges into stereotypical concepts of erotic presentations, instead of focusing on the cultural roots as a health-supporting practice.

Theoretical Framework

The study is anchored on Self-Determination theory and Uses and Gratifications Theory. Self-determination offers an explanation to intrinsically motivated (entertained, enjoyment) and extrinsically motivated (recognition, body image) forms of motivation, whereas Uses and Gratifications Theory offer the idea that media audiences actively pursue to obtain some form of entertainment, social interaction or even self-identity fulfillment.

Deci and Ryan (2000) posit that Self Determination Theory (SDT) seeks to explain human behaviour with intrinsic and extrinsic motivations. It believes that human beings are biologically predisposed to and need to grow in independence, effectiveness and connectedness. Regarding the Afrobeat dance challenges, the social media trends of young adults can be associated with intrinsic motives of dancing and enjoyment or de-stress, social status, body image or peer pressure. SDT has also been criticised on the basis of not emphasising cross-cultural and structural aspects that influence behaviour (Vansteenkiste et al., 2020). The question now arises whether there is an active desire to achieve health benefits like cardiovascular fitness or whether such benefits are just an automatic by-product of active engagement in social participation in the dance challenge.

Uses and Gratifications Theory (UGT), as described by Katz, Blumler and Gurevitch (1973), considers the functional sides of media consumption. It presupposes that the audience members are actors that perceive media use with a purpose in mind including communicative socialisation, entertainment or

meeting a personal identity. In an effort to examine the Afrobeat dance challenges, UGT aids to shape the interrogative center of Nigerian youths' interactions with TikTok or Instagram postings: participating in communities, health knowledge, or pure distraction. Building audience analysis on the basis of UGT has been criticised; particularly in term of neglecting the issue of media infrastructure and relationship power, because audience-based analysis presupposes excessive autonomy (Ruggiero, 2000). In this situation, though, it acts as a means of inquiring into the correlation between the various gratifications, whether physical, social or psychological, that are achieved by engaging in these dance challenges, disclosing how the health messages can be incorporated or lacking awareness in these activities.

Method

The current study applied a qualitative paradigm focused on in-depth interviews to explain sociocultural interpretations of health messaging embedded into social media Afrobeat dance challenges that are shared all over the Ado-Ekiti metropolis, Ekiti State. The neighbourhoods covered by fieldwork were Ajilosun, Satellite Campus, Adebayo, Oke-Ila and Bashiri. The research adopted a purposive sampling of sixty participants on the basis of consent to participate in the study. The sample was drawn from university students, social media content creators, health workers and social media influencers in the area, who all exhibited significant engagement or knowledge of the Afrobeat dance trends in online platforms. This involvement was completely voluntary, which was based on the informed consent and not subject to any forms of coercion or material incentives. The process of data collection was based on a semi-structured research tool - Interview Guide that was developed with regard to the following thematic criteria: cultural identity, community health awareness, and the consequences of digital media. The interviews were conducted either in English after obtaining consent. It was through the verbatim transcriptions that were

assimilated into the thematic analytical discourses.

Results

Research Objective 1: To find out the reasons young adults in Ado-Ekiti engage in Afrobeat dance challenges on social media. The prevailing theme of interview according to this purpose is: Self-expression and identity construction in Afrobeat dance challenges.

Theme 1: Self-expression and identity construction through Afrobeat dance challenges: The analysis of the interview transcripts showed that the respondents have varied and subtle ways of supporting the idea about Afrobeat dance challenges as a means of identity formation and self-expression. Various students and youth leaders highlighted how Afrobeat re-taught them the importance of the cultural heritage and made them feel proud of being an African '*Afrobeat dance challenge has taught me how to dance to typical Nigerian traditional music*', '*Ngwo Ngwo Ngwo is quite a unique dance challenge and I love it much*'. Contrastingly, some of the indigenous content producers believed that there are certain participants who are more interested in being viral than culturally authentic. The challenges were considered to be crucial to the field of personal branding and internet fame by social media figures, whereas health professionals were ambivalent: on the one hand, the challenges were hailed as a great way to relieve stress; on the other hand, some criticised the notion of over reliance on online validation. Whereas most respondents claimed that the dances enhanced their self-confidence and emotional expression, some reported that they felt tired and drained by the pressure to do the various dances '*Although I participated in the dance trend, I feel it is monotonous and made me weak and drained because it has implicit competitive nature*'. Connectedness and togetherness were powerful themes, but one youth leader stated that community and interaction online did not have the same depth. The popularity of trends and the participation of influencers in them were officially recognised as a significant motivation, but not all people were blindly following them.

Research Objective 2: To ascertain perceived health benefits of Afrobeat dance participation among young adults in Ado-Ekiti. The major theme on interview founded on this aim is: Perceived health benefits of Afrobeat dance participation.

Theme 2: Perceived health benefits of Afrobeat dance participation: Findings on the transcripts of the interviews indicated that the views regarding the perceived health benefits of the participations of Afrobeat dance challenges were highly differentiated. The physical activity and cardiovascular advantages were noted by many respondents, who labeled the dances as enjoyable, entertaining exercises. This opinion was backed by some personnel in health departments who suggested that Afrobeat would be a convenient way to create a stressed fitness habit – *‘The major benefit is that people used the dance challenge to become conscious of being physically fit and it helps a lot’*. Some of the indigenous content creators however refuted the sustainability of such routines as some form of exercise, considering them rather more of a performance than a real exercise. Most respondents feeling that the dances increased their mood and lowered stress, with a small minority of skeptics feeling that the mental health story was highly overrated. Those who made the challenges through influencers and online users remarked that these challenges implicitly promoted healthier lifestyles, but others acknowledged that they cannot think about health perspectives most of the time. The influence of peers was strong; some entered with the motivation of the community or the body positive messages. Nonetheless, there were some doubts of authenticity, some talking of its promotion of health through Afrobeat trends and others mentioning that they are just mainly entertainment – *‘I personally do not see any health benefit of the dance challenge. To me, it is a dance’*.

Research Objective 3: To examine whether the young adults in Ado-Ekiti comprehend the explicit health messages in Afrobeat dance challenges. The overarching topic of the interview based on this aim is: Interpretation

and understanding of health messaging in Afrobeat dance challenges.

Theme 3: Interpretation and understanding of health messaging in Afrobeat dance challenges: Interpretation of interview transcripts identified different health messaging comprehension and awareness in Afrobeat dance challenges - *‘The inherent health message seems to subtle and not clear but I still understand that in dancing, my body is moved rapidly thereby making me feel agile and healthy.’* Whereas some of the university students and youth leaders stated that they noticed the contents connected with health, especially fitness-related or body-positive messages, others, specifically indigenous content creators and influencers, claimed that they hardly ever focused on health per se. Some of the health personnel worried that in the presence of health messages, they were not very clear, or in most cases, obscured by the entertainment - *‘The irony is that most participants in the challenge hardly see the health messages in the dance. They are only see dance and appreciate the accompanying music.’* The participants varied in the identification of a challenge purpose to determine whether it had a health objective or it was merely to have fun, and the clarity was frequently discussed around whether the captions or lyrics were used. Many of them preferred TikTok because of the engaging visuals, whereas Instagram was regarded as the place to accomplish informative captions. Interpretation was also influenced by credibility of the source: NGO or professional health content was more credible but greater relatability was found among influencers. A minimal number of respondents take health-related actions, but curiosity and awareness were regularly triggered.

Discussion of Findings

Results under Theme 1 showed that Afrobeat dance rehearsals are intrinsically and extrinsically motivated platforms of self-expression. Other participants played in the spirit of fun, cultural pride and the need to release emotions which is a concept of intrinsic motivation provided by Self-Determination

Theory (SDT). Others wanted attention, likes, and self-brands which displayed intrinsic motivation under SDT. The Uses and Gratifications Theory (UGT) assumes that people actively engage media in order to address such needs as identity expression, social integration, and entertainment (Ruggiero, 2000). Some were empowered by the Afrobeat, but performance-related pressure needed a lot of people. This corroborates the idea of media as a means of self-representation as formulated by UGT depending on individual and social gratification.

Results on Theme 2 demonstrated that participants characterised Afrobeat challenges as fun and active physical exercise, with several participants also indicating feeling fitter and in a better mood, which are the results of intrinsically motivated behaviours described by Self-Determination Theory (SDT). The extrinsic motivation according to SDT included the search of body positivity, approval of peers, or being accepted in the society thus validating the position of Vansteenkiste et al., (2020). According to the Uses and Gratifications Theory (UGT) perspective, people wanted to reach emotional release, bodily interaction, and the enhancement of the lifestyle. The promotion of active living was supported by health personnel and was criticised by some speculators on its depth. Nevertheless, the social aspect of participation provided the sense of relatedness (SDT) as well as social and wellness needs (UGT), and therefore Afrobeat is a valuable new way of life.

Results obtained under Theme 3 demonstrated the wide range of awareness of health messaging in Afrobeat dance due to the source of messaging, clarity of the message, and the platform of sending. The participants with intrinsic motivation due to curiosity or health consciousness (according to Self-Determination Theory - SDT) were more likely to identify embedded messages in line with the position of Vansteenkiste et al., (2020). Extrinsically motivated health trends or social numbers would fail to reach others. The Uses and Gratifications Theory (UGT) draws

explanations behind such differences based on the active media choices of the users including the intent to find education and health-related information to others who wanted the same media only to be entertained. Messages that were trusted more, such as those by NGOs or a health professional met the requirement of UGT informational gratification and SDT need of competence. Nevertheless, messaging-based action was low.

Study Implication to Practice and Theory

The current research contributes to both Self-Determination Theory and Uses and Gratifications Theory by demonstrating that it is the social media processes of dance challenges related to Afrobeat that mediate the interaction between intrinsic motivation, digital self-formation, and culturally coded self-representation. It redefines digital performance as a mixed dimension in which enjoyment, bodily agency, and social approval interact to make behavioral theory richer in explaining theoretically rhythm-based practices that relate to the sociotechnical connection to health promotion and engagement.

In practical terms, the study proposes that the health messaging ought to be incorporated in the creative, performative, and culturally expressive dynamics of Afrobeat dance content. Designing campaigns that appeal beyond mere information can help the actors in the field of public health make campaigns interesting, eye-catching, and culturally accommodating to their target populations of youths and their lived cultures of the digital world.

Conclusion

The research concludes that the Afrobeat dance challenge on social media like Tik Tok, Instagram, and YouTube is more than entertainment among young people living in Ado-Ekiti, it is a form of culture expression, social interaction, and informal exercise. Although the participants mostly do these challenges as fun, self-realization, and social reward value, the activities have unintentional health outcomes including increase in physical activity and mood elevation. But they have a

flawed and weak premeditated health-related framing and abusive contents. On the whole, the study finds that the Afrobeat dance challenges are a playful digital practice to which sociocultural identity is central, and the value of which to public health can only be fully exploited when incorporated into the cultural aspects or in the form of health campaigns in a playful and youth-friendly way.

Recommendations

This study suggests the following recommendations as per the results of the study:

- a. Afrobeat dance challenges must be popularised as expressive spaces, in which motivation can be accommodated with intrinsic and extrinsic impulses, promoting cultural and emotional exertion and igniting personal discovery, as well as reducing pressure by use of supportive community's online and inclusive interaction.
- b. As part of a physical activity campaign, health promoters should combine Afrobeat challenges with an ability to promote fun and health advantages, and develop a participation design that fosters relatedness, mood, and fitness.
- c. Better health action uptake can be approached by getting credible institutions to work with influencers in the production of engaging clear Afrobeat material with a combination of entertainment and education and to appeal to both intrinsic and extrinsic motivations to achieve informational gratifications.

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