



**SCHOOL OF GRADUATE STUDIES AND RESEARCH**

**THE IMPACT OF CONVERGENCE AND DIGITALISATION ON THE RADIO**

**BROADCASTING INDUSTRY IN GHANA**

**BY**

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**(APRIL) 2025**

## **CANDIDATES' DECLARATION**

I hereby declare that this dissertation is the result of my original research and that no part of it has been presented for another degree in this institute or elsewhere. I am solely responsible for any shortcomings.

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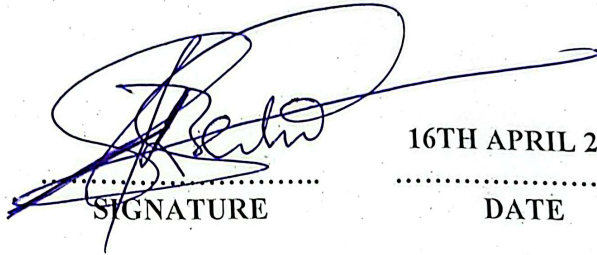
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**SUPERVISOR'S CERTIFICATION**

I hereby certify that I supervised the preparation of this dissertation in accordance with the guidelines of supervision of dissertation laid down by the Ghana Institute of Journalism.

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## **DEDICATION**

I dedicate this research work to all Development Communicators in Ghana, especially media professionals. I also dedicate this work to my family and friends for their support during my study

## **ACKNOWLEDGEMENT**

I express my sincere gratitude to my supervisor Dr. Kobina Bedu-Addo for his guidance, patience and constructive review of my work. Finally, I thank my family and friends for their support and contribution towards this study.

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## **ACRONYMS**

**FM** – Frequency Modulation

**DSTV** – Digital Satellite Television

**GBC** – Ghana Broadcasting Corporation

**NCA** – National Communications Authority

**SPSS** – Statistical Package for the Social Sciences

**IEEE** – Institute of Electrical and Electronics Engineers

**DSC** – Data Science in Cyberspace

## ABSTRACT

The radio broadcasting sector in Ghana has undergone a substantial transformation due to the convergence of media technologies and the rapid digitisation of communication platforms. This study examines how digitalisation and convergence affect radio content production, audience participation, and the working challenges faced by radio stations. A structured questionnaire was filled out by a total of 150 industry professionals from public, private, and community radio stations in the Greater Accra Region using a quantitative research approach.

Research findings reveal that the accuracy of the quality of radio content production has greatly changed due to digitalisation. Most radio stations have benefited from digital editing, online streaming, and multimedia in the improvement of quality and efficiency. Also, audience engagement has evolved since, nowadays, social media and digital platforms such as Facebook, Twitter(X), and Instagram are the major means for interaction that elicit real-time feedback and participation beyond the traditional call-in shows. Notwithstanding this development, the study finds other impediments to the full adoption of digitalisation, including high operating costs, inadequate technical capacity, poor connectivity of the Internet, and staff resistance to change. While 75% of respondents see digitalisation as vital for the future of radio broadcasting, only 27% feel that their stations are in any way equipped to become digitised first.

The study concludes that even if digitalisation and convergence offer great opportunities for innovation in terms of content production, widening the audience base, and diversification of revenue, structural impediments need to be addressed to ensure a sustainable transformation into a digital environment. It recommends the development of digital infrastructure, capacity-building programs for practitioners in the industry, and policy frameworks to facilitate the seamless integration of digital tools in the Ghanaian radio industry. The findings contribute to ongoing conversations on media convergence on the continent and will assist broadcasters, policymakers, and media scholars as they comprehend and negotiate this new terrain of radio in the digital age.

**Keywords :** Digitalisation ; Convergence ; Radio Content Production ; Audience Interaction.

# CHAPTER 1

## GENERAL OVERVIEW AND BACKGROUND TO THE STUDY

### 1.0 Background

Technological convergence, according to Agyeman (2020), is when different technologies have different abilities, such as the ability to access video, audio, transcripts, or articles integrated into a single digital device. The study of Fortunati (2014 as cited in John et al, 2021) narrowed the meaning of convergence in the context of media as the merging of different communication technologies, platforms, and content where previously distinct technologies, such as television, radio, and the internet, come together to create new forms of media and communication. In essence, it is the combining of different technologies, often facilitated by digitisation and computer networking.

The study of Ayakwah et al. (2021) defined digitalisation as the process of converting information from its analogue form to a digital form. This is achieved by using computers, mobile apps or online applications for the creation and often storage. Demuyakor (2020) added that the internet and other transmission mediums are then used for the dissemination of information on a converged platform for easy consumption and engagement. Hence the reshaping of the media and communication industry in Ghana.

According to Jamil et al. (2020), the radio industry in Ghana and other parts of the world has undergone significant transformations in recent years due to the convergence of technologies and the rapid digitalisation of media platforms. Radio has been a cornerstone of mass communication in Ghana, especially during and after the independence of Ghana. Modern technological advancements and the integration of different forms of media have put traditional radio under various challenges, with the threat of being wiped out from the media and communication industry. Radio would also fall into obscurity, as stated by Boateng (2021), being

a tool of great importance for information dissemination, entertainment, and cultural expression. Digital technologies have indeed changed the landscape of content production as seen in the use of podcasts, YouTube series, and Facebook Live as avenues for quick editing and management processes (Quist-Adade & Assibid, 2019). The internet, according to Osei (2019), has created a vast distribution outlet, thus giving radio stations the ability to reach an international audience through streaming and podcasts.

According to Agyeman (2018), the digitalisation convergence has universally affected radio in Ghana and improved the stations' revenue streams. Revenue streams include online advertisement, subscription services (such as DSTV radios), and sponsored content. Along with the opportunities are the challenges, one of which is investment in digital infrastructure and the know-how to competently manage these digital platforms (Nkansah, 2021).

It is important to note that the change in new communication technologies deeply affects the traditional media. The study of Kuyucu et al. (2019) revealed that the most common indication of this transformation can be seen in the convergence of traditional media and digital media. According to Spitulnik (2002), radio listening has arguably increased with the use of battery-operated radio sets within Zambian households and among listeners in particularly rural (un electrified) areas. A survey carried out by Murthy and Hussain (2010) in April 2010 with 1,413 respondents found that approximately 20% of weekly radio listeners in Central Province, Lusaka, and Copperbelt Province used their mobile phones to listen to the radio. This infers that convergence and digitalisation have impacted radio stations.

Radio broadcasting is not, however, devoid of the challenges introduced by convergence and digitalisation. The digital divide remains a serious issue as the population of Ghana does not, by and large, have equal access to the technologies, which therefore hinders the reach and

inclusivity of digital radio services (Mensah, 2020). Moreover, the regulatory environment ought to be reformed in line with the fast-changing media and communication industry in order to ensure proper competition and protect the interests of the broadcasters and listeners (Baah-Boakye, 2022).

### **1.1 Rationale**

According to Owusu (2018), the concept of convergence means the merger of all forms of media, namely radio, television, newspapers, and the Internet, into one digital platform. Advancements in technology and consumers' acceptance of on-demand and personalised content are, therefore, pushing this trend ahead.

Amoah (2021) suggests that with convergence, new participants in the media industry were allowed to thrive. For instance, streaming services, digital media companies, and social media platforms. These disrupt the old media markets and pose a threat to the survival of traditional media outlets.

When it comes to Ghana's radio broadcasting business, convergence and digitalisation have had huge effects on it. The radio industry has historically been undergoing fundamental transformations, where a large number of stations have gone digital by internet-based broadcasting rather than the traditional analogue battlefields (Afrifa, 2022). With a better sound quality, wider coverage, greater efficacy in reach and impact, and a great focus on audience interactivity.

Contrarily, streaming services reach further audiences by ignoring geographical barriers. Notably, online streaming services allow listeners to access virtually any radio broadcast anywhere around the world, thereby impacting the heuristics of traditional geographical boundaries.

The social media tools present the radio industry with an opportunity to engage audiences in many innovative ways. Many radio stations use social media to promote their broadcasts and interact with listeners. This research thus sets out to understand how convergence and digitalisation have and are reshaping the radio industry in Ghana, in light of both the opportunities and

challenges confronting the radio industry from technological developments, economic and operational impacts, and the broader social implication.

## **1.2 Statement of the Problem**

The advent of digitalisation and the convergence of media has had severe effects on the radio industry in Ghana. The present research considers all the implications of these new developments on the radio industry in Ghana. It considers both the opportunities and challenges that technological development, as well as economic and operational impacts and wider social implications, have for the industry. Scholars like Boateng (2021) observe that possibilities made possible by technological advancement appear to stretch to eternity for radio broadcasters; however, a track on consumption of content, competition among broadcasters, and business models as seen through the glass of digitalisation and convergence is paramount to identifying promising opportunities and some potential challenges.

In addition, what the literature suggests is that digitisation and convergence are not only affecting modes of delivery and consumption of radio content, but they also fundamentally redefine the way broadcasters create and run radio services. These things, as noted by Boateng (2018), have ushered in new service providers into broadcasting, thus creating competition, and the old broadcasters must now look for new ways of staying alive. However, the present study seeks to determine how radio broadcasters in Ghana are adapting to these challenges stemming from digitalisation and convergence, especially as they relate to costs incurred in operating and streams of revenue obtained.

Therefore, an exhaustive analysis of this subject is needed if insight into the myriad of technological, economic, and sociocultural factors influencing Ghana's present-day radio broadcasting scene is to be attained. Hence, this study seeks to fill that gap by determining how

digitalisation and convergence affect radio broadcasting in Ghana, with special attention to content production, distribution, audience interaction, and economic implications.

### **1.3 Objective of the Study**

The objectives of the study are to;

1. Investigate the impact of digitalisation on radio content production in Ghana.
2. Investigate how convergence and digitalisation have impacted radio audience interaction in Ghana.
3. Identify the challenges radio stations face in adapting to digitalisation in Ghana.

### **1.4 Research Questions**

1. How has digitalisation impacted radio content production in Ghana?
2. How have convergence and digitalisation impacted radio audience interaction in Ghana?
3. What are the challenges radio stations face in adapting to digitalisation in Ghana?

### **1.5 Scope of the study**

Geographically, the study area will involve two radio stations, specifically one public and one private radio station in the Accra Metropolitan Area in the Greater Accra Region. The area was chosen because, as a suburban area, it is one of the hubs for the majority of TV/Radio stations in the country and also because of familiarity and convenience. Working towards different facets of radio broadcasting were content production, audience engagement and the challenges that arise out of the innovations in the digital realm.

### **1.6 Significance of the study**

The relevance of this study is self-evident as it is aimed at addressing the issue of how digitalisation affects radio convergence in the Accra Metropolitan area. Specifically, this study's significance would be experienced in the area of radio content production, audience interaction

and the challenges faced in the adaption process. This study will add to the existing body of knowledge and literature on the subject matter. Although elsewhere in the world, there may be a great multitude of research materials and studies on the topic, here in Ghana, there seems to be inadequate research. This study could serve as a basis for future and further research and study in the area by other students and researchers. This study will be a useful source of reference to the government generally, to the Ministry of Information, media houses and technological innovations in Ghana as well as in policymaking.

### **1.7 Organisation of the Study**

The research work is presented in five (5) chapters. Chapter One provides a general introduction to the research. It covers the background, rationale, statement of the problem, objective, research question, scope, significance of the study, and organisation of the study. Chapter 2 examines the existing literature on the topic. Chapter 3 describes the methods, techniques and processes employed in gathering the data from the field. These included a questionnaire survey and field observation. Chapter four provides data results and analyses of the data gathered from the study area. Chapter five summarises the key findings of the study, recommendations and conclusions and offers areas for further studies.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

Digitalisation and convergence have profoundly reshaped the media landscape globally, including the radio broadcasting industry. The emergence of digital technologies has not only enhanced the production and distribution of content but has also transformed audience engagement and consumption patterns (Doyle, 2013, p. 45). In Ghana, these changes are increasingly significant as the country navigates the challenges and opportunities presented by a rapidly evolving media environment. This literature review explores the impacts of convergence and digitalisation within the context of Ghana's radio broadcasting sector, identifying gaps in existing research and proposing avenues for further study.

#### **2.1 Historical Overview of Radio Broadcasting in Ghana**

The evolution of radio broadcasting in Ghana can be traced back to the colonial era, with the introduction of wireless telegraphy in the early 20th century (Addo, 2015, p. 25). The British colonial government established the Gold Coast Broadcasting Service in 1935, marking the beginning of formal radio broadcasting in the region (Owusu, 2008, p. 42). After Ghana gained independence in 1957, the Ghana Broadcasting Corporation (GBC) was established as the national public broadcaster, playing a pivotal role in shaping the development of radio in the country (Aidoo, 2012, p. 68).

One of the major milestones in Ghana's radio broadcasting history was the expansion of radio services to rural areas in the 1970s and 1980s. This initiative aimed to ensure that radio broadcasting reached a wider population and played a role in national development (Addo, 2015, p. 36). Additionally, the liberalisation of the airwaves in the 1990s led to the emergence of private

radio stations, contributing to the diversification of the radio industry in Ghana (Owusu, 2008, p. 57).

The development of FM radio in the 1990s represented a significant advancement in radio technology in Ghana, leading to improved sound quality and expanded coverage (Aidoo, 2012, p. 75). Furthermore, the digital switchover in broadcasting, which commenced in 2012 with the establishment of the Digital Broadcasting Migration Committee, marked a crucial development in the modernisation of broadcasting technology in Ghana (Addo, 2015, p. 48). The transition to digital broadcasting has continued to shape the landscape of radio in Ghana, influencing content delivery and audience experience (Owusu, 2008, p. 63).

### **2.1.1 Conceptualising Convergence and Digitalisation**

Convergence refers to the process by which previously distinct media forms, industries, or technologies merge to create new modes of communication and content delivery. This shift has been driven largely by advancements in technology and changing consumer behaviours. Convergence is a cultural phenomenon where the media environment has transformed from a linear model of content distribution to a more interactive and participatory approach, whereby audiences now play a critical role in content creation and dissemination (Jenkins, 2006, p. 2). As consumers increasingly access information across a variety of platforms, such as television, radio, and digital media, media organisations are compelled to adapt their strategies to engage these audiences effectively, fostering a more interconnected media landscape (Mansell, 2012, p. 120). Digitalisation, in contrast, specifically refers to the transition from analogue to digital technologies, fundamentally altering the way content is produced, stored, and distributed (Fuchs, 2017, p. 78). This transition enables enhanced processing capabilities and interactivity, allowing media producers to deliver content to audiences with greater efficiency and reach. According to

Lievrouw, digitalisation has created new forms of content distribution, including online streaming and mobile applications, which significantly reshape how users consume media (Lievrouw,2011, p.127). This technological shift has given rise to a democratised media environment, where users can engage with content on their terms—leading to the emergence of user-generated content and the erosion of traditional barriers to entry for new players in the media industry (Bennett & Segerberg, 2012, p. 739).

Together, convergence and digitalisation illustrate a transformative paradigm in the media landscape that is characterised by a merging of technologies and an evolution of user engagement. The interplay of these forces has led to new consumption patterns, where audiences increasingly expect media to be accessible anytime, anywhere, and on any device (Cunningham & Turner, 2010, p. 88). Radio broadcasting, like other media sectors, is not immune to these changes; as it adapts to the digital age, it faces the challenge of integrating traditional broadcasting methods with innovative digital platforms to remain relevant and appeal to contemporary audiences (Goggin, 2015, p. 20). Understanding the complexities of convergence and digitalisation is crucial for media practitioners aiming to navigate the evolving dynamics of audience engagement in today's interconnected world.

### **2.1.2 The Impact of Digitalisation on Media Generally**

Digitalisation has fundamentally transformed the media landscape, creating new opportunities and challenges for content producers and consumers alike. With the shift from analogue to digital technologies, how media is created, distributed, and consumed has undergone significant changes. According to (2011), digitalisation has democratised content creation and distribution, enabling not only traditional media companies but also individuals and small organisations to participate in the media production process (Lievrouw, 2011, p. 129). This shift has led to the rise of user-

generated content and a more interactive media environment where audiences are no longer passive consumers but active participants in media dialogues (Bennett & Segerberg, 2012, p. 205). One of the most profound effects of digitalisation is the fragmentation of media consumption. Audiences have more choices than ever before, with access to content from multiple sources across various platforms, from traditional television to streaming services and social media. This shift has resulted in significant changes in viewing habits and preferences. For instance, traditional television viewership has seen a decline as more consumers migrate to on-demand services such as Netflix and Hulu (Nielsen, 2018, p. 45). Furthermore, the rise of mobile technology has enabled users to access media anytime and anywhere, leading to new consumption patterns characterised by multitasking and short attention spans (López & De-Wit, 2020, p. 123).

Digitalisation has also transformed advertising and monetisation strategies in the media industry. As audiences become more fragmented, advertisers are pivoting towards digital solutions that offer better targeting and engagement metrics. Social media platforms, search engines, and digital applications allow for personalised advertising tailored to specific consumer behaviours (Kristensen, 2019, p. 66). This targeting capability has not only changed how advertisers reach their audiences but has also raised ethical concerns about privacy and data usage, prompting discussions regarding regulations in the digital advertising space (Tufekci, 2015, p. 5).

Additionally, the digital realm has amplified the speed at which news and information are disseminated. Traditional news outlets face heightened pressures to deliver timely updates as stories break across social media and other online platforms. As a result, the competition for audience attention has increased significantly, often leading to sensationalised reporting or the spread of misinformation (Lazer et al., 2018, p. 55). The digital transformation has thus created an environment where information quality and credibility are paramount, necessitating new strategies

for fact-checking and verification in journalism (Pennycook & Rand, 2019, p. 24). Overall, digitalisation has not only reshaped the operational dynamics of the media industry but has also redefined the relationship between media producers and consumers, demanding ongoing adaptation and innovation.

### **2.1.3 The Impact of Convergence on Radio Broadcasting**

Convergence has significantly transformed radio broadcasting, enabling the integration of various media platforms and enhancing the way content is produced, distributed, and consumed. The convergence of media has led to a blending of traditional radio practices with new digital technologies, allowing radio stations to expand their reach and engage with audiences across multiple platforms (Cunningham and Turner, 2010, p. 88). This shift has resulted in a more dynamic media environment, where radio broadcasters are not only creating audio content but are also producing videos, online articles, and interactive social media posts that facilitate closer connections with listeners. Consequently, the role of radio has evolved from a singular broadcasting medium to a multifaceted platform that offers a richer content experience.

Furthermore, the integration of digital technologies has enhanced audience interactivity and participation in radio broadcasting. The advent of social media and mobile applications allows listeners to engage with radio content in real-time, providing feedback, participating in live discussions, and sharing their favourite segments (Scott, 2018, p. 310). This interactive nature of modern radio broadcasting fosters a sense of community among listeners and enables stations to cultivate more loyal audiences. For instance, platforms like X and Facebook have become essential tools for radio stations to promote their content and encourage listener involvement, creating a two-way communication channel that was previously absent in traditional broadcasting (Harrison, 2015, p. 108).

Moreover, convergence has also led to the emergence of new business models and revenue streams within the radio industry. As radio stations move beyond traditional advertising revenue, they are beginning to explore digital sponsorships, podcasting, and subscription models to monetize their content (Goggin, 2015, p. 20). This diversification of revenue sources reflects a broader trend in the media industry as broadcasters seek to adapt to changing consumer habits and technological advancements. As a result, radio stations are increasingly investing in content that resonates with their audience's interests, leveraging data analytics to target specific demographics effectively (McKinsey & Company, 2020). This adaptability highlights the importance of convergence in shaping the future of radio broadcasting, providing opportunities for innovation and growth in an increasingly competitive media landscape.

#### **2.1.4 Ghana's Radio Broadcasting Landscape**

Ghana's radio broadcasting landscape is one of the most diverse and vibrant in West Africa, characterised by a rich variety of content that reflects the nation's cultural, political, and social dynamics. Radio broadcasting in Ghana began in 1935 with the establishment of the Gold Coast Broadcasting Corporation, which primarily served colonial interests (Sarpong, 2016, p. 225). Following Ghana's independence in 1957, the Ghana Broadcasting Corporation (GBC) was established to promote national identity and serve the informational needs of the citizenry. This early phase of radio broadcasting saw limited competition and a state-controlled media environment, which shaped public discourse predominantly in favour of governmental narratives (Osei, 2012, p. 79).

The liberalisation of the airwaves in the late 1990s marked a significant turning point in Ghana's radio broadcasting landscape. The government introduced policies that allowed for the establishment of private radio stations, leading to a dramatic increase in the number of stations

across the country (Frimpong, 2020, p. 100). This transformation enabled a broader range of voices and perspectives to emerge, as various private, community, and religious radio stations began to cater to specific demographic segments. Such diversification not only enriched the local media landscape but also enhanced the role of radio as a tool for social change and public engagement (Sarpong, 2021, p. 15).

In addition to its political significance, Ghana's radio broadcasting sector plays a crucial role in addressing local community needs, particularly in rural areas where access to information can be limited (Osei, 2018, p. 135). Local stations often focus on community-specific issues and serve as vital channels for exchanging information on health, education, and agricultural practices. This localized content not only informs but also empowers listeners, enabling them to participate actively in community development processes. For example, many radio stations conduct programs that encourage discussions among local farmers about best practices and market access, facilitating economic growth at the grassroots level (Agbanu, 2020, p. 45).

Moreover, the advent of digital media technologies has begun to reshape the way radio content is produced and consumed in Ghana. Many radio stations have embraced online streaming, podcasts, and social media to reach audiences beyond traditional FM frequencies (Kwadwo, 2019, p. 98). This digital convergence allows listeners to access content anytime and anywhere, thus enhancing audience engagement. As a result, radio is not only competing with other traditional media forms but is also positioned alongside digital platforms, effectively broadening its reach and influence (Harrison, 2015, p. 110). The integration of social media platforms enables real-time audience interaction, creating a more participatory radio culture that appeals to younger, tech-savvy listeners.

Despite these advancements, challenges remain within Ghana's radio broadcasting landscape, particularly concerning regulation, funding, and the quality of content. The rapid growth of private radio stations has raised concerns about content standards and media ethics, as some stations may prioritize sensationalism over responsible reporting (Frimpong, 2020, p. 104). Furthermore, issues of financial sustainability remain pressing, as many independent stations rely heavily on advertising revenue, which can be inconsistent. Regulatory bodies like the National Communications Authority are tasked with creating frameworks that promote healthy competition and safeguard content quality. Yet, implementing effective policies continues to be a complex challenge (Sarpong, 2021, p. 116). Overall, Ghana's radio broadcasting landscape exemplifies a dynamic interplay of opportunities and challenges, reflecting broader trends in the global media ecosystem.

### **2.1.5 Digital Transformation in Ghana's Radio Industry**

Ghana's radio industry's digital transformation has significantly reshaped how content is produced, distributed, and consumed. Over the past decade, a wave of technological advancements has prompted radio stations to move beyond traditional broadcasting methods, embracing digital technologies to enhance audience engagement and expand their reach. For instance, many radio stations in Ghana have adopted online streaming services, allowing listeners to access broadcasts via websites and mobile applications, thereby catering to the growing demand for on-demand content (Kwadwo, 2019, p. 97). This transition not only increases accessibility for urban and rural listeners alike but also broadens the potential audience base, enabling radio stations to reach Ghanaians living abroad.

Moreover, social media has become an integral part of the digital strategy for many radio stations in Ghana. Platforms like Facebook, X and Instagram enable stations to interact with their audience

in real time and promote their content more effectively. According to Frimpong (2020), the use of social media has revolutionized listener engagement, as stations can now conduct live chats, polls, and discussions that foster a sense of community among listeners (p. 102). The immediacy of social media allows for instant feedback and interaction, enabling stations to adapt their content based on audience preferences and reactions. This two-way communication model has transformed radio from a one-sided broadcast medium to an interactive platform where listeners feel more connected to broadcasters.

Despite the benefits of digital transformation, challenges remain for radio stations in Ghana as they navigate this new landscape. Issues such as inadequate infrastructure, limited digital literacy among some stakeholders, and financial constraints can impede the effective implementation of digital technologies (Agbanu, 2020, p. 45). Moreover, the shift to a more digitally focused model raises concerns about the quality of content, as some radio stations may prioritize quantity over quality to keep up with the demand for continuous online engagement (Sarpong, 2021, p. 28). Therefore, while the digital transformation presents an array of opportunities for Ghana's radio industry, it also necessitates a commitment to maintaining content quality and addressing the technological and infrastructural deficits that may hinder sustained growth.

## **2.2 The Gap in Existing Research**

The rapid technological advancements and digital transformation have significantly reshaped the media landscape globally, yet specific research focusing on the Ghanaian radio industry remains limited. Much of the existing literature emphasizes the general impact of digitalisation on media but lacks a detailed examination of how these developments uniquely affect the operational strategies and economic sustainability of radio stations in Ghana. For instance, while studies by Frimpong (2020) and Kwadwo (2019) address the adaptations of media organisations to digital

platforms, they do not fully explore the nuanced challenges and opportunities that arise specifically in the context of Ghanaian radio broadcasting (Frimpong, 2020, p. 102; Kwadwo, 2019, p. 96). Additionally, while scholars have investigated the broader implications of technology on media consumption patterns, the interaction between these factors and local socio-economic dynamics in Ghana remains underexplored. This gap underlines the need for research that not only assesses the technological trends in Ghana's radio industry but also considers the socio-economic context and audience engagement strategies that evolve alongside these developments.

Furthermore, the implications of digital transformation extend beyond operational adjustments; they also encompass significant social impacts affecting community engagement and content diversity in Ghana's radio landscape. As noted by Sarpong (2021), while the diversification of content and participation made possible through digital platforms is laudable, it raises concerns regarding the quality of information and the potential for misinformation (p. 28). Existing research primarily addresses the challenges and opportunities presented by digital technologies in isolation and fails to integrate these insights into a comprehensive understanding of their broader social implications in Ghana. There is a recognized need for an in-depth exploration that encompasses the economic, operational, and social dimensions of technological advancements in the radio industry, highlighting how such developments can drive both growth and challenges in community engagement and information dissemination.

### **2.3 Conceptual Framework**

This underpins the framework's conceptual basis to explain how digitalisation and convergence's variables and aspects influence Ghana's radio broadcasting landscape. Here's how it might be applied to this study:

## **1. Understanding Relationships Between Variables**

Our conceptual framework provides a visual representation of the complex relationships between key variables:

**Independent Variables:** Digitalisation trends and convergence trends (e.g., adoption of online streaming, use of social media to engage, technological innovation)

**Mediating Variables:** These are operational approaches and social-economic conditions, such as audience engagement, content delivery outlets, the availability of content-related infrastructure, etc.

**Dependent Variables:** Core metrics such as audience engagement, revenue growth, and content variety.

This mapping facilitates hypothesizing and testing specific cause-and effect relationships with quantitative data. For example:

Does using online streaming more lead to more audience involvement?

How do digital tools change the money sources for radio stations?

## **2. Data Collection and Analysis Guide**

The framework helps to organize and examine data in a clear way.

Survey questions and tools for number analysis can look at points in the framework, such as:

How much digital technology is used?

What do audiences like and how do they act on digital platforms?

What are the money trends related to digital spending?

## **3. Putting the Findings in Context**

The socio-economic and cultural setting in the framework helps researchers see how Ghana's specific environment influences the impacts of digitalisation and convergence.

For instance, the difference in technology access between urban and rural areas might clarify differences in audience involvement and success in operations.

## **2.4 Linking Literature and Research Results**

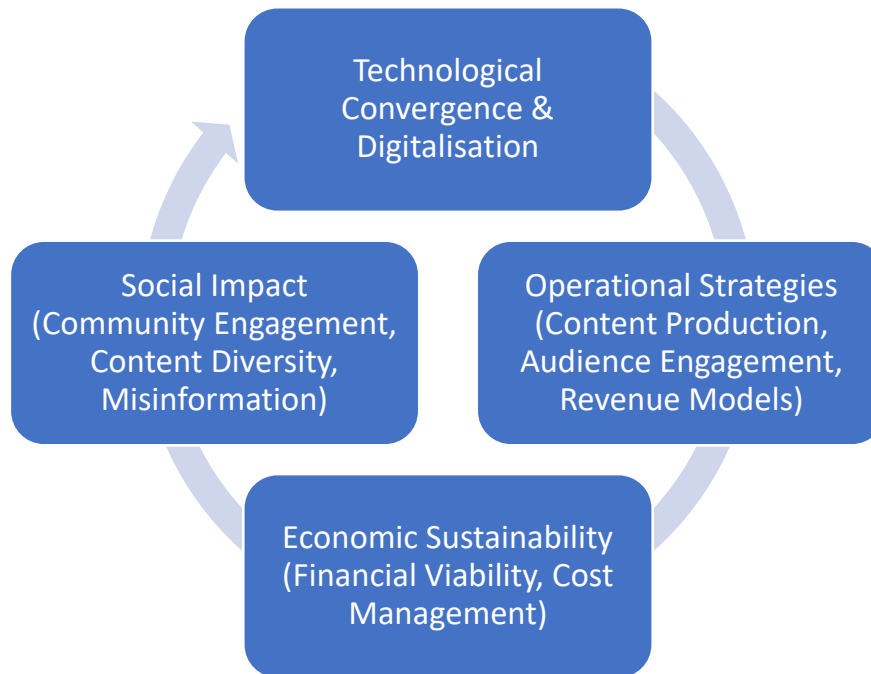
The framework links past studies (like Jenkins, 2006; Sarpong, 2021) to the findings of this study by showing how digitalisation trends noticed globally and regionally are relevant to Ghana. This relevance keeps the research tied to existing literature and helps fill identified gaps.

### **Application in this study.**

#### **Explanation of the Framework**

1. Technological Convergence and Digitalisation act as the independent variables, which drive changes in operational practices within the radio industry. The adoption of new technologies forces radio stations to adapt and innovate.
2. Operational Strategies are shaped by the integration of digital technologies, impacting content production, distribution, and audience engagement strategies. These adaptations directly affect the sustainability of radio stations and their financial viability.
3. Economic Sustainability reflects how digitalisation influences the ability of radio stations to generate revenue while controlling costs. Economic sustainability also affects the capacity of radio stations to invest in community-focused programming and improve audience engagement.
4. Social Impact represents the broader implications of digitalisation on the community and society, specifically focusing on the quality of content, participation, and the risk of misinformation in the digital radio environment.

The framework thus serves as both a road map and an analytical lens, leading the study from data collection to interpretation while ensuring that findings are rigorous and contextually grounded.



## 2.5 Conclusion

The chapter has looked at the theoretical, conceptual, and empirical literature on the effect that convergence and digitalisation are having on the radio broadcasting business in Ghana. Grounded in important theoretical constructs like Jenkins' (2006) Convergence Culture and Mansell's (2012's) works on digital innovation and governance, the review interpreted how the old and new coalesce in the media environment. Such theories situate the journey of radio from its analog form into a hybrid paradigm defined by digital tools and platforms.

This is the theoretical framework that has been outlined in this chapter with key dimensions of the developed concepts, namely digitisation, convergence patterns and operational strategies, socio-economic factors, and industrial effects. That is, it gives a base from which to view how the Ghanaian radio houses calibrate the developments in technology, readjust their operational strategies and communicate with their audiences in a context that is changing digitally.

The practical studies have revealed opportunity and challenge elements of digitisation. Digital tools enhance the improvement of content distribution, create new links with audiences, and diversify income streams; however, they also create further barriers to access, such as financial commitment, require training, and open doors for misinformation. Contextual factors, such as internet access or socioeconomic status, were identified to play important roles in defining the impacts of popular digital convergence in Ghana.

There were also recorded voids in literature that have a gap in research, majorly really in-depth about the radio broadcasting industry in Ghana as unique socio-economic and cultural contexts. The available studies generally talk about the general impact of digitalisation on media but hardly give specifics about the problems and prospects for Ghanaian radio broadcasters.

Through the next chapters, the methodological approach and data analysis will draw insights from the conceptual framework and literature. The study aims to provide a more nuanced understanding of how convergence and digitalisation affect radio stations' operational strategies, economic viability, and listener engagement in Ghana. This, therefore, creates an opportunity for evidence-based interventions to enable the Ghana radio industry to navigate the digital transformation process.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Introduction**

This chapter outlines the research methodology used to examine the impact of convergence and digitalisation on the broadcasting industry in Ghana. These methods used include research design, sampling methods, data collection, analysis, ethical considerations, and limitations. A quantitative approach was used to collect numerical data that could be systematically analysed to conclude trends, challenges, and opportunities in the industry.

#### **3.1 Research Design**

The research employs a descriptive survey design to identify and analyse how digitalisation and convergence affect various aspects of the radio broadcasting industry, including audience engagement, revenue streams, and content production. A descriptive design was chosen because it allows for the systematic collection of quantifiable data to describe the phenomenon under investigation (Bryman, 2012).

The study design, according to MCBOMBS (2019), is a plan to answer a set of questions. This is a framework that includes methods and procedures for collecting, analysing and interpreting data. In other words, research design describes how the researcher will investigate the main research question. Creswell (2018) also explains that research design is the research plan and procedure that leads to decisions from broad hypotheses to detailed data collection and analysis methods. Donnelly (2015) further explains that research design provides the glue that holds a study together and further explains that the purpose of research design is to organize the study in a way that illustrates how all the major parts of the study work together to answer the central research question. Research design discusses time constraints, data collection, implementation, and the various research groups involved (Edmonds & Kennedy, 2012). In summary, the research design

of the study clarifies what type of data is required, what methods are required to collect and analyze the data collected, and how all of this will answer the research questions.

### **3.2 Methods**

This study adopts a quantitative research methodology to assess the effects of digitalisation and convergence on Ghana's radio broadcasting sector. Quantitative research is appropriate for this study as it allows for the collection and analysis of structured data, which is essential in establishing patterns and relationships (Creswell, 2014). Surveys and structured questionnaires were used as the primary data collection tools to capture responses from broadcasting industry professionals and consumers of radio content.

### **3.3. Population, Sampling Frame, Sample Size, and Sampling Techniques**

#### **Population**

In academic research, the term "population" denotes the complete set of individuals or units that researchers aim to investigate and from which they obtain samples (Creswell, 2014).

In the Ghanaian context, the effects of convergence and digitalisation on the radio sector have significantly affected various stakeholders. The Ghanaian broadcasting environment is a blend of state and privately owned radio stations serving urban and rural communities alike. The population for this study comprises relevant participants in the broadcasting industry, among them, media regulators, radio station owners, broadcasters, journalists, and advertisers.

As digitalisation continues to transform the media environment, it is imperative to grasp the viewpoints of industry professionals to evaluate the implications of technological convergence (Bryman, 2012). The Greater Accra Region is one of the regions in Ghana with a significant presence of media houses and radio listeners and with the National Communications Authority (NCA) in charge of overseeing the activities of radio stations in the country. Conducting research

in this region allows for a more representative sample of this specific occupational group within the country.

For this study, the population was industry professionals. Industry professionals are people who are directly involved in the operation, management, or creation of radio content (Murray, 2017).

### **Sampling Frame**

The sampling frame comprises individuals employed at radio stations throughout urban Ghana, with a particular emphasis on Accra. As of the fourth quarter of 2023, Greater Accra is home to 82 radio stations. Nevertheless, this study will concentrate on the 69 stations that are presently operational. Out of these 69 stations, the sampling will focus on about 10 radio stations due to time and resource limitations.

<b>TOTAL NO. AUTHORISED</b>	<b>PUBLIC</b>	<b>PUBLIC (FOREIGN)</b>	<b>COMMUNITY</b>	<b>CAMPUS</b>	<b>COMMERCIAL</b>	<b>TOTAL NO. IN OPERATION</b>	<b>TOTAL NO. NOT IN OPERATION</b>
82	2	3	13	4	60	69	13

Source: <https://nca.org.gh/wp-content/uploads/2024/02/Q4-2023-FM-DATA.pdf>

### **Sample Size**

The sample size relating to a study is part of the concerned population for the study, which should be large enough to generate reliable and generalizable results and placed within time and resource constraints (Creswell, 2014). Since the total number of employees from the 10 radio stations is unknown, a general estimation of 500 was used, whereas employees of these 10 stations represent the population concerning this research.

The sample size was determined according to the guidelines of Krejcie and Morgan (1970), who suggested a formula for calculating the appropriate sample size for a given population. This

particular formula is very social when the numbers are big, helping to choose an adequately representative sample for the statistics. For Ghana, say the estimated industry professionals in Accra are around 500, then 150 will serve as a representative sample at a 95% confidence level with a 4% error margin. This sample size represents the desirable middle ground between ensuring sufficient representativeness and administratively seeing timing, budget, and respondent availability as constraints. Also, an arrangement of the sample across professionals in the different stations ensures the study brings many perspectives to bear on a holistic understanding of convergence and digitalisation in the radio broadcasting sector in Ghana (Bryman, 2012).

### **Sampling Techniques**

The same purposive sampling has been employed in collecting data relating to industry professionals-broadcasters, station managers, content creators, and advertisers. This is because they are purposively selected on the grounds of their involvement with convergence and digitisation in the radio sector. Purposive sampling is a convenient strategy in gathering specific detailed personal information from a larger number of people researchers intend to study (Creswell, 2014). For example, priority was given to people who are engaging in the use of digital tools for shaping a different content or well within the sphere where income is earned from the industry, as their stand could play a critical role in meeting research objectives. Thus, the reason for this is that targeting enables one to narrow down to really qualified participants who can give very specific and relevant information (Bryman, 2012). This is with the aim that the data collected from the practitioners in the industry would reflect the reality as far as the actual experiences and challenges of adapting to new technologies are concerned.

### **3.4 Data Sources**

The prime sole source of the data used in this research is industry personnel who are working in the Ghanaian radio broadcasting industry. The primary data source collection from these professionals was through structured questionnaires directed towards capturing their experiences, perceptions and challenges in relation to convergence and digitalisation in the industry. Industry people were those who comprise TV companies and radio controllers, content producers and advertisers, the above-mentioned people underlined were concerned in the participation and strategic adaptation in operating these digital technologies and leading onto a strategic roll-out of radio technology. Thus, collecting primary data from this demographic can provide direct and relevant as well as comprehensive insights regarding the impacts of digitalisation and convergence as follows: 1. Content creation and distribution processes; 2. Revenue generation models and advertising approaches; 3. Mechanisms for audience engagement and feedback, 4. Operational difficulties related to the use of digital tools. The collection of key data from industry practitioners will ensure that the study is anchored on reality within the Ghanaian broadcast industry. The only position of these professionals is to understand how integration and digitisation can form an industry that is of paramount importance to the research goal (Bryman, 2012). In addition, primary data does not depend completely on secondary sources, which may be old or not in the local context.

### **3.5 Data Analysis Techniques**

Data analysis is a critical study of material to comprehend its components and relationships, as well as to discover patterns (Twumasi, 2001).

Use quantitative data analysis to systematically process and interpret data collected from industry professionals. The analysis focused on identifying trends, patterns and relationships in response to understanding the impact of consolidation and digitisation on the Ghanaian television industry.

### **Use of Statistical Tools**

This was done by coding, entering, and analyzing data using the Statistical Package for the Social Sciences (SPSS). SPSS is largely said to be a reliable program for processing large data sets, performing complex statistical analyses, and graphical representations of data (Field (2013)). This software efficiently processed the closed-ended questionnaire responses and extracted meaning from them.

### **Descriptive Statistics**

Descriptive statistics were used to summarise and simplify the data, making understanding the main trends and patterns easier. Specifically, the following methods were used:

**Frequencies and percentages:** These were used to show the distribution of responses to categorical variables, such as the percentage of professionals who have adopted digital platforms for broadcasting.

### **Data presentation**

The results of data analysis were shown in several formats to improve understanding:

**Tables:** These are used to show a variable numerical summary, such as digital tool acceptance speed. **Diagrams and charts:** Pillar diagrams, circular charts and line graphics were used to illustrate the data trends, distribution and circumstances visually.

### **3.6 Ethical Issues**

Ethical consideration is an indispensable study to ensure the integrity of the rights in protecting respondents and the research process.

**Informed Consent:** All participants were informed of the purpose of the study and received their consent before participating.

**Confidentiality:** Respondent identities and answers are anonymized to ensure privacy.

**Participation:** Participation is voluntary, and respondents have the right to withdraw at any time without penalty.

**Integrity:** The data collected was reported honestly without manipulation or bias. Ethical approval was sought from an institutional review board before data collection commenced.

### **3.7 Limitation**

1. Limited generalisability. The study focused on the Greater Accra Region of Ghana, which limited the generalisability of the findings to other regions with different broadcasting ecosystems.

2. Technical limitations: The respondents' varying knowledge of digital tools may have influenced their understanding of the concept of convergence.

3. Time and resource restrictions: Limited time range and resources affect the scope of data collection, especially from urban areas and from access to digital platforms.

### **Delimitations**

1. Scope of the study: The study focuses primarily on the broadcasting industry and does not include other forms of media, such as television or online news platforms.

2. Participation criteria: Only people with live broadcasting experience are included.

3. Geographic focus. Data is collected only in Ghana, with an emphasis on capturing urban dynamics.

### **3.8 Chapter Summary**

This chapter brings to examination the methodology adopted to study the impact of convergence and digitalisation in Ghana's radio broadcasting industry in this chapter with regard to industry professionals. A quantitative approach of structured questionnaires for primary data collection from a purposive sample of 150 respondents was used. The the data was through SPSS, while descriptive statistics were used to collect trends and conclusions about exploring the relationship. Parameters of strict ethics have included confidentiality and informed consent. By that, the research was limited as it narrowed its scope to broadcasting professionals in Ghana, thus not considering other relevant stakeholders and the entire media industry.

Detailed within this chapter is the research design method, data collection and methods of analysis, as well as its limitations that provide a strong framework for analysis of the findings from the research in later chapters and help ensure credibility and relevance for the purposes of the study.

## CHAPTER 4

### THE IMPACT OF CONVERGENCE AND DIGITALISATION ON THE RADIO BROADCASTING INDUSTRY IN GHANA

#### 4.0 INTRODUCTION

This chapter presents the study's key findings and provides a comprehensive discussion on the impact of convergence and digitalisation on the radio broadcasting industry in Ghana, utilising data collected from the industry. It is structured around the research objectives. A sample of 150 participants responded to the structured questionnaire. Furthermore, the respondents were assured that all the data they would provide would be used solely for research purposes and that their identities would remain confidential.

#### 4.1.0 Analysis of Key Findings

#### 4.1 DATA FINDINGS

Out of the total sampled respondents, 29% were Content Producers, 23% were Presenter/Hosts, Technical/Engineers, were 23% were Manager/Administrators 18%

**Table 4.1.1**

<b>What is your role in the radio broadcasting industry?</b>	<b>Frequency</b>	<b>Percentage %</b>
Content Producer	44	29%
Presenter/Host	34	23%
Technical/Engineer	35	23%
Manager/Administrator	27	18%
Freelance Consultant	3	2%
External Consultant	2	1%
Consultant	2	1%
External consultant	2	1%
Video Editor	1	1%
<b>Total</b>	<b>150</b>	<b>100%</b>

In Table 4.1.2, when asked how long they had worked in the radio broadcasting industry, 29% said between 1 to 5 years, 26% 6 to 10 years, 25% more than 10 years, and finally 21% said less than 1 year.

**Table 4.1.2**

<b>How long have you worked in the radio broadcasting industry?</b>	<b>Frequency</b>	<b>Percentage %</b>
less than 1 year	31	21%
1 to 5 years	43	29%
6 to 10 years	39	26%
more than 10 years	37	25%
<b>Total</b>	<b>150</b>	<b>100.00%</b>

When asked the type of radio station they work for, 49% said it's private, 27% public, 17% Community and 7% worked for Online-only radio in Table 4.1.2.

**Table 4.1.3**

<b>What type of radio station do you work for?</b>	<b>Frequency</b>	<b>Percentage %</b>
Public	41	27%
Private	73	49%
Community	25	17%
Online-only	11	7%
<b>Total</b>	<b>150</b>	<b>100%</b>

The respondents were asked whether their radio station had an online presence, majority with 83% said Yes while 17% said No to having an online presence.

**Table 4.1.4**

<b>Does your radio station have an online presence?</b>	<b>Frequency</b>	<b>Percentage %</b>
Yes	124	83%
No	26	17%
<b>Total</b>	<b>150</b>	<b>100%</b>

In table 4.1.5 below, 36% said digitalisation has significantly influenced efficiency, 32% said there is no impact, 15% said slightly reduced efficiency, 10% significantly reduced efficiency, and 7% said moderately influenced efficiency on whether digitalisation has influenced the efficiency of content production at their radio station.

**Table 4.1.5**

<b>How has digitalisation influenced the efficiency of content production at your station?</b>	<b>Frequency</b>	<b>Percentage %</b>
Significantly influenced efficiency	54	36%
Moderately influenced efficiency	10	7%
No impact	48	32%
Slightly reduced efficiency	23	15%
Significantly reduced efficiency	15	10%
<b>Total</b>	<b>150</b>	<b>100%</b>

Respondents were also asked whether their station uses digital tools for editing and producing content; 49% said yes and extensively, 34% also said yes but occasionally, while 17% said their station does not use digital tools for editing and producing content.

**Table 4.1.6**

<b>Does your station use digital tools for editing and producing content?</b>	<b>Frequency</b>	<b>Percentage %</b>
Yes, extensively	73	49%
Yes, occasionally	51	34%
No	26	17%
<b>Total</b>	<b>150</b>	<b>100%</b>

Similarly, respondents were asked how frequently they integrate multimedia (e.g., videos and social media graphics) into radio content, 33% of the respondents said always, 26% often, 19% rarely, 12% never and 9% said sometimes to integrating multimedia (e.g., videos and social media graphics) into radio content.

**Table 4.1.7**

<b>How frequently do you integrate multimedia (e.g., videos and social media graphics) into your radio content?</b>	<b>Frequency</b>	<b>Percentage %</b>
Always	50	33%
Often	39	26%
Sometimes	14	9%
Rarely	29	19%
Never	18	12%
<b>Total</b>	<b>150</b>	<b>100%</b>

Respondents were further asked if they agreed or disagreed that digitalisation has improved the quality of content produced at their station, 34% being the majority strongly agreed, 33% agreed, 15% were neutral, 11% disagreed, and 7% strongly disagreed.

**Table 4.1.8**

<b>Do you think digitalisation has improved the quality of content produced at your station?</b>	<b>Frequency</b>	<b>Percentage %</b>
Strongly agree	51	34%
Agree	50	33%
Neutral	23	15%
Disagree	16	11%
Strongly disagree	10	7%
<b>Total</b>	<b>150</b>	<b>100%</b>

Similarly, respondents were asked how digitalisation affected their station’s ability to interact with its audience; 39% said there’s been no impact, 33% said greatly improved, 12% greatly reduced, 11% moderately improved, and 5% moderately reduced.

**Table 4.1.9**

<b>How has digitalisation affected your station’s ability to interact with its audience?</b>	<b>Frequency</b>	<b>Percentage %</b>
Greatly improved	50	33%
Moderately improved	16	11%
No impact	59	39%
Moderately reduced	7	5%
Greatly reduced	18	12%
<b>Total</b>	<b>150</b>	<b>100%</b>

Table 4.1.10 gives the breakdown of answers given by respondents on the types of digital platforms their station uses for audience interaction. 46% said Social media (e.g., Facebook, Twitter, Instagram), 17% Website, 13% Podcasts, 12% None and 3% Email newsletters.

**Table 4.1.10**

<b>Which of the following digital platforms does your station use for audience interaction?</b>	<b>Frequency</b>	<b>Percentage %</b>
Social media (e.g., Facebook, Twitter, Instagram)	110	46%
Mobile apps	22	9%
Email newsletters	7	3%
Podcasts	31	13%
Website	41	17%
None	28	12%
<b>Total</b>	<b>239</b>	<b>100%</b>

Regarding using digital platforms for audience interaction, 41% reported engaging weekly, 34% daily, 14% rarely, 9% never, and 1% monthly about how their station frequently connected with its audience.

**Table 4.1.11**

<b>How frequently does your station engage with its audience through digital platforms?</b>	<b>Frequency</b>	<b>Percentage %</b>
Daily	51	34%
Weekly	62	41%
Monthly	2	1%
Rarely	21	14%
Never	14	9%
<b>Total</b>	<b>150</b>	<b>100%</b>

Table 4.1.12 indicates the responses given when they were asked to rate the level of audience participation through digital platforms compared to traditional call-ins; 38% said it's much higher, 37% said it's slightly higher, 16% about the same, 7% slightly lower, and 2% said much lower.

**Table 4.1.12**

<b>How do you rate the level of audience participation through digital platforms compared to traditional call-ins?</b>	<b>Frequency</b>	<b>Percentage %</b>
Much higher	57	38%
Slightly higher	56	37%
About the same	24	16%
Slightly lower	10	7%
Much lower	3	2%
<b>Total</b>	<b>150</b>	<b>100%</b>

The respondents were also asked whether their station faces challenges in adopting digital technologies. 91% of the respondents said yes, while 9% said no.

**Table 4.1.13**

<b>Does your station face challenges in adopting digital technologies?</b>	<b>Frequency</b>	<b>Percentage %</b>
Yes	137	91%
No	13	9%
<b>Total</b>	<b>150</b>	<b>100%</b>

For the respondents who said **Yes** to their station facing challenges in adopting digital technologies, **27%** mentioned the High cost of digital tools and technologies, 25% Limited technical expertise, 21% Poor internet connectivity, 20% Resistance to change from staff and 7% Lack of government or institutional support being the primary challenges they face.

**Table 4.1.14**

<b>If yes, what are the primary challenges?</b>	<b>Frequency</b>	<b>Percentage %</b>
Limited technical expertise	65	25%
High cost of digital tools and technologies	70	27%
Resistance to change from staff	50	20%
Poor internet connectivity	54	21%
Lack of government or institutional support	17	7%
<b>Total</b>	<b>256</b>	<b>100%</b>

From Table 4.1.13, 40% said occasionally (once or twice a year), 31% rarely (less than once a year), 25% frequently (at least once a quarter) and 4% said never when asked how often their station provides training on digital tools and platforms.

**Table 4.1.15**

<b>How often does your station provide training on digital tools and platforms?</b>	<b>Frequency</b>	<b>Percentage %</b>
Frequently (at least once a quarter)	38	25%
Occasionally (once or twice a year)	60	40%
Rarely (less than once a year)	46	31%
Never	6	4%
<b>Total</b>	<b>150</b>	<b>100%</b>

Respondents were also asked to rate their station's readiness to fully adapt to digitalisation; 30% were neutral, 27% were very ready, 25% were slightly unprepared, 14% were moderately ready, and 4% were completely unprepared to fully adapt to digitalisation.

**Table 4.1.16**

<b>How would you rate your station's readiness to fully adapt to digitalisation?</b>	<b>Frequency</b>	<b>Percentage %</b>
Very ready	41	27%
Moderately ready	21	14%
Neutral	45	30%
Slightly unprepared	37	25%
Completely unprepared	6	4%
<b>Total</b>	<b>150</b>	<b>100%</b>

Table 4.1.17 below indicates responses given by respondents on whether they believe digitalisation is essential for the future of radio broadcasting in Ghana: 38% strongly agreed, 37% agreed, 17% were neutral, 5% strongly disagreed, and 2% disagreed.

**Table 4.1.17**

<b>Do you believe digitalisation is essential for the future of radio broadcasting in Ghana?</b>	<b>Frequency</b>	<b>Percentage %</b>
Strongly agree	57	38%
Agree	56	37%
Neutral	26	17%
Disagree	3	2%
Strongly disagree	8	5%
<b>Total</b>	<b>150</b>	<b>100%</b>

When asked how much they agree or disagree on whether digitalisation has created more opportunities than challenges for their station, 35% agreed, 34% strongly agreed, 24% were neutral, 4% strongly disagreed, and 3% disagreed.

**Table 4.1.18**

<b>In your opinion, has digitalisation created more opportunities than challenges for your station?</b>	<b>Frequency</b>	<b>Percentage %</b>
Strongly agree	51	34%
Agree	53	35%
Neutral	36	24%
Disagree	4	3%
Strongly disagree	6	4%
<b>Total</b>	<b>150</b>	<b>100%</b>

Finally, the respondents were asked to rate their overall impression of the impact of convergence and digitalisation on the radio broadcasting industry in Ghana. 46% said they were neutral, 35% very positive, 13% moderately positive, 5% very negative, and 1% moderately negative.

**Table 4.1.19**

<b>What is your overall impression of the impact of convergence and digitalisation on the radio broadcasting industry in Ghana?</b>	<b>Frequency</b>	<b>Percentage %</b>
Very positive	53	35%
Moderately positive	19	13%
Neutral	69	46%
Moderately negative	1	1%
Very negative	8	5%
<b>Total</b>	<b>150</b>	<b>100%</b>

## 4.2 Discussion of Results

The research problem was analysed in the first three chapters of this study, which also included a general overview, background information, the problem statement, research objectives and questions, the study's scope, rationale, significance of the study and organisation of the study.

It also looked at the body of empirical research to identify any knowledge gaps. It established the research design, including procedures, population and sample size, and sampling strategies, and it offered methodological rigour. Nonetheless, this chapter makes forecasts based on the results and the goals to see if the gaps in the literature have been adequately covered. The primary goal of this study was to explore the impact of convergence and digitalisation on the radio broadcasting industry in Ghana. However, the specific objectives include the following:

1. Investigate the impact of digitalisation on radio content production in Ghana.
2. Investigate how convergence and digitalisation have impacted radio audience interaction in Ghana.
3. Identify the challenges radio stations face in adapting to digitalisation in Ghana.

The research involved a survey of 150 professionals within Ghana's radio broadcasting sector, uncovering a varied array of roles, predominantly comprising content producers (29%), presenters/hosts (23%), technical engineers (23%), and managers/administrators (18%). The participants exhibited a range of experience levels, with nearly half indicating they have been in the industry for over five years. A notable majority (83%) reported that their stations maintain an online presence, with almost half (49%) of these stations being privately owned.

The influence of digitalisation on content production and distribution is evident. Approximately 36% of respondents stated that digitalisation has "significantly improved" the efficiency of content creation, while nearly half (49%) reported that their stations make extensive use of digital tools for

editing and production purposes. The integration of multimedia into radio content is prevalent, with 33% consistently incorporating multimedia elements and a total of 67% of respondents concurring that digitalisation has enhanced the quality of content.

Furthermore, audience engagement has evolved. While 39% of respondents felt that digitalisation had "no impact" on audience interaction, a considerable segment (38% - 46%) noted an increase in audience participation through digital platforms compared to traditional call-in methods. Social media emerged as the most utilised digital platform (46%) for audience engagement, with interactions occurring predominantly on a weekly (41%) or daily (34%) basis.

Despite these advantages, a significant 91% of stations face challenges in implementing digital technologies. The main barriers identified include the substantial costs associated with digital tools (27%), a lack of adequate technical expertise (25%), insufficient internet connectivity (21%), and resistance to change among staff members (20%). Furthermore, training on digital tools is infrequent for many personnel, with 40% receiving such training only once or twice a year and merely 27% perceiving their station as "very ready" for comprehensive digital adaptation. Generally, 75% of respondents regard digitalisation as crucial for the future of radio broadcasting, asserting that it has generated more opportunities than challenges. However, the overall perception of its impact remains largely neutral, with 46% of respondents expressing this sentiment.

### **4.3 Conclusion**

The findings reveal that the radio broadcasting sector in Ghana is undergoing a profound transformation due to convergence and digitalisation. The integration of digital tools and platforms has significantly improved both the production and quality of content while also promoting greater audience interaction through engaging and multimedia-rich formats. Nevertheless, the industry continues to face considerable challenges, including elevated operational expenses, a lack of

technical expertise, infrastructural deficiencies, and sporadic digital training initiatives. These issues may impede the full exploitation of the advantages offered by digitalisation. While a majority of industry stakeholders acknowledge the importance of digitalisation for future growth, the general state of readiness and perceptions regarding its impact indicate that additional efforts are necessary to address these challenges. To sustain and amplify the beneficial effects of digital transformation in Ghana's radio broadcasting industry, it is crucial to implement targeted capacity-building initiatives, invest in infrastructure, and establish supportive regulatory frameworks.

## CHAPTER FIVE

### SUMMARY OF KEY FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

#### 5.0 Introduction

This chapter summarises the key findings, presents a collective conclusion, and proffers some recommendations for stakeholders and future researchers and practitioners. The study's focus was to examine the impact of convergence and digitalisation on the radio broadcasting sector in Ghana. The objectives of this study were to investigate the impact of digitalisation on radio content production in Ghana, investigate how convergence and digitalisation have impacted radio audience interaction in Ghana and identify the challenges radio stations face in adapting to digitalisation in Ghana.

This chapter has examined all the theoretical, conceptual, and empirical literature concerned with the impact of convergence and digitalisation on the broadcasting industry of Ghana's radio. It has elements of theoretical frameworks such as Jenkins' (2006) Convergence Culture and Mansell's (2012) study on digital innovation, which offered the platforms for understanding the transformation of broadcasting from analogue to hybrid digital platforms.

The methodology adopted for this research was quantitative, the reasoning being quantitative research was suitable for our case study and was, therefore, viewed to be able to collect data from very large numbers of people who could further be projected to the wider population and statistical models would help explain the research; descriptive survey was also utilized for generating charts and tables. The main instrument used was basically a self-administered questionnaire that was constructed simply, while the result that was obtained was presented in tables.

## **5.1 Summary of Key Findings**

Regarding the objectives of the study, the first was the impact of digitalisation on radio content production in Ghana. The data revealed that digitalisation has greatly improved content production in the radio industry in Ghana. Quite a number of professionals from the industry were of the view that the impact of digital tools improved productivity by enabling a cleaner, faster method of editing and production. Programmed production has become more vibrant and even imaginative with the ability to integrate multimedia elements such as video and graphics from the social media space. Digital editing software has raised the standard for broadcast quality production, enabling different radio stations to give their audiences highly produced content. Nonetheless, dependency on digital technologies varied among stations, some having extensive usage while others are very traditional.

The second objective was the impact of convergence and digitalisation on radio audience interaction in Ghana; similarly, the data showed that digitalisation has changed audience interaction and transformed many aspects, such as the addition of social media as a prime tool for all engagement. Traditional call-in methods have matured to become interactive channels such as Facebook, Twitter, and Instagram for audiences to give real-time feedback and discussion participation. The majority of radio stations now link their programs to their audiences even on a daily or weekly basis through these digital links, making interaction more immediate and connecting them better to the listeners. Although some professionals expressed the view that an increase has indeed been witnessed in audience participation, some even claimed that the impact was nil. This suggests that various factors, including content type and audience demographics, determine the success of digital engagement strategies.

The final objective was to look at the challenges radio stations face in adapting to digitalisation in Ghana. Radio stations in Ghana face many challenges in the process of transitioning to the new technologies which bequeathed many merits through digitalisation. According to this study, it was found that a high operational cost stands as the main hindrance, with most of the stations unable to adapt to the new digital tool and infrastructure upgrades. In addition, it has been learnt that most of the staff lack sufficient technical skills to attend to digital practices in their stations due to insufficient knowledge of some professionals in the usage of digital platforms. Moreover, poor connectivity has also been recognised as an important challenge, particularly among those stations that depend on online streaming and social media participation. Further, there has been resistance by many staff members to the new digital direction, making the process harder since such employees are not willing to break from traditional broadcasting methods. Although most professionals accept and recognise the induction of digitalisation into the work process, the industry would still need well-structured training programs and strategic investments to clear the blocked path to such adoption and transition.

## **5.2. Conclusions**

Overall, as per the study on the impact of convergence and digitalisation on the radio broadcasting sector, the study confirms that the condition has changed Ghana's radio broadcasting industry in several significant aspects. Digitalisation enhances production efficiency and the quality of content. Its use defines the wide application of digital editing and multimedia integration in the process. Also, audience participation is expanded through social media and other online platforms that enable stations to reach a global audience beyond FM frequencies. Yet, even as they transition, many hurdles still exist, the most burning of which are incurred operational costs, a shortage of technical know-how, infrastructural limitations, and the continuous need for digital training.

True to their stating, most of the practitioners in the industry could understand the future weight that digitisation does carry. However, their readiness is found to be quite moderate amidst mixed experiences of integrating digital technologies. They reveal that the transformations prove difficult for the traditional radio broadcasting industry, which comprises both opportunities and challenges to evidence the issue. Thus, convergence and digitisation hold bright innovations and growth potentials for the Ghanaian radio industry, though addressing challenges impeding such sustainable advancement is necessary.

### **5.3 Recommendations**

Based on the conclusion from the results, the following recommendations came forth for stakeholders and future research.

#### **Investment in Infrastructure for Digital Development Magazine:**

- Radio stations need to consider investing in modern digital technologies with reliable connectivity to support their online broadcasting.
- The government and relevant regulatory bodies could provide incentives or subsidies for digital infrastructure improvement in the media sector in this regard.

#### **Capacitation and Training:**

- Continuous professional development programs for radio industry practitioners will enable them to build their digital skills.
- It is critical that radio stations hold regular training on digital tools, multimedia production, and social media engagement to harness the industry's efforts in bridging the contemporary gaps.

### **Strengthened Regulatory Frameworks:**

- Provide policies which will ensure that the majority of diverse players in a digitised medium can enjoy a fair and competitive media environment without compromising content quality and appropriate consumer interest protection.
- Guidelines would be formulated specifically for digital broadcasting and convergence to assist traditional broadcasters in the process of digital transformation.

### **Adoption of Hybrid Business Models:**

- Extend hybrid business models such as digital advertising plus podcast subscription instead of just selling traditional air space to sponsorships, and have point-to-points on digital platforms to bring in additional revenues to radio stations.
- Investment in data analytics will better allow broadcasters to understand the audience's changing and diverse preferences as well as provide more tailored content choices.

### **Enhancement of Collaborative Initiatives:**

- Encourage public, private, and community radio stations to cooperate in sharing digital resources and best practices.
- Technology companies and experts in digital media need to partner in the process to catalyse innovations and speed up the adoption of these digital solutions through the industry.

### **Future Research:**

- Future studies might look at places other than the Greater Accra Region, thereby providing an even broader view of the phenomenon of digitalisation across Ghana.

- Furthermore, research analysing the social consequences of digital convergence on the quality of content diversities and community participation is recommended.

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## APPENDIX



### QUESTIONNAIRE

#### FOR (ELIGIBLE VOTERS IN KORLE KLOTTEY CONSTITUENCY)

Dear Respondent,

#### **THE IMPACT OF CONVERGENCE AND DIGITALISATION ON THE RADIO BROADCASTING INDUSTRY IN GHANA**

The objective of this survey is to gather the opinions of broadcasting professionals to assess the impact of digitalisation and convergence and the challenges facing broadcasters in Ghana.

#### **Section A: Demographic Information**

1. What is your role in the radio broadcasting industry?
  - Content Producer
  - Presenter/Host
  - Technician/Engineer
  - Manager/Administrator
  - Other (specify): \_\_\_\_\_
2. How long have you worked in the radio broadcasting industry?
  - Less than 1 year
  - 1–5 years
  - 6–10 years
  - More than 10 years
3. What type of radio station do you work for?
  - Public
  - Private
  - Community
  - Online-only
4. Does your radio station have an online presence?
  - Yes
  - No

#### **Section B: Impact of Digitalisation on Radio Content Production**

5. How has digitalisation influenced the efficiency of content production at your station?
  - Significantly influenced efficiency
  - Moderately influenced efficiency
  - No impact
  - Slightly reduced efficiency

-  Significantly reduced efficiency

6. Does your station use digital tools for editing and producing content?

- Yes, extensively
- Yes, occasionally
- No

7. How frequently do you integrate multimedia (e.g., videos and social media graphics) into your radio content?

- Always
- Often
- Sometimes
- Rarely
- Never

8. Do you think digitalisation has improved the quality of content produced at your station?

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

#### Section C: Impact of Convergence and Digitalisation on Audience Interaction

9. How has digitalisation affected your station's ability to interact with its audience?

- Greatly improved
- Moderately improved
- No impact
- Moderately reduced
- Greatly reduced

10. Which of the following digital platforms does your station use for audience interaction?

(Select all that apply.)

- Social media (e.g., Facebook, Twitter, Instagram)
- Mobile apps
- Email newsletters
- Podcasts
- Website

11. How frequently does your station engage with its audience through digital platforms?

- Daily
- Weekly
- Monthly
- Rarely
- Never

12. How do you rate the level of audience participation through digital platforms compared to traditional call-ins?

- Much higher
- Slightly higher
- About the same
- Slightly lower

- Much lower

#### **Section D: Challenges in Adapting to Digitalisation**

13. Does your station face challenges in adopting digital technologies?

- Yes
- No

14. If yes, what are the primary challenges? (Select all that apply.)

- Limited technical expertise
- High cost of digital tools and technologies
- Resistance to change from staff
- Poor internet connectivity
- Lack of government or institutional support

15. How often does your station provide training on digital tools and platforms?

- Frequently (at least once a quarter)
- Occasionally (once or twice a year)
- Rarely (less than once a year)
- Never

16. How would you rate your station's readiness to fully adapt to digitalisation?

- Very ready
- Moderately ready
- Neutral
- Slightly unprepared
- Completely unprepared

#### **Section E: Overall Perceptions**

17. Do you believe digitalisation is essential for the future of radio broadcasting in Ghana?

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

18. In your opinion, has digitalisation created more opportunities than challenges for your station?

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree

19. What is your overall impression of the impact of convergence and digitalisation on the radio broadcasting industry in Ghana?

- Very positive
- Moderately positive
- Neutral
- Moderately negative
- Very negative

**THANK YOU.**