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Traditional Ghanaian Oral Storytelling in the Modern Communication Landscape

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Abstract

The main purpose of this study was to examine Traditional Ghanaian Oral Storytelling in the Modern Communication Landscape. The study adopted the mixed method approach and gathered data with the aid of a questionnaire and interview guide. The purposive sampling technique was used to select 24 participants and the convenience sampling was used to select 400 respondents to participate in this study. The questionnaire was administered to respondents through an online survey while the interview guide was administered through face-to-face interviews with participants. Descriptive statistics was used to analyze quantitative data while thematic analysis was used to analyze qualitative data. The study found that the majority of Ghanaians have a positive perception towards traditional oral storytelling. The study also found that the modern communication landscape presents both opportunities and challenges to Ghanaian traditional oral storytelling. The study concludes by making recommendations to preserve and promote traditional Ghanaian oral storytelling amid the modern communication Landscape.

Keywords: Ghana, Media, Modern Communication, Storytelling, Traditional Stories

1. Introduction

The rich and captivating tradition of Traditional Ghanaian oral storytelling has played a pivotal role in shaping Ghana's cultural landscape. This artistic practice involves passing down spoken narratives from one generation to the next (Choo et al., 2020). As highlighted by Dujmović (2006), oral storytelling involves the act of narrating a

story from memory rather than relying on written text. Similarly, as noted by Hsu (2015), oral storytelling encompasses the use of voice, facial expressions, gestures, eye contact, and interaction to establish a connection between the narrative and its audience. Consequently, storytelling represents an interactive engagement between the storyteller and the listeners, necessitating the storyteller to employ techniques that prompt feedback from the audience.

Oral storytelling has traditionally served as a medium for transmitting stories that function as a repository of knowledge, values, and cultural traditions, nurturing a profound sense of community and cultural identity (Choo et al., 2020). The practice of oral storytelling in Ghana is a thriving and dynamic tradition that has had a significant impact on shaping the nation's cultural landscape (Kwakye-Opong and Gharbin, 2017). Over centuries, these narratives, handed down from one generation to the next, have acted as a reservoir of wisdom, values, and cultural customs, fostering a deep sense of community and cultural identity (Kwakye-Opong and Gharbin, 2017). In Ghana, oral storytelling extends beyond mere entertainment; it stands as an integral element interwoven into the very fabric of Ghanaian society. Devi and Mishra (2021) noted that Ghanaian oral stories are typically narrated under the moonlight or amidst dancing flames, serving as a means to pass down traditional customs from one generation to the next. Adjei and Ansah (2022) added that the tradition of oral storytelling in Ghana includes a diverse range of narratives, spanning from animal fables and trickster anecdotes to historical chronicles and mythical legends. Thus, it could be inferred from the foregoing that oral storytelling highlights the potency of spoken language, preserving history, and conveying life lessons through compelling narratives.

However, the rapid evolution of the communication landscape, dominated by digital media and technology, poses unprecedented challenges to the preservation and transmission of this rich oral tradition (Shishko, 2022). Though modern communication technologies provide new storytelling avenues, they have also brought about a shift in cultural consumption patterns (Shishko, 2022). The allure of social media, video games, and other digital entertainment forms has captured the attention of younger generations, potentially diminishing the appeal of traditional oral storytelling (Potter, 2021). This shift raises concerns about the potential loss of cultural heritage and the erosion of traditional values and knowledge embedded within these oral narratives. The media ecology theory, developed by Marshall McLuhan, recognizes the interaction between media, technology, and culture (Landes, 2021). Thus, the media ecology theory assumes that the introduction of modern communication technologies impacts the ecosystem of Traditional Ghanaian Oral Storytelling.

The foregoing suggests that notwithstanding the challenges brought about by modern communication technologies, by adapting to contemporary trends and utilizing digital platforms, oral storytelling can reach a broader audience, both within Ghana and globally. Storytellers can leverage the power of social media, podcasts, and online video platforms to share their tales, ensuring that this rich tradition remains accessible and relevant to younger generations. However, the review of empirical literature shows that there is a dearth of studies to this effect. Studies such as Adjei and Ansah (2022) investigated the traditions of storytelling within a trilingual community, specifically Larteh in Southeast Ghana, West Africa. Abdulai et al. (2023) also focused on Indigenous Communication Systems (ICSs) within the Tolon District of Ghana, examining their utilization as spaces for cultural expressions and platforms for disseminating information to contribute to rural development. Amoah (2022) also examined the approaches for integrating indigenous stories into early childhood education pedagogy and elucidated how teachers can implement indigenous stories as effective pedagogical strategies in their classroom activities. Thus, this researcher observes a knowledge gap in the literature on how the modern communication landscape influences traditional Ghanaian oral storytelling in the modern communication landscape. The findings of this study thus fill the gap in the literature provide an understanding of how modern communication technologies impact oral storytelling and suggest strategies that can be employed to adapt traditional oral storytelling to the modern communication landscape.

2. Research Questions

1. What are the perceptions of Ghanaians towards traditional oral storytelling practices?
2. What opportunities does the modern communication landscape present traditional Ghanaian oral storytelling practices?

3. What challenges does the modern communication landscape pose to traditional Ghanaian oral storytelling to the current communication landscape?

3. Theoretical Review

3.1. Media Ecology Theory

The media ecology theory, originally developed by Marshall McLuhan during the 1960s and subsequently refined by scholars like Neil Postman, provides a framework for comprehending the complex connections between communication media, technology, human consciousness, and the environment (Landes, 2021). At its core, media ecology suggests that media should not be viewed merely as tools or conduits for information transmission; rather, they serve as dynamic environments that actively mould and impact human behaviour, perception, and cultural norms (Landes, 2021). McLuhan's famous proclamation, "the medium is the message," underscores the theory's focus on the profound influence of a medium's inherent characteristics on both individuals and society, often eclipsing the importance of the actual content it conveys (Scholari, 2012). Thus, the theory proposes that advancements in communication technologies steer social and cultural transformation.

The Media Ecology Theory is suitable for this study because it provides insight into the adaptation and evolution of traditional Ghanaian oral storytelling in the contemporary communication landscape, highlighting the complex relationship between media, culture, and society. The media ecology theory recognizes that oral storytelling may have undergone a metamorphosis to thrive in the digital era, harnessing emerging technologies and platforms to both extend its reach to broader audiences and safeguard its cultural core. The digital age, presenting new possibilities for preserving and disseminating oral traditions, revitalizes interest and secures their transmission to future generations. Nonetheless, it also presents challenges stemming from the abundance of digital content and the global spread of culture, which could potentially lead to a standardization of storytelling traditions. Thus, based on the media ecology theory, this study argues that the future of Ghanaian oral storytelling hinges on achieving a delicate equilibrium between tradition and innovation, embracing new media while preserving its cultural authenticity, which further underscores the need for this study.

The media ecology theory has been used by other researchers such as Strate (2014) to examine the media ecology approach and narrative as a medium of storytelling. The study found storytelling continues to evolve during technological advancement. Also, Novikova (2023) used the media ecology model to examine transmedia storytelling in education. The study found that the advancement in technology demands changes in transmedia education. Thus, the findings of these studies affirm the argument of the media ecology theory. It is thus, appropriate for this study to adopt the media ecology theory to examine traditional Ghanaian oral storytelling in the modern communication landscape.

4. Conceptual Review

4.1. Traditional Ghanaian Oral Storytelling

Storytelling is subject to diverse interpretations. Gere (2002) defined storytelling as the use of language and expressive gestures to vividly depict sequences. Another definition posits that storytelling is a captivating means of sharing experiences to gain insight into our present reality. Stories foster connections, provide glimpses into others' lives, and may offer self-reflection opportunities (Choo et al., 2020). According to Dujmović (2006), it is the art of recounting a tale from memory rather than reading it. Similarly, Hsu (2015) defines storytelling as the utilization of voice, facial expressions, gestures, eye contact, and interaction to establish a connection between the storyteller and the listeners. In essence, storytelling is a reciprocal process of exchange between the storyteller and the audience, requiring the storyteller to employ the skills of storytelling to elicit feedback. The practice of storytelling is continually subject to change, influenced by factors such as memory, talent, and the intended purpose of the storytellers (Anderson and Mack, 2019).

Traditional Ghanaian oral storytelling in Ghana represents a lively and long-lasting cultural expression, involving weaving narratives, morals, and societal values into a vibrant tapestry (Osei-Tutu, 2022). Sackey (1991) defined

traditional oral storytelling as a dynamic and interactive practice, which is usually led by the storyteller, commonly referred to as the "Okyeame," who enthral audiences with captivating tales complemented by rhythmic expressions, songs, and gestures. Mensah et al. (2023) added that at the core of Ghanaian oral storytelling lies the concept of "Anansesem." Anansesem is a concept derived from the trickster spider-god Ananse, housing a collection of fables and allegorical tales that convey life lessons and societal values. Ghanaian traditional stories that are told orally feature animal characters, and communicate messages about morality, social norms, and the consequences of actions, fostering a sense of community and shared values (Sackey, 1991). It could thus be inferred that traditional oral stories are told to communicate nature, educate the individual about the environment, impart heritage to the next generation and imbibe moral values to the younger ones. For example, Amoah (1997) posited that Ghanaian oral storytelling goes beyond mere entertainment; it functions as a crucial instrument for cultural preservation, facilitating the intergenerational transmission of knowledge and promoting social cohesion. Thus, the tradition of oral storytelling acts as a repository for historical accounts, ancestral wisdom, and cultural practices, ensuring their enduring legacy across successive generations.

It could be inferred from the foregoing that traditional oral storytelling can be of great value and significance to society. However, the prevalence of digital media and globalization threatens its preservation. For example, Addo (2022) posited that traditional Ghanaian oral storytelling stands as a testament to the enduring potency of spoken narratives, serving as a cultural cornerstone, an educational tool, and a source of entertainment. Its adaptability and resilience in the face of modernization can influence its profound significance in Ghanaian society, guaranteeing its continued relevance for generations to come.

4.2. Modern Communication Landscape

Communication has played a crucial role in human interaction throughout history, and technological advancements have brought about substantial changes in the communication landscape (Tomasello, 2010). Time-honoured communication modes like face-to-face discussions, written letters, and landline calls have given way to contemporary methods such as digital communication, mobile phone conversations, and video conferencing (Tomasello, 2010). In the past people heavily relied on face-to-face interaction, written correspondences, and landline calls for communication (RoAne, 2009).

The advent of technology has revolutionized communication through the widespread adoption of digital communication, mobile phones, and video conferencing (Onyejelem, 2018). Digital communication platforms like email, instant messaging, and social media facilitate instant messaging irrespective of location (Onyejelem, 2018). Mobile phone communication, encompassing voice calls and text messages, allows for on-the-go communication, while video conferencing facilitates remote meetings (Seargeant, 2019). Modern communication has substantially enhanced speed and convenience. Although traditional methods provided a more personal touch, modern approaches have prioritized swifter, more accessible, and personalized communication (Seargeant, 2019). The immediacy and convenience of modern methods enable communication with anyone, anywhere, at any time, improving global connectivity. However, the personalized and human connection aspects have been somewhat compromised, as digital communication lacks the intimate nature of face-to-face interactions (Šejtanić and Džafić, 2017). The communication landscape has undergone significant evolution, with traditional methods supplanted by modern ones. The advancement in communication can influence traditional oral storytelling which is usually communicated through traditional means.

5. Research Methodology

This study made use of the mixed-method research approach. The mixed method enables an in-depth examination of a specific incident, circumstance, organization, or social phenomenon (Cresswell, 1999). This approach is frequently employed when a researcher seeks a more thorough comprehension or explanation in terms of the quantity and quality of a phenomenon occurring within a specific context (Cresswell, 1999). The mixed method research approach enabled the study to blend qualitative and quantitative techniques to offer a holistic comprehension of the phenomenon under study, providing the cultural depth of traditional storytelling and its adjustment to the modern digital context (Malina et al., 2011).

The research employed purposive and convenience sampling methods to choose participants for the study (Etikan et al., 2016). Purposive sampling was employed to select individuals with expertise in traditional oral storytelling, cultural knowledge, academia, and digital media practice. This approach was chosen because the researcher was of the view that these individuals had particular qualities that would enable them to offer valuable insights in line with the study's goals (Guarte and Barrios, 2006). Convenience sampling was used to select respondents from the general Ghanaian audience (Etikan et al., 2016). The study made use of an interview guide and questionnaire to gather data from the study participants. The questionnaire comprised nine (9) items patterned after the five-point Likert scale and was adapted from Ahmad and Yamat (2020) while the interview guide was self-made. The research instruments were administered through face-to-face interviews by the researcher with the respondents. Through the point of saturation, the study interviewed 24 participants. According to Wilson (2019), 400 respondents were deemed appropriate for a population greater than 100,000. Consequently, 400 respondents were selected to respondents to the questionnaire used in this study. Descriptive statistics were used to analyze the quantitative data for the study with the aid of SPSS version 26. While thematic analysis was used to analyze the qualitative data.

6. Findings

6.1. Demographic characteristics

The demographic characteristics included in this study are age, gender, educational level and the location of respondents. The results are presented in Table 1.

Table 1: Demographic characteristics of respondents

Variable	Item	Frequency	Percentage
Age	18-25	23	5.8
	26-35	115	28.8
	36-45	173	43.3
	46-60	75	18.8
	more than 60 years	14	3.5
Gender	Male	250	62.5
	Female	150	37.5
Educational Level	No formal education	1	.3
	Basic education	71	17.8
	Secondary education	173	43.3
	Tertiary Education	155	38.8
Location	Urban	239	59.8
	Rural	161	40.3

Source: Online Survey (2023)

In terms of age, the data reveals that the largest segment of individuals falls within the 36 to 45 age range, accounting for 43.3% of the group. The subsequent most significant age group is between 26 and 35, making up 28.8% of the participants, while the smallest age category is individuals over 60, constituting only 3.5%. Concerning gender, the group is predominantly composed of males, constituting 62.5%, while females make up the remaining 37.5%. When it comes to educational background, it's apparent that the majority of participants have secondary education (43.3%), closely followed by those with tertiary education (38.8%), and a very small fraction consists of individuals with no formal education, representing just 0.3%. In terms of location, 59.8% of the group resides in urban areas, while the remaining 40.3% are located in rural areas. To summarize, this table provides a succinct overview of the demographic attributes of a specific group, serving as a valuable tool for comprehending its composition and enabling comparisons with other groups.

6.2. The perceptions of Ghanaians towards traditional oral storytelling

The research aimed to explore the perceptions of Ghanaians regarding traditional oral storytelling. Survey participants were provided with a set of nine questionnaire items and were instructed to assess their level of agreement or disagreement using a scale ranging from one to five, where 1 denotes "strongly disagree," and 5

signifies "strongly agree." To interpret the mean scores, the following criteria were employed: Scores between 1 and 1.49 were categorized as "Strongly Disagree," scores falling between 1.50 and 2.49 were considered "Disagree," scores from 2.5 to 3.49 were viewed as "Neutral," scores ranging from 3.5 to 4.49 were deemed "Agree," and scores between 4.5 and 5.0 were classified as "Strongly Agree." The outcomes are detailed in Table 2.

Table 2: Perceptions of Ghanaians towards traditional oral storytelling practice

	N	Min.	Max.	Mean	Std. Dev.
1. I enjoy doing the storytelling activities.	400	1.00	5.00	3.5900	.87109
2. I give my full attention during the storytelling activities.	400	1.00	5.00	3.5625	.92370
3. I give my full attention during the storytelling activities.	400	1.00	5.00	3.4475	.98217
4. I could imagine the characters, time, places and/or activities taking place	400	1.00	5.00	3.5725	.99106
5. Storytelling activities help me to understand issues of life better.	400	1.00	5.00	3.6775	1.08464
6. Storytelling activities make me feel confident and feel part of the society	400	1.00	5.00	3.4425	1.01946
7. I can learn and understand our culture during the storytelling activities.	400	1.00	5.00	3.2450	1.06433
8. It is easy to participate in the storytelling activities.	400	1.00	5.00	3.6075	1.06597
9. I would like to participate in future storytelling activities.	400	2.00	5.00	3.8000	.79787
Overall Mean	400	2.33	4.56	3.5494	.37018

Source: Online Survey (2023)

The mean values in the table offer insights into the general perceptions of respondents concerning traditional oral storytelling practices in Ghana. On average, the majority of the respondents agreed (Mean = 3.59) that they enjoy oral storytelling activities. They also tend to give moderate attention during storytelling sessions, as indicated by a mean of approximately 3.45. Most of the respondents agreed (Mean = 3.57) that they can vividly imagine the characters of the oral stories. Furthermore, the majority of the respondents agreed that they perceive storytelling as beneficial for understanding the issues of life better, with a mean of roughly 3.68, while they moderately agree that storytelling boosts confidence and social inclusion, as suggested by a mean of around 3.44. Respondents had a neutral feeling that storytelling plays a role in cultural learning, with an average mean of about 3.25. The majority of the respondents, however, indicated that also find it relatively difficult to participate in storytelling activities, as indicated by a mean of approximately 3.61. There's a relatively strong desire among respondents to participate in future storytelling activities, with the highest mean at 3.80. The overall mean score of 3.5494 implies that, in general, Ghanaians hold a favourable view of traditional oral storytelling practices. This indicates that they typically derive enjoyment from storytelling activities, consider them captivating, and perceive them as advantageous.

6.3. Opportunities presented by the modern communication landscape to traditional Ghanaian oral storytelling practices

6.3.1. Digital Storytelling Platforms

It was revealed that the emergence of digital storytelling platforms has had a profound impact on the age-old Ghanaian tradition of oral storytelling. The majority of the participants indicated that contemporary

communication technologies, such as websites, blogs, podcasts, and social media, have opened up fresh avenues for traditional storytellers to convey their tales. These digital mediums have not only broadened the reach of traditional narratives but have also revolutionized how these stories are conveyed and encountered.

For example, one participant stated;

“That digital platforms serve a means to preserve traditional stories, comparing the internet to a global campfire that allows stories to transcend local boundaries.”

Another participant also emphasized that

“Modern communication tools like podcasts and social media have transformed oral narratives into multimedia experiences, blending tradition with technology for dynamic storytelling.”

Thus, traditional storytellers are increasingly harnessing these platforms to adapt to the changing landscape of communication, which is instrumental in safeguarding and rejuvenating their storytelling legacy.

6.3.2. Preservation and Renaissance

The study observed that contemporary communication technologies and practices are contributing to the safeguarding and resurgence of traditional Ghanaian storytelling. Most of the interviewees emphasized the role of digital tools like audio and video recording, online archives, and virtual storytelling platforms in documenting and perpetuating endangered stories and traditions. For example, one participant stated;

Digital tools are vital for safeguarding traditional stories in a changing world. They act as powerful safeguards against the erosion of oral traditions, preserving them for future generations.

Another also opined that,

“The digital era revitalizes storytelling traditions, focusing on rejuvenation, not just preservation. Online platforms spark interest and engage the younger generation in sharing ancestral stories through technology”.

This theme emphasizes technology's role in protecting Ghana's rich oral heritage from fading into obscurity.

6.3.3. Global Reach and Cultural Exchange

Most of the interviewees expressed that the internet plays a major role in fostering cross-cultural exchange and global appreciation of Ghanaian narratives. The participants underscored how digital interconnectedness erases geographical boundaries, empowering Ghanaian storytellers to share their cultural heritage globally. For instance, one participant stated;

“The internet globalizes traditional storytelling by reaching a varied global audience through online platforms and social media, increasing cross-cultural appreciation of local culture.”

Another also said

“I've connected with storytellers and enthusiasts worldwide through online storytelling communities. This exchange has enriched our storytelling traditions and provided new perspectives on our stories.”

6.3.4. Collaborative Storytelling

The study also found that digital tools are reshaping the way traditional stories are narrated and disseminated through collaborative endeavours involving storytellers, artists, and the audience.

One participant emphasized the transformative element, saying,

“Collaborative storytelling extends beyond solo narration; it's a collective undertaking. Digital tools enable us to interlace a range of voices and viewpoints, breathing new life into ancient narratives”.

These platforms have transformed the storytelling process, fostering a collective sense of ownership and creativity in the preservation and dissemination of traditional narratives.

6.4. The challenges posed by the modern communication landscape to traditional Ghanaian oral storytelling

6.4.1. Digital divide and access barriers

One prominent theme that emerged was the digital divide and access barriers. Most of the participants highlighted the significant challenges posed by disparities in digital access and technology literacy, particularly in the context of rural areas and marginalized communities.

A participant from a rural community emphasized this challenge, stating,

"Many of our elders and community storytellers lack access to the internet and digital devices. They struggle to adapt to the new methods, which limits the transmission of our traditional stories to the younger generation."

Another quote from a respondent emphasized the issue of technology literacy, saying,

"In some marginalized communities, the lack of digital literacy hinders the use of online platforms for storytelling. Traditional storytellers are often unfamiliar with the technology, and this creates a significant barrier to reaching wider audiences."

6.4.2. Authenticity and Cultural Preservation

Another critical theme that surfaced was the challenge related to "authenticity and cultural preservation. Some of the participants lamented the complex hurdles associated with preserving the authenticity and cultural integrity of traditional stories in the digital age.

For example, a participant from a cultural preservation organization pointed out;

"Adapting traditional stories for digital platforms can sometimes lead to a dilution of their cultural significance. The pressure to make stories more appealing to modern audiences can sometimes result in altering the original narratives."

Another respondent highlighted,

"The digital age has led to a demand for shorter, snappier content, which can be at odds with the rich and elaborate nature of traditional storytelling. In adapting to these preferences, there's a risk of losing the depth and cultural context that makes these stories so meaningful."

6.4.3. Competition and Distraction

Competition and distraction are other prominent themes that emerged. This theme highlights the notable challenges posed by the abundance of digital content and entertainment options, particularly in terms of capturing and retaining audience attention and interest in traditional storytelling. For example, one respondent asserted that;

"With the surge in online platforms, social media, and streaming services, audiences are bombarded with a plethora of content options. Traditional storytelling competes with video games, streaming, and viral trends for attention, making it more challenging to keep audiences engaged."

Another participant remarked;

"The modern communication landscape offers instant gratification and quick entertainment. Traditional storytelling, which often requires time and patience, sometimes struggles to hold the attention of today's audience accustomed to short, fast-paced content."

6.4.4. Copyright and Intellectual Property

Another key theme that emerged was copyright and intellectual property. Most of the participants revealed the multifaceted issues associated with safeguarding traditional stories and the protection of intellectual property rights in the digital age. A respondent with expertise in cultural preservation stressed,

"The digital era has led to concerns about the unauthorized use and distribution of traditional stories. Without proper mechanisms for protecting these narratives, there's a risk of exploitation and misappropriation."

Another participant emphasized;

"Balancing the need to share traditional stories with the necessity of preserving their cultural and intellectual integrity is challenging. There's an increasing need for legal frameworks and copyright protection to address these concerns."

These highlight the complex and critical challenges regarding traditional oral storytelling in the digital era. The views expressed by participants showed that the modern communication landscape presents challenges to traditional Ghanaian oral storytelling. These findings underscore the need for urgent measures to be taken to preserve Traditional Ghanaian oral storytelling in the modern communication landscape.

7. Discussion

The findings of this study show that Ghanaian traditional oral storytelling is popular among the Ghanaian population. In other words, most Ghanaians have a positive perception towards traditional oral storytelling. The findings also revealed that the modern communication landscape presents several opportunities for the preservation and advancement of Ghanaian traditional oral storytelling. It is also found that the emergence of the modern communication landscape presents some challenges to Ghanaian traditional oral storytelling.

The findings of these studies resonated with the media ecology theory. Thus, modern communication technologies have provided a dynamic environment that actively moulds and impacts human behaviour and perception towards Ghanaian oral traditional storytelling. The findings of the study also resonate with the findings of other empirical studies on modern communication and traditional oral storytelling. For example, Kwakye-Opong and Gharbin (2017) found that storytelling holds a significant role in Ghana as an ancient art form utilized for centuries to impart moral values and offer entertainment. It was found that the architecture of theatres has been shaped by storytelling performances, featuring an open central space, the courtyard, surrounded by enclosed rooms. This underscores the importance attached to traditional oral storytelling in Ghana. Also, studies such as Mireku-Gyimah (2016) and Adjei and Ansah (2022) indicated that storytelling is a practice rooted in the memory and remembrance, of most Ghanaian societies especially among the Akan. Thus, the finding of this current study further affirms the acceptance and positive perception of Ghanaians towards oral traditional storytelling.

Also, the negative challenges posed by modern communication technologies on oral traditional storytelling have been highlighted by studies such as Abankwah and Abankwah (2017) and Okpewho (2009) who emphasized the influence of globalization in diminishing significance of Ananse stories and the waning presence of traditional storytelling in African societies. These studies indicated that modern communication technologies have not been effectively harnessed to improve traditional oral storytelling. For example, Abankwa and Abankwa (2017) indicated that the majority of Ghanaians residing beyond the borders of Ghana, especially in Botswana, exhibit less familiarity with Ananse stories compared to those raised in their native language. However, the opportunities presented by modern communication technologies have been observed by Eze et al. (2021). Eze et al. (2021) found that despite the introduction of modern telecommunication systems in Nigeria, African verbal artists and their craft continue to maintain relevance. Traditional African communication methods persist in serving various purposes, including entertainment, information dissemination, advertising products and services, as well as addressing psychological, social, and economic needs within the communities where they are practiced. These studies collectively recognize traditional oral storytelling as having a deep cultural significance. The findings of the empirical studies also agreed that the modern communication landscape presents both opportunities and challenges to oral traditional storytelling, prompting the necessity for further studies to be conducted to provide further evidence on the nature of traditional oral storytelling amid the modern communication landscape.

8. Conclusion

In conclusion, the study on "Traditional Ghanaian Oral Storytelling in the Modern Communication Landscape" has provided significant insights. Ghanaians hold a favourable view of traditional storytelling, yet grapple with digital-age challenges. The evolving communication landscape presents chances for broader reach and cultural preservation, albeit accompanied by difficulties in accessibility, preserving authenticity, and adapting to evolving audience preferences. It is crucial to acknowledge these challenges and seize the opportunities to sustain the enduring relevance of traditional storytelling within Ghana's cultural fabric.

9. Recommendations

Based on the study's findings the study proposes the following recommendations:

1. **Initiate Digital Literacy Programs:** Launch digital literacy initiatives, especially in rural and less privileged areas, to bridge the digital divide and equip storytellers with the skills to adapt to contemporary communication methods.
2. **Advocate for Preservation and Adaptation:** Encourage the utilization of digital platforms for preserving traditional stories while preserving their cultural essence. Storytellers should modify narratives to suit modern preferences without compromising their cultural core.
3. **Develop Audience Engagement Approaches:** Create strategies for engaging audiences that align with evolving expectations. Incorporate multimedia and interactive elements while retaining the fundamental aspects of traditional storytelling to engage modern audiences effectively.
4. **Strengthen Copyright and Intellectual Property Protections:** Implement legal frameworks and awareness campaigns to safeguard traditional stories and the intellectual property rights of storytellers in the digital era, protecting against unauthorized use and exploitation.
5. **Foster Collaborative Initiatives:** Promote collaboration between traditional storytellers, cultural preservation entities, and digital content creators to explore innovative methods for sharing traditional stories through modern platforms, reaching wider audiences while preserving cultural traditions.

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