

Abstract

The global shift towards the use of the internet as the primary mode for existence presents a change to all aspects of life, including advertising. To creatively innovate and adapt to this, it is important to focus on the factors that can foster this growth in a manner that addresses this paradigm shift.

This project explores the Ghanaian advertising industry and its environment in the context of innovation. The aim being to present an exploratory analysis of Ghana's advertising industry with an emphasis on innovation challenges.

Innovation can occur in a variety of manners and can present itself differently in various industries and amongst various actors. By exploring the former and current processes, insight is given into the information necessary to successfully address the changes and dimensional barriers to innovation within the Ghanaian advertising industry.

Examining the different actors within the innovation system it was made clear that various actors and relations play a role in the fostering of innovation. This paper focus on the view of the advertising industry and is based on a qualitative research. Nine experts from the industry were interviewed and questioned on their view regarding different aspects influencing the creative industry.

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1. Introduction

27th November 2019 - The first Africa Digital Awards (Ghana Edition) took place in Accra to promote and recognise Africa's digital excellence. A jury recognised and rewarded digital innovation in 24 categories. Agencies that had contributed to the growth of the digital sector and had achieved extraordinary success in the digital media and advertising world, whilst highlighting creativity and innovation were nominated in the category "Best Digital Agency Of The Year". Experts did not evaluate the winner in this category but rather, it was conducted through a public voting procedure (*Africa Digital Awards - Celebrating Digital Excellence In Africa*, 2019; *Winners for the 2019 africa digital awards*, 2019).

Although the main objective of the event was to create more visibility and attention (*Africa Digital Awards - Celebrating Digital Excellence In Africa*, 2019) for the growing industry (Van Dyck, 2014), the evaluation criteria showed that there is a lack of transparency and a need for a network of experts in the Ghanaian digital space (McEleny, 2017). According to Dyck (2014), the advertising industry is undergoing a momentous time of change, not only in Ghana but also on a global scale. Thanks to technology and the introduction of the Internet, the industry is going through its first true paradigm shift since the advent of television half a century ago. Collectively, humanity can observe the growth of an exciting new digital age (Van Dyck, 2014).

This change is also refreshing for the Ghanaian economy, as the advertising industry within the digital space is attractive to the country's young population, including creative minds (Lopes, 2015). Investment in the creative sectors can help economies like Ghana diversify and avoid an overdependence on limited natural resources (Dalby, 2013; Hruby, 2018). The former British colony is a highly multicultural and ethnic country. Ghana's rich artistic heritage and cultural traditions are an excellent foundation for inspiration (Salm & Falola, 2002). However, it seems like the majority of Ghanaians are yet to fully value their creative industry and its importance in society, as well as for the economy, making it harder to get noticed. Hence, according to Dr. Carlos Lopes, Executive Secretary of the Economic Commission for Africa (2015), creatives try their luck at getting recognised beyond their home country and outside the continent. This phenomenon results in brain drain, affecting the growth of the industry (Estrin, 2009). Dalby (2013) claims that, although Africa is home to culture and national diversity, and a great resource for

fostering creativity, the continent is not yet considered fertile ground for internationally scaled ideas.

Never before has humanity had such resources, knowledge, and technology at its disposal than today (Leke & Yeboah-Amankwah, 2018). “As companies, [including agencies] are part of a broader ecosystem and interrelated network, where rapid innovation demands the ability to be agile, embrace change, and collaborate” (Strober, 2017, para. 9), agencies need to find new ways to stay valuable and relevant. Besides, they need to continue being a hugely vital industry to the economy, as they employ a high number of diverse and highly creative people (Lopes, 2015). Lopes (2015) emphasises that especially for developing economies such as Ghana, the creative sector offers much potential as a significant contributor to economic growth, recognising the contribution that innovation and creativity make to economic diversity.

The brand communication audience is drifting towards online as they are becoming technologically savvy, and the growing trend is posing challenges to communication professionals, including advertising practitioners (Alozie, 2009). Advertising agencies need to act accordingly in order to cope with the new developments in the industry as a result of changing communication technologies and the behaviour of the audiences (Alozie, 2009; Fill & Turnbull, 2016). There is no significant research on how the advertising industry in Ghana is influenced by the changes due to digitalisation and which barriers the industry has to overcome in contributing to the national, economic, and social development.

2. Problem Statement

Advertising is considered a knowledge intensive business service that is critical in improving the distribution and sales of all industries. Consequently, it may influence the overall development of the entire economy (Bugge, 2009). Vence an Trigo (2009) argue that innovation researchers disregarded service activities in the past. As creativity and innovation are the foremost requirements of modern advertising agencies (Bilal, Ahmad, & Majid, 2018), there is a need to study the factors that hinder creativity and innovation. Are universities aware that employers require creative young people, and does the government see fostering creativity and innovation as a priority?

Thus, the main objective of this study is to determine the impact of university, industry, government and society on innovation regarding the Ghanaian advertising industry. As this study examines how advertising agencies in Ghana adapt to the digital age and external influences in their advertising practices, it focuses on the perception and attitudes of advertising practitioners in Ghana. Since the importance of the advertising industry as a key to innovation and economic growth (Alozie, 2009; Dalby, 2013; Lopes, 2015) in Ghana has not yet been fully explored, the research is going to investigate the following question from an agency perspective:

What are the dimensional barriers to innovation within the Ghanaian advertising industry?

This research aims to create a better understanding of the digital marketing communication sector in Ghana as this paper addresses new perspectives on the advertising business in the Ghanaian digital climate. Overall, the purpose of this research is to introduce the Ghanaian digital advertising landscape and its dynamics. The aim is to provide insights into the challenges within the advertising industry in Ghana. Since the process of innovation within the creative industries can represent a significant part of the economy. This gap within the understanding of innovation needs to be remedied.

3. Background

In order to research whether digitalisation and other influences from institutional spheres have an impact on the practices in the Ghanaian advertising industry, it is important to first review the complexity of digital marketing communication. Digital marketing communication has its origins in marketing communication (Fill & Turnbull, 2016). This literature review will introduce the evolution of marketing communication with a focus on advertising and how the Ghanaian advertising landscape has changed throughout time. In addition, this chapter will examine the origins and theoretical developments from innovation to knowledge systems and place them in the context of the advertising industry.

3.1 Marketing communication

Marketing communication is a relevant tool for all kinds of organisation. Whether large, small, commercial, educational, governmental or non-profit-organisations, all need to communicate with a range of stakeholders to undertake their business activities or to collaborate and coordinate with others to distribute their goods and services. The world of marketing communication is changing as technology, organisational performance, economic cycles, industry and consumer behaviour have all evolved and have an impact on when and how we communicate (Fill & Turnbull, 2016).

Especially engagement, which, according to Fill and Turnbull (2016), refers to the nature of communication that can occur between people, but also between people and technology, plays an essential role in marketing communication. Engagement outcomes are often enabled by communication that includes a perfect blend of intellectual and emotional content. In conclusion, "[m]arketing communication is an audience-oriented activity, designed to engage audiences and promote conversations" (Fill & Turnbull, 2016, p. 20). When brands communicate, they do not only address people who make use of the offered product or service. With their messages, they also reach people and organisations that might be able to influence and support them by providing them with finance, labour, distribution, legal advice or manufacturing – people and organisations, that have an impact on parts of society or the business sector (Fill & Turnbull, 2016).

On the one hand, marketing communication is a great tool to create brand values, but on the other hand, it can influence and manage the target audience's behaviour (call-to-action). Both objectives of communication do not have to be separated but can be combined, creating a hybrid approach. Marketing communication has the power to inform, persuade, reinforce and differentiate to help achieve the satisfaction of customers' needs. Advertisers employ a variety of values in their creative attempt to achieve the aforementioned goals. The audience's marketing experience and engagement with a brand are influenced by different dimensions, including unplanned and planned communication but also other environmental influences (Fill & Turnbull, 2016; Wells, Burnett, & Moriarty, 2003).

3.1.1 The communication industry and advertising service

The marketing communication industry consists of the following main stakeholders: the clients (who fund the process of communication), the media, (advertising) agencies, as well as, production, and other support companies. Their objective is to create an output that persuades the target audience to engage with it on varying levels of intensity and involvement. The operations and relationships between the aforementioned main actors do not only drive the industry but also form the context within marketing communication can be understood (Fill & Turnbull, 2016; Fletcher, 1999). The main services offered by advertising agencies are the development of ideas, brands, and marketing strategies (Roberts, 2000).

According to Roberts (2000), various researches trace the origins of advertising agencies back to the 1820s. It was not until 60 years later that advertising service received its justification for existence as a consequence of the development of mass-consumption of goods and the growth of mass communication tools like newspapers. Innovations in mass communication, such as the introduction of television, radio, and the commercial development of the Internet have influenced the development of advertising services. The demand for services from advertising agencies has increased over the years. The rising need is a result of the growing competition in consumer goods markets. The internationalisation of advertising agencies started in the 1920s when US agencies followed their clients into their overseas markets due to globalisation (Roberts, 2000).

Organisations can decide to manage and develop their marketing communication themselves for different reasons. Cost-savings and control are amongst some of the advantages a company benefits from by not outsourcing their advertising activities. On the other hand, advertising agencies are more likely to have access to a more extensive range of creative professionals to develop effective marketing communications as creativity has a powerful impact on the outcome of the message. Also, limitations coming from internal political dimensions and reduced flexibility can be avoided (Fill & Turnbull, 2016).

3.1.2 Change in the communication industry

New technology has influenced the way we live and work. Many goods and services are going digital and have become a part of the cyber economy (Erixon & Weigel,

2016; Strober, 2017). According to Christoffel (2011), one of the consequences of technological change is displayed in communication. Simultaneously with the invention of new technological devices and possibilities, new social behaviours and needs have emerged. Business communication has developed parallel to technical progress and the changing communication habits of society: with advertising on visual, auditory or audiovisual media channels, with image campaigns and background information. Companies have to react to the changed behaviour of people and their extended wishes and keep up with the development. The amount of information made available has increased in line with the development of communication media because changes in technical means have an influence not only on the content of the topic but also on the amount of information produced (Christoffel, 2011). New technology has increased media choice and diversity but also has implications for advertising production, methods and organisational strategies (Roberts, 2000). Sheehan (2014) claims that advertisers and agencies often struggle to uncover the given potentials for their clients.

3.1.3 Role of marketing in developing countries

Advertising plays an important role when it comes to promoting social modernisation and consumerism in developing societies in a globalised world where the development of information and communication technologies have brought the world closer together. Developing economies are characterised by low per capita income, wealth concentration in the hands of a few, high population growth rates, high illiteracy levels, a high percentage of the population employed in agriculture and a high proportion of exports concentrated in staple crops and raw materials (Appiah-Adu & Singh, 2008, p. 335).

According to Appiah-Adu & Singh (2008), scholars argue that for several developing nations, marketing is becoming increasingly relevant as they liberalise their economies and move toward a free market system. Appiah-Adu & Bawumia (2016) observed that marketing is not in the focus of many developing countries, even though it plays a key role. The marketing sector has the ability to develop entrepreneurs and managers within a short time and therefore acts as an effective stimulus of economic development. Fosu (2008) deems that the role of advertising in a growing economy cannot be overemphasised. In his study, Roberts (1987)

considers the debate about advertising's influence in most societies, including developing nations. For the latter, the focus is on the following issue: Do advertising messages reflect the cultural values of the developing and traditional societies within which they are communicated or do they attempt to introduce Western values that strengthen the consumption habits of the capitalist-industrial world?

In particular, advertising makes use of persuasive and symbolic images to sell products and services by "associating them with certain socially desirable characteristics, but they also sell a worldview, lifestyle and value system that is congruent with the imperatives of consumer capitalism" (Kellner, 1988, p. 37). Alozie (2009) refers to the statements of several activists in developing countries, as well as some Western scholars who support Kellner's (1988) critical perspective on advertisement. In their opinion, this is particularly true for developing countries. Especially countries where multinational organisations rely on advertising to convey what they believe to be covert propaganda, thus circulating Western-style messages, images, lifestyles and socio-economic values at the expense of traditional ideas. Also Sheehan (2014) sees the growth of global conglomerates as a sign for Western values becoming a dominant aspect of global culture, which leads to a concern about how local cultures will adjust. According to Alozie (2009), most of these countries do not have the resources to accurately monitor the activities of advertisers.

The relevance of advertising within international trade and the socio-economic development of nations has grown over the years. Sandage (1972) states that the importance of advertising is created by the recognition of advertising as an effective and persuasive medium for educating and informing the public about products, services, and ideas. Advertising is also a driving tool for changing beliefs, attitudes, and behaviours. According to Alozie (2009), several studies show that international businesses that make use of marketing appeals and strategies that reflect a society's cultural values increase understanding and trust between consumers and marketers. Although there have been several intercultural studies on advertising following Alozie (2009), there is a shortcoming on studies regarding African countries, especially located in sub-Saharan Africa. Mainly corporations from outside Africa who are willing to invest in African countries are missing research based insights to tailor their marketing communication towards African consumers (Alozie, 2009).

Every society has its unique sociocultural history and values. Therefore, it is argued that the role of advertising within a nation's socio-economic development should be examined from the context of the particular society. Advertising does not only espouse a consumer culture but also reveal subconscious expectations for the masses and drives the sub-Saharan African elite to depend on imported goods. Domatob (1987) supports the opinion that advertising is fostering the development of underdeveloped societies as it encourages the development of new products and services, but also incites competition and helps businesses and consumers in the decision-making process. Side effects such as the promotion of employment, support of mass production, a reduction in price inflation and the rise of living standards are credited to the influence of advertising on society (Alozie, 2009).

According to Alozie (2009), African administrations and other governments in the developing world acknowledge the role of mass communication in national development. They recognised, invested, and developed their mass media and telecommunications infrastructures to foster political, economic, cultural, and social mobilisation as well as the modernisation and development of their countries and their peoples. Their efforts to promote national development through advertising is mainly influenced by Western institutions and transnational corporations (Alozie, 2009). Moemeka (1994) describes national development as the effort to enhance the human, cultural, socioeconomic, and political conditions of the individual and society.

Alozie (2009) notes that global corporations operating in developing countries depended on Western advertising agencies to promote their products and services. Global corporations felt like the communication structure in their target countries was inadequate or unsophisticated after World War II and during the emergence of newly independent states in Africa. As a result, this dependence gave western transnational advertising agencies a foothold in these countries. This "enabled multinational corporations and Western transnational agencies to use Western-oriented advertising to dominate the market and mass media in developing nations" (Alozie, 2009, p. 13).

3.2 Modern technologies and the Ghanaian advertising landscape

In recent years, companies around the world have used information technology (IT), especially the Internet, for commercial purposes. This change has been seen in both developed and emerging markets in various sectors such as education (e-learning), retail (e-commerce) and services such as financial services (e-banking) (Madichie, Hinson, & Salifu, 2010). The Internet creates challenges for the infrastructure with its requirements for high quality and high-speed connections. With service industries being the most intensive users of Information and communications technology (ICT) (Stare, Jaklič, & Kotnik, 2006), service providers need reliable but also affordable access to international communication lines as well as equally reliable local access for their clients (Madichie, Hinson, & Salifu, 2010). This creates pressure on the less developed telecommunication networks (Kenny, 2001). Given the steady growth of mobile internet and the government's commitment to extensive ICT development, Ghana's IT sector is gaining strength (Oxford Business Group, 2017). This chapter examines the opportunities that the use of IT offers for the competitiveness of companies - from the perspective of the emerging economy of Ghana.

In an interview with the Oxford Business Group (2012), the Ghanaian journalist and communication expert David Ampofo claims that digital and internet-based media usage in Ghana reflects the changing mindset of the local consumers. In addition he sees a need for more sophistication, as new media provides new opportunities for the industry and therefore the developing economy. Even though companies have realised the importance of new media, Ampofo claims that they might not have the capabilities to fully operate in that new dynamic environment yet. He sees a shift in the driving force of advertising due to the increasingly competitive market, as the focus has changed from fast-moving consumer goods to promoting the corporate image of an organisation (p. 246).

In their Global Entertainment & Media Outlook 2019–2023 report, the multinational professional services network PricewaterhouseCoopers (PwC) is looking at the dynamic media industry in Africa from a consumers perspective as consumers "are using an expanding array of connected devices to organise, curate and discover their ... unique worlds of media" (Van Eeden & Chow, 2020, p. 2). Consumers are highly selective and enjoy media experiences tailored to their preferences. Also,

insights from GeoPoll reveal that African Millennials (age 18-35) accelerate the increasing dependency on technology and a mobile-first approach. A survey from 2017 shows that Social Media is the primary source of news and information for Ghanaian Millennials (GeoPoll Straw Polls, 2017). Moreover, Abena Animwaa Yeboah-Banin and Margaret (2019) observe that there is a rising uptake of the internet, especially social media, among Ghanaians, especially the youth. Companies are acknowledging this current development and therefore design their offerings to revolve around their consumers' personal preferences, using data and usage patterns to communicate their products and services, "not at audiences of billions, but separately at billions of individuals" (Van Eeden & Chow, 2020, p. 2).

The report by PwC explores the entertainment and media industry (E&M) of five African countries, namely South Africa, Nigeria, Kenya, Tanzania and Ghana. Compared to the other researched countries, Ghana is set for the fastest growth as its market rose almost 37% in 2018 from US\$ 885 million to US\$ 2.1 billion. With increasing Internet penetration, mobile Internet dominates the industry's revenue. Nevertheless, when it comes to advertising, the sector created 14% of E&M revenue (US\$ 266 million) in 2018. More than half of the revenue comes from television. TV is still taking the pole position producing more than half of the revenue, followed by radio, which is seen as an appealing option for advertisers due to its reach and locality. PwC, however, expects the Internet advertising segment to develop quickly in the near future as advertisers adjust to their audiences (Van Eeden & Chow, 2020).

In recent years, the Ghanaian Internet access market has been the fastest-growing in the world. The number of Internet connections is rising, reaching more than 20.5 million Ghanaians in 2018. Nevertheless, the Internet advertising market in Ghana faces challenges and opportunities due to limited fixed broadband connectivity. Until recent years only a few Ghanaians had access to the Internet. Therefore advertisers did not see the point of investing heavily in digital campaigns, but the expansion of smartphones and mobile Internet has revealed a new but mostly untapped audience (Van Eeden & Chow, 2020; Oxford Business Group, 2012). Additionally, the Oxford Business Group (2012) report observes that within the media sector, Ghana "boasts a vibrant, dynamic and competitive private sector" (p. 245). However, Sheehan (2014) claims that the growth of the Internet has

challenged the existing agency model and the economical effectiveness of the new offering is still unclear.

3.2.1 Ghanaian advertising industry

The Republic of Ghana is respected as one of the more stable nations in West Africa since its transition to multi-party democracy in 1992. The country became the first sub-Saharan country in colonial Africa to gain its independence in 1957 (Salm & Falola, 2002). Many economic analysts have referred to Ghana as a role model of success in Africa, because of the growth rate achieved over recent years due to the emergence of its oil industry. Supported by its political stability and the strength of its other commodity sectors (Abodakpi, 2017; Fosu, 2008; Appiah-Adu & Singh, 2008).

The report by the Oxford Business Group (2012) claims that the Ghanaian media market is widely considered to be one of Africa's freest and most competitive. Notably, economic and media liberalisation has led to the growth of the highly competitive advertising industry. Also, the economic growth of the country and the rising income levels have supported the industry's expansion. In 2011 more than 26 foreign agencies were operating in Ghana independently or in cooperation with a local agency (Fosu, 2008; Oxford Business Group, 2012). The increase in competition affected practices within the industry and led especially smaller agencies to adopt a price strategy to attract new clients with lower prices than their business rivalries (Oxford Business Group, 2012). At the beginning of the republic, there were only 30 creative advertising agencies, according to Yeboah-Banin and Amoakohene (2019). Today the industry records 110 agencies, registered members of the umbrella organisation, the Advertising Association of Ghana (AAG). Several small creative agencies provide specialised services for mainstream agencies and their clients. The leading players in the industry include both local and multinational agencies. While in the past, international agencies have been involved in advertising in Ghana through cooperation with local partners, within the last five years, a number of them have established fully-fledged local operations Abena Animwaa Yeboah-Banin & Margaret (2019).

However, its advertising industry is very much unexplored. According to information from the Advertising Association of Ghana (AAG), modern advertising in Ghana has existed for more than 90 years. It began when the United African

Company (UAC), a former Unilever subsidiary, set up the advertising agency West African Publicity Limited (WAP) and later on a media agency for outdoor advertising Afromedia to advertise their imported commodities (Fosu, 2008).

3.2.2 The Africanisation of the industry in Ghana

The establishment of the first advertising agency in Ghana dates as far back as 1927 when the British trading company United African Company - later Unilever, formed West Africa Publicity Limited (WAP) as an advertising agency and later transformed into Lintas Advertising. The primary factor in the development of the professional advertising industry in Ghana was the growth of the British firms and other petty stores in the former British colony known as Gold Coast, now Ghana (Abena Animwaa Yeboah-Banin & Margaret, 2019).

The advertising industry underwent a fundamental change in independent Ghana in the 1960s. After the economic boom of the 1950s, the country increasingly fell into economic stagnation and crisis. At the same time, the industrial production of consumer goods established itself in West Africa, which led to the development of a closed economy. The Africanisation of the economy, which was demanded by the young Ghanaian government and increasingly implemented by large companies in the 1960s, also brought about changes in the local advertising agencies. It led to the emergence of the first generation of African marketing professionals and advertising designers (Finsterhölzl, 2015).

In the 1950s, the growing market for consumer goods attracted investors to West Africa who wanted professional marketing and advertising for their consumer goods on the familiar European standard (Finsterhölzl, 2015). UAC had to deal with demands to maintain a leading position in the expanding market with its range of services. It turned out that valuable brand-relevant knowledge about the target groups, their income and behaviour, among other things was necessary to maintain the business relationships they had. This new view on the market led to a fundamental shift in the way advertising experts view African consumers and also to the expansion, professionalisation and specialisation of the advertising industry, as Finsterhölzl (2015) had investigated.

By the end of the 1950s, the advertising businesses, Export Advertising Service Limited (EAS), (which operated from London) and West Africa Publicity Limited (the

first advertising agency in the British colonies in West Africa), had grown. The establishment of further advertising agencies since independence in 1957 had created a competitive situation for WAP. In 1959, EAS and UAC decided to spin off the agency's most significant business area at that time - the business of setting up, buying and renting advertising media. From then, West Africa Publicity was supposed to exclusively deal with the design, conception and production of advertising (Finsterhölzl, 2015).

The separation of different functions in the advertising business was common practice in the British industry. It was considered a safe means of ensuring that advertising placement was geared to customer interests rather than the profit motive of the operators of the advertising media. During the colonial period, both functions were combined in one agency, but this restricted the extent of the business. Thus, the legal and organisational separation of these areas of responsibility was necessary for the growing industry - West African first media agency was established: Afromedia Limited. Legally, Afromedia was registered in Ghana and Nigeria as a subsidiary of West Africa Publicity and was divided into the branches Afromedia (Ghana) Limited, Afromedia (Nigeria) Limited and Afromedia Limited as a registered office in London. In the new business formations after independence, the UAC did not abandon the type of business organisation established in colonial times (Finsterhölzl, 2015).

In order to enable the transfer of technical expertise from Europe to the young companies in West Africa, European employees were sent to train the personnel. It was a priority of the agency to train Africans for this profession, partly because the cost of European staff was too high in the long run. Time and again, leading managers stressed the importance of bringing the advertising business in Africa in line with modern European standards and practices. They referred to the professional knowledge and experience of the two companies and stressed the importance of establishing knowledge in West Africa by training Africans as advertising experts (Finsterhölzl, 2015).

The economic changes in the late 1950s and early 1960s, as well as changes in UAC's corporate structure, created a demand for full-service agencies in West African countries. To save personnel costs it was decided to expand the agencies in West Africa not with European, but with African employees because their labour force was significantly less expensive (Finsterhölzl, 2015).

Hence, the Africanisation of the agencies was based on economic calculations which ultimately led to the detachment of branches from the parent company. After the first growth of the industry in the late 1950s, other international agencies opened in Ghana in the 1960s. As a result, the competitive pressure among each other also increased (Finsterhölzl, 2015).

Founded in the late 1950s, the Tropicana Agency was the first agency run exclusively by locals. The agency proved to be a major competitor to the international agency Lintas. However, this agency did hire an European to pass on his expertise in advertising design to the employees (Finsterhölzl, 2015).

In 1970, a law on the development of the Ghanaian economy decreed that no foreign companies were allowed to establish themselves in Ghana in trade and various branches of the service industry. All companies in these sectors were to be completely owned by Ghanaians. For the advertising industry, the law came into force on 30 June 1971. Around this time, several agencies were established, which were founded and run by Ghanaians. Through a qualitative study, Finsterhölzl (2015) concluded that the professionalisation process was necessary, as prior to the Business Promotion Act of 1970, most agencies were owned by foreigners, who also held the highest management levels, while Ghanaians worked in design and production. Through the change, Ghanaians had the opportunity to take over the advertising industry.

New companies were able to establish contacts with internationally operating, financially strong customers through the connection to Europe. This contact also meant that European foreigners continued to work in Ghanaian agencies. However, their function was no longer that of a manager or owner, but of a consultant and contact person to European clients or an employee in the field of advertising design. In the 1960s, the first generation of Ghanaian advertising professionals emerged (Finsterhölzl, 2015).

While the first African employees entered the advertising industry in the 1950s based on practical knowledge and experience, most of the African advertising professionals of the 1960s had completed secondary education, and some of them had a university degree. The training of the first recruiters was a one-sided transfer process of knowledge from Europe - mainly from Great Britain - and the USA, which offered local employees career opportunities (Finsterhölzl, 2015).

In 1990, Ghanaian advertising experts founded the Advertising Association of Ghana (AAG), which is still the advocacy and lobby organisation of the advertising industry today. It deals with aspects of quality assurance and professional development. The AAG counts the owners and managers of the leading agencies in the industry among its members. Advertising as a means to reach out to the public is protected by the AAG, who work to promote the value of advertising in Ghana. The association promotes ethics and monitors the activities of advertising professionals and related professions. It also acts as safeguard to advertising, be it for radio, television, online and print (Boamah, Amoako-Agyeman, Yankson, Akyiaw, & Adzei, 2018; Fosu, 2008).

3.2.3 Regulation of Advertising

Referring to Hite (1988), Sheehan (2014) states that advertising is the most visible of all commercial practices and that no other business has so many monitors. Amoako (2012) identifies that the advertising industry in Ghana urgently requires direction regarding ethical challenges in advertising and more effective regulation in order to prepare a more discerning consumer.

Those measurements could support local advertising agencies to produce outputs of better quality, higher ethical standards and of local character in content and formats. Many public and private institutions conduct the overall guidance, monitoring and enforcement of codes of ethics and standards for Ghanaian agencies. For this reason, Amoako (2012) sees government as having a responsibility to be vigilant, but also to promote dynamism and creativity.

The Ghana national media policy covers multiple areas of responsibility for advertisers. According to the policy, it is the responsibility of the advertising industry to inform the Ghanaian consumer to make decisions that are in line with local values. At the same time, the advertising industry is expected to protect the general public from engaging in activities that endanger their health, morality and cultural values. Besides, it specifies that it should take note of the vulnerability of children and aim to promote the dignity of women and of people who may be disabled in different ways (Amoako, 2012).

Associations such as the Advertising Association of Ghana, the Ghana Journalists Association and the Chartered Institute of Marketing, are all respectable

organisations and their collective interest in the industry can be brought to bear in monitoring and enforcing acceptable practices in the advertising industry (Amoako, 2012). However, the Advertising Association of Ghana has become a more vibrant force in the advertising scene. It seeks to raise the level of professionalism in the Ghanaian advertising industry. The association's code addresses various issues, including, the use of fear appeals, media buying, conditions regarding alcohol advertising, cigarette advertising, and advertising to children. It also discourages the use of superstition, depiction of violence, ads that promote sexual virility, placement of ads for competing products side by side, and requests that the AAG approve all condom ads before being aired. The code suggests that non-compliant members are liable to penalties, such as being suspended or expelled from the association. As part of its mission to encourage professionalism, the association organises an annual "gong gong" awards show to award deserving ads (Fosu, 2008). Advertising agencies can avoid governmental regulation when considering a strong Advertising Self-Regulation (ASR). Supporting the ASR can benefit the industry as it enhances the reputation of the industry since industry rivals work together to create better advertising (Sheehan, 2014).

4. Theoretical Framework

The theoretical framework, which will later sustain the thesis, is presented in this section. This chapter will review the origins and theoretical developments from innovation to knowledge systems and place them in the context of developing countries, as well as, the advertising industry in general. This chapter aims to present the relationship between knowledge creation, management and distribution within the advertising industry and how it can lead to innovation within the sector.

4.1 Innovation

Today, companies and countries operate in an ever-evolving, dynamic and fast-paced business environment. As a result, innovation and innovation activities are becoming important factors for achieving sustainable competitive advantage. Being competitive and innovative is one of the main aims of each business and national

economy. The quest for competitive advantage becomes even more crucial when considering the strong impact of globalisation (Estrin, 2009).

According to the Organisation for Economic Co-operation and Development (OECD, 2019) and the Statistical Office of the European Union (Eurostat), innovation results from knowledge-based activities that involve the practical application of existing or newly developed information and knowledge. Knowledge means both the understanding of information, with organised data being the constituent parts of the information, and the ability to use this information for different purposes. The Oslo manual defines innovation as “a new or improved product or process (or combination thereof) that differs significantly from the unit’s previous products and processes and that has been made available to potential users (product) or brought into use by the unit (process)” (OECD, 2019, p. 20).

A primary role in promoting economic growth is assigned to entrepreneurship (Vaz & Nijkamp, 2009). The concept of growth thus shifts from the macro- to the micro-level. Joseph Schumpeter is regarded as one of the first economists and sociologists who developed the ideas and theories in the context of entrepreneurship. Schumpeter regards entrepreneurship as a motor of economic growth and innovation as an integral part of entrepreneurship (Rahdari, Sepasi & Moradi, 2016). Hence, the entrepreneur is an innovator who establishes the relationship between entrepreneurship and innovation. In this way, entrepreneurs commercialise innovation by transforming knowledge advantage into economic growth (Acs, Estrin, Mickiewicz & Szerb, 2018). In particular, small and medium-sized enterprises (SME) contribute to economic growth. They are considered to be a decisive impulse for economic growth, as they generate jobs, induce competition, stimulate or promote innovation and disseminate knowledge (Guzmán-Cuevas, Cáceres-Carrasco & Soriano, 2009). At the same time, innovation also increases the competitive advantage, which will lead to superior performance. This performance can be defined in this context as the rate of success when trying to achieve either financial or non-financial goals (e.g. growth, reputation, quality)(Easterby, Smith & Prieto, 2008).

According to Roper and Hewitt-Dundas (2015), successful innovation at the firm level depends on technological, strategic and market-related knowledge. Innovations develop based on accumulated knowledge assets of the firm, which are presented by patents and by internal investments in research and development (R&D) as well

as by external search for knowledge. Brown and Duguid (1998) state that “[t]he source of innovation lies on the interface between an organization and its environment. And the process of innovating involves actively constructing a conceptual framework, imposing it on the environment, and reflecting on their interaction” (p. 51). Estrin (2009) perceives the role of fostering an optimal environment for innovation in a nation’s leader. She views the government as responsible for providing inspiration, funding and policy. Above all, policies that support risk-taking and patience and reflect changes in society, such as the importance of small-scale ventures or the internet and personalised products and services, are conducive to innovation. Also financial support for education and research and development, which is promoted by the government, has a direct influence on the economic system. Tax incentives or other subsidies can influence innovation by stimulating investments that help new ideas to take root (Estrin, 2009). Therefore, when it comes to knowledge creation and distribution, the interest should not only be on business managers’ side but also academics and policy-makers. All parties can contribute to innovation by creating the right environment and providing, exchanging or fostering new knowledge as part of the innovation system as “the links formed by the lines of communication between the various branches of knowledge determine the degree of effectiveness of know-how within society” (Bast, 2015, p.16).

4.1.1 Innovation systems

Radwan and Pellegrini (2010) define an innovation system of a country as “the set of institutions, procedures, and processes that determine how it can create, acquire, disseminate, and use knowledge and information” (p. 89). Estrin (2009) points out that an innovation ecosystem includes various actors, such as scientists, product developers, business people, service providers and customers. Continuous and sustainable innovation is only given when these communities interact on a global, national or organisational level. All of them are participating in one or more of the three communities: research, development and application. The environment for the innovation to thrive also has to be aligned to fuel the process. Therefore, leadership styles, policy and adequate funding are relevant for supporting the process of innovation. Management has to create room for innovation to happen; politicians

influence day-to-day business processes, education and research communities through regulations, laws, funding and policy. Estrin (2009) argues that a strong innovation system “requires leadership that provides vision and an environment of openness and trust” (p. 157). She acknowledges the importance of culture and education when it comes to “training, inspiring, and motivating the innovators of the future” (p. 4). The author sees it as crucial that the following values are in balance to create a basis for innovation: questioning, risk taking, openness, patience and trust (p. 4).

Radwan and Pellegrini (2010) emphasise that innovation does not necessarily have to include the development of new technology. It is instead the ability to adopt, adapt, and make practical use of already existing technology in the local context. In their view, it is more relevant to establish an innovation culture for developing countries, which they understood as the building of technical culture and a system of incentives that support the before mentioned abilities. According to the authors (2010), the innovation process can be broken down into the following three key steps, which generally follow the process of development of the country concerned:

1. Local adoption of existing technologies
2. Adaptation of existing technologies to the local context and their use for the development of competitive industries
3. Development of new technologies in the country (p. 90).

Estrin (2009) sees the need to understand how something works or why it does not work as the driving force of the innovation process. Academic research institutions make a significant contribution to the innovation process as a creative inventor, transfer agent of knowledge and technology through commercialisation activities, and comprises a "third mission" of economic development (including innovation) alongside research and teaching (Etzkowitz, Webster, Gebhardt & Terra, 2000; Carayannis & Campbell, 2012). According to Beesley (2003), innovation performance lies less in the productivity of individual institutions than in their collective interaction during knowledge generation and its application.

Etzkowitz and Leydesdorff (1995) researched the interactions enabling innovation and developed the Triple Helix (TH) model. The model represents a well-established theoretical approach to the study of networks and linkages within, and between, the protagonists of a national system of innovation, which are government, industry and

knowledge-based institutions. The model emphasises the role of universities for innovation in increasingly knowledge-based economies. The intersectoral communication of the spheres can lead to networks and hybrid organisations such as cooperative research centres, strategic alliances and incubators at the interfaces of the helices. These have the potential to become a source of innovation policy at national, sub-national and supranational level (Beesley, 2003; Etzkowitz, 2008). In the Triple Helix approach, the main role is played by companies in dynamic interactions with other actors within the model (Etzkowitz & Leydesdorff, 1995). The TH innovation model was found to be inadequate and was extended by a further component (Carayannis & Campbell, 2012). The so-called Quadruple Helix (QH) Innovation Model captures or refers to an extended complexity in knowledge production as well as knowledge and innovation application, namely to a fourth helix, the "civil society". The QH "encourages the perspectives of the knowledge society and of the knowledge democracy for supporting, promoting and advancing knowledge production (research) and knowledge application (innovation)" (Carayannis & Campbell, 2015, p. 43). One reason for the extension of another component was the lack of knowledge about customer needs for service innovations (Carayannis & Campbell, 2009). Thus Carayannis and Campbell (2009) and Carayannis, Grigoroudis, Campbell, Meissner and Stamati (2018) title the fourth element of QH as "media-based and culture-based public" as well as "civil society" and "users". Furthermore, the authors connect the fourth helix with "media", "creative industries", "culture", "values", "life styles", "art" and with the notion of the "creative class". This labelling framework contributes to the promotion of creativity, which is considered necessary and essential for the production of new knowledge and innovations (Carayannis & Rakhmatullin, 2014). Nordberg (2015) supports the notion of involving civil society in the QH innovation model, as innovations are increasingly produced in transdisciplinary and economical as well as social contexts.

The helix "civil society" is supported by the other three helices by providing tools and information, development forums and skills that users need for their innovation activities. The industrial sector and representatives of the public sector can use the innovations developed by citizens. Consequently, civil society and the public use or apply knowledge can contribute to a region-specific context and experience (Carayannis & Rakhmatullin, 2014). Arnkil, Järvensivu, Koski and Piirainen (2010) note, that the rather new QH innovation model does not have a uniform established

definition. The authors (2010) summarise that the QH innovation model “is an innovation cooperation model or innovation environment in which users, firms, universities and public authorities co-operate in order to produce innovations. These innovations can be anything which is considered useful for the partners of innovation co-operation, for example, technological, social, product, service, commercial, non-commercial, private sector and public sector innovations” (p. 70).

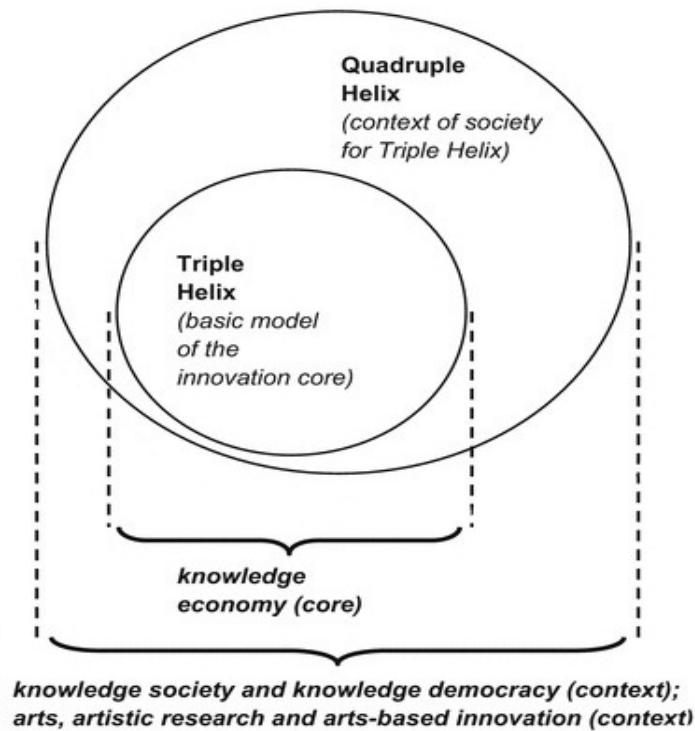


Figure 1. The Triple and Quadruple Helix innovation systems in relation to society, economy, and democracy, Adapted from “Art and Artistic Research in Quadruple and Quintuple Helix Innovation Systems.” by E.G. Carayannis & D.F.J. Campbell, in G. Bast, E. Carayannis & D. Campbell (Eds), *Arts, Research, Innovation and Society. Arts, Research, Innovation and Society* (p. 44), 2015, Springer, Cham.

4.1.2 Innovation in developing countries

The innovation system approach was worked out based on experiences of high-income societies, with a strong accumulated knowledge base, well-functioning market system, developed institutional and infrastructure support of innovation activities. The backgrounds of developing countries are different (Varblane, Dyker & Tamm, 2007).

Varblane et al. (2007) note that during the 1990s, many developing countries underwent a process of restructuring and made the transition to a catching-up stage, where their income level gap compared to rich industrialised countries is beginning to narrow down. Those countries have the advantage of relatively low production costs. As they become more developed and undertake more complex activities, these countries need to upgrade their technological capabilities and undertake more advanced forms of innovation. Therefore, a systematic approach towards managing innovation processes and the concept of a national innovation system comes into focus. "But often policy-makers have not understood that an innovation system concept could not be transplanted to the other country without adapting it to the local economic, social, cultural and other frameworks" (Varblane et al., 2007, p.107).

In 1995 Ghana's Government launched its Vision 2020 plan, which targeted higher growth rates for the country as Ghana has long aspired to transform from a low-income to middle-income status. As Ghana's GDP growth rates steadily improved over the years, as early as 2010, the country reached its milestone, which was set for 2020 and entered into a new income category. With its new income status, Ghana became the target of much economic interest. Moss and Majerowicz, (2012) think, that due to the country's new status as a middle-income country, the perception of Ghana will undoubtedly change - and that, in turn, will lead to new chances and thus political changes, especially regarding the country's objective of greater prosperity and a more notable role in the international scene (Moss & Majerowicz, 2012). Although countries like Ghana have the advantage of building up an innovation system based on other developed countries, scholars also see challenges in doing so without respecting the national circumstances (Bartels et al., 2016; Varblane et al., 2007).

Even though Bartels, Koria and Vitali (2016) and Varblane et al. (2007) think that catching-up nations should not attempt to copy experiences of high income economies in building their innovation system, Nelson (1993) concludes that "much of innovation in low-income countries involves the learning of foreign technology, its diffusion, and perhaps its adaption [*sic*] to local circumstances of demand or production" (p. 509). Varblane et al. (2007) see the increase of the learning capacity as a chance for catching-up economies as they can obtain new technology from more developed countries, but have to learn and innovate according to their national context in order to use these new technologies efficiently. In their research (2007)

they outline some of the following policy recommendations to build up a national innovation system in catching-up economies such as Ghana:

- Acknowledge the need to implement strategic long-term oriented approach to the innovation system building instead of short-term financial objectives.
- Much more attention should be given to the development of the system of absorption and diffusion of knowledge produced both outside and inside of the catching-up economies. On the firms["] level it requires activities in two directions: firstly, encourage motivation of firms to change; secondly, support the process of building absorptive capacities of the firms. Networking needs to be improved.
- Sustainability of economic development could not be achieved relying only on the innovation activities of foreign investors and their global networks. Integration of local firms into networks of foreign investors should be supported.
- Human capital development is important. But investments into the education system and particularly into higher science and engineering educational institutions should be coupled with the growth of employment opportunities requesting those skills.
- Lack of managerial and organisational skills is a very important barrier of innovation in organisations (even more than better access to modern technology) and should not be overlooked. (Varblane et al., 2007, p.120)

The different research shows that developing countries have the chance to adapt innovations from other countries such as modern technology at much lower costs by agreements, investment and the recruitment of skilled people. Another advantage is that the organisations can avoid facing uncertainties, costs and difficulties when learning from developed countries processes of innovation. Varblane et al. (2007) point out that those advantages only work out when the country is investing in its learning process and the development of knowledge to provide steady growth. The ability to generate new knowledge requires the knowledge-based system of innovation, and it presumes the existence of active learning by all actors of the innovation system.

4.1.3 The opposite of innovation

Innovation has become a guiding concept of modern social development. The buzzword of technical and social innovation is always used when it is a matter of changing existing things for the better. However, innovations do not remain relevant

forever. The innovation that was the key to an organisation's success may turn into its curse. Arnold, David, Hanke and Sonnberger (2015) argue that the question of what is 'better' and how it can be achieved is controversial and depends on the specific perspectives and needs of the actors involved. Contrasting interpretations of different actors regarding what is to be understood as 'better' can lead to more or less intense social conflicts. With all innovations, the question of what happens to things that are replaced, abolished and overtaken by the 'new' arises. Such processes of abolishing the 'old' are hardly considered in scientific or public discourse (Arnold, David, Hanke, & Sonnberger, 2015; Krüger & Pellicer-Sifres, 2020). New beginnings require parting with the old. The success of rewarding ideas depends on the willingness to break away from old ideas. Gross and Mautz (2015) as well as Kivimaa and Kern (2016) argue that transformation cannot be reached by adding new innovative technologies, products, practices, and infrastructure without challenging the existing innovations. Exnovation is often an overlooked part of the innovation process (Arne Heyen, Hermwille & Wehnert, 2017; Krüger & Pellicer-Sifres, 2020). The following chapter is devoted to the relationship between innovation and exnovation.

The concept of exnovation refers to "the intended elimination (or dismantling) of practices, products, technologies, and infrastructure" (Krüger & Pellicer-Sifres, 2020, p. 117). Different actors can push exnovation for different reasons. It is often at the end of the innovation life-cycle, where it dumps or even purges existing practices to allow the adaptation of a different perspective on any innovation activities. Conflict often follows exnovations as the users and those who benefit from the eliminated elements, usually have an interest in the maintenance of the existing patterns (Krüger & Pellicer-Sifres, 2020).

A number of authors (Arnold et al., 2015; Heyen, 2017; Kivimaa & Kern, 2016) have discussed exnovation but its first introduction was attributed to Kimberly in 1981, who described innovation as a series of processes which in combination define an innovation life-cycle (Kimberly, 1981; Patterson, Kerrin, & Gatto-Roissard, 2009). Exnovation can also be an opportunity to improve existing practices or discard them. During different organisational activities including projects, much miscellany tends to build up in terms of practices, policies, rules and regulations – many of which may have endured their utility. Exnovation is an examination of what is working and what does not. It provides a chance to discard what is no longer

relevant and generates space for something more relevant. The practice of exnovation can also enable the development of new perspectives while an idea evolves. This last step in the life cycle can assess the new creativity and skills that have been brought into play and thus create a more dynamic innovation system that strives for constant renewal through exnovation (Patterson et al., 2009).

The problem with exnovation is the connotation with rejection and above all with devaluation. If something is consciously stopped, it is implied that it was wrong. In this context, breaking with earlier innovations is the realisation that even the best idea will eventually fail to keep up with modern times. Not breaking with old innovations that no longer suit the initial problem whilst adding new innovations, can result in a perceived compromise, that often negates both benefits and leads to worse outcomes. Welcoming the new without consistently dismissing the outdated will create challenges which makes it more difficult for new innovations to develop as they should. Some scholars (Arne Heyen et al., 2017; Gross & Mautz, 2014; Heyen, 2017), especially in the context of renewable energy see that exnovation does not stand a chance against innovation and aim to provide frameworks, as well as practical impulses for discussions on different ways of governing exnovations. In their opinion, although innovation is promoted in different areas, the idea that innovations need space is something that is not considered in the right way by all actors. Arne Heyen et al., (2017) argue, that promoting innovation alone is not sufficient enough to achieve the required transformation. In their opinion, exnovation is relevant and necessary when creative destruction or the need to disrupt is required – seriously challenging the existing practices to spot new opportunities (Arne Heyen et al., 2017).

In summary, exnovation is not necessarily the opposite of innovation, it is the process of eliminating the unsustainable, irrelevant or unsuitable to improve and renew the innovation process constantly. Innovation can be seen as a mere driver of discontinuity by acknowledging exnovation as a driver of the unfolding innovation potential.

4.2 Knowledge

The concept of knowledge contains four main knowledge elements - internal knowledge creation, external knowledge sourcing, knowledge sharing and

knowledge utilisation will be presented. Radwan and Pellegrini (2010) claim that “[k]nowledge has always been central to development and can mean the difference between poverty and wealth” (p. 1).

Knowledge has become an important component of rapid economic development. One reason for this is the increased speed in the creation and dissemination of knowledge. Both economic growth and global competitiveness are increasingly driven by knowledge (Radwan & Pellegrini, 2010). Therefore, the management of knowledge is recognised as a potential driver for innovation by facilitating and fostering idea creation (Krsitc & Petrovic, 2012). According to Brown and Duguid (1998), knowledge is not always the property of individuals but produced and possessed collectively. When people work together in “communities of practice” such knowledge is generated. Davenport and Prusak (2000) argue that knowledge has to be considered as a fluid mix of framed experiences, values, context information, and expert insight that provides a framework for assessing and combining new experiences and information. Leydesdorff (2006) defines knowledge as “a meaning which makes a difference” (p. 17). He argues that knowledge can be codified, but the codified knowledge can also be commercialised. Therefore, Leydesdorff (2006) claims that a knowledge-based system operates in recursive loops.

Brown and Duguid (1998) claim that knowledge is the parameter that holds an organisation together as they see organisational knowledge as a synergistic advantage that is not replicable in the marketplace. Popadiuk and Choo (2006) note that “[k]nowledge relevant to business organizations would include facts, opinions, ideas, theories, principles, models, experience, values, contextual information, expert insight, and intuition” (p. 306). Nonaka and Takeuchi (1995) divide knowledge into two dimensions: tacit and explicit knowledge. Tacit knowledge is based on experience, feelings and thinking in a specific context. It includes cognitive and technical components. The cognitive component relates to an individual’s mental models, maps, paradigms, beliefs and viewpoints. The technical component refers to concrete know-how and skills that apply to a specific context. The explicit dimension is articulated, codified, and communicated by applying symbols (Nonaka & Takeuchi, 1995). Explicit knowledge can also be classified as object- or rule-based. It is object-based when it is codified in formulas, words, numbers, or made tangible as documents, equipment, or models. When the knowledge is encoded as rules,

routines, or standard operating procedures, it is classified as rule-based (Nonaka & Takeuchi, 1995; Popadiuk & Choo, 2006).

4.2.1 Internal knowledge creation

With the growing competitive environment since the beginning of the last decade due to technology and globalisation, business organisations have focused on the search for strategies that will create a sustainable competitive advantage. Such strategies usually require that the firm must always be innovative. This innovation demands a well-planned system of knowledge management that allows the business to excel in technological, market and administrative knowledge creation (Popadiuk & Choo, 2006). In the management process of knowledge, the creation of the knowledge can be identified as the essential step. Without the creation of it, there is no basis for sharing or using knowledge. Since there are numerous back loops and dependencies between every component of the knowledge management, the boundaries become blurry. When it comes to the creation of knowledge, the interaction of tacit and explicit knowledge is needed (Nonaka & Takeuchi, 1995). In order to understand the dynamic knowledge creation within organisations, three elements introduced by (Nonaka, Toyama & Konno, 2000) have to be considered: SECI process, Ba and Knowledge assets.

In addition to the already mentioned interaction between tacit and explicit knowledge, the two types of knowledge can expand both in quality and quantity, which can be concluded in four types of knowledge conversion, as seen in Figure 2:

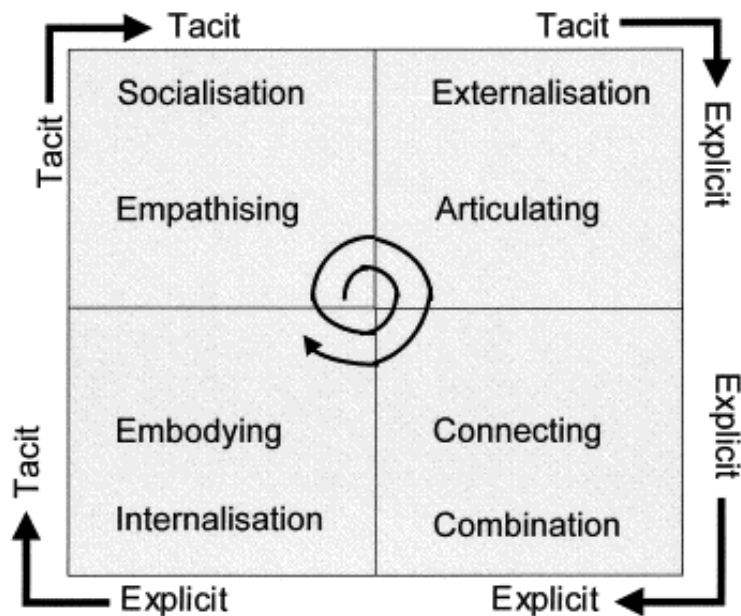


Figure 2. The SECI process. Reprinted from "SECI, Ba and Leadership: a Unified Model of Dynamic Knowledge Creation," by I. Nonaka, R. Toyama & N. Konno, 2000, *Long Range Planning*, 33(1), p.12.

The figure presents the four modes of knowledge conversion and the evolving spiral progress of knowledge within the SECI (Socialisation, Externalisation, Combination, Internalisation) process as the interaction between implicit and explicit knowledge is enhanced, moving up through the ontological levels. Knowledge creation is a dynamic process, starting at the individual level and developing as it goes through communities of interaction that transcend sectional, departmental, divisional and even organisational boundaries. Organisational knowledge creation is a persistent process that continuously enhances itself (Nonaka et al., 2000).

There are four modes of knowledge conversion, which are pictured in Figure 2: Socialisation is the process of transforming new tacit knowledge by sharing experiences. Transit knowledge is challenging to formalise and transmit as it is time and space-specific. Consequently, business organisations often acquire and take advantage of the tacit knowledge of their clients and suppliers by interacting with them. The externalisation mode takes place when implicit knowledge is made explicit. As a result, knowledge is formalised so that it can be shared more efficiently. This knowledge can be the foundation for the creation of new knowledge. The third mode, combination, occurs when explicit knowledge is transformed into more specific sets of explicit knowledge. Lastly, internalisation is based on how explicit knowledge, which is shared among an organisation becomes tacit knowledge amongst each individual through "learning by doing" (Nonaka et al., 2000).

As mentioned before, knowledge needs a context in order to exist. The context is where the knowledge creation process takes place, and Ba (roughly translated as 'place' - proposed by the Japanese philosopher Kitaro Nishida) assets come into play. According to Nonaka et al. (2000), there are four types of Ba: originating ba, dialoguing ba, systemising ba and exercising ba, which are defined by two dimensions of interactions. One dimension being the type of interaction, either individually or collectively, and the other dimension being the media used in those interactions, such as face-to-face contact or virtual media such as books, e-mails or teleconferences. Each offers a context for a particular step in the knowledge-creating process, though the corresponding relationships between every single ba and conversion modes are by no means exclusive (Nonaka et al., 2000).

All the types lead to a different context in which knowledge creation processes take place due to their different combinations of interaction and the media where the knowledge process occurs. Ba is about who participates and how they participate in the creation of knowledge. It is defined as a "shared context in which knowledge is shared, created and utilised" (Nonaka et al., 2000, p.14). Ba does not necessarily mean a physical space, but it is a place where information is interpreted to become knowledge as seen in Figure 3.

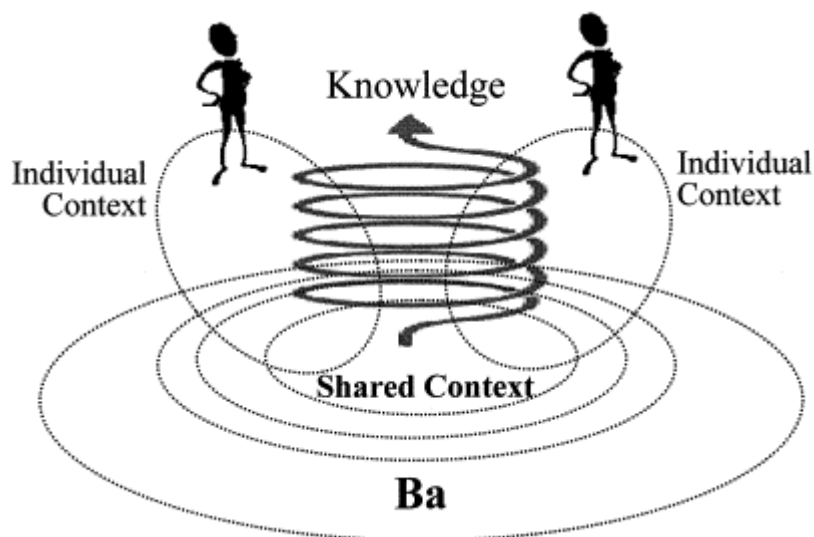


Figure 3. Ba as shared context in motion. Reprinted from "SECI, Ba and Leadership: a Unified Model of Dynamic Knowledge Creation," by I. Nonaka, R. Toyama & N. Konno, 2000, *Long Range Planning*, 33(1), p.14.

(Nonaka et al., 2000) define knowledge assets as firm-specific resources that are necessary to create sustainable values. Knowledge assets are considered as the inputs, outputs and moderation factors of the knowledge creating-process. Although knowledge is considered to be one of the most critical assets for an organisation to create a sustainable competitive advantage, the authors (2000) point out that there is no effective system or tools for evaluating and managing knowledge assets. Another challenge in measuring knowledge assets is its dynamic component as they are inputs and outputs of the organisation's knowledge creating activities. Nonaka et al., (2000) proposed to categorise knowledge assets into the following four types displayed in Figure 4: experiential knowledge assets, conceptual knowledge assets, systemic knowledge assets and routine knowledge assets.

Experiential Knowledge Assets Tacit knowledge shared through common experiences <ul style="list-style-type: none"> • Skills and know-how of individuals • Care, love, trust, and security • Energy, passion, and tension 	Conceptual Knowledge Assets Explicit knowledge articulated through images, symbols, and language <ul style="list-style-type: none"> • Product concepts • Design • Brand equity
Routine Knowledge Assets Tacit knowledge routinised and embedded in actions and practices <ul style="list-style-type: none"> • Know-how in daily operations • Organisational routines • Organisational culture 	Systemic Knowledge Assets Systemised and packaged explicit knowledge <ul style="list-style-type: none"> • Documents, specifications, manuals • Database • Patents and licenses

Figure 4. Four categories of knowledge assets. Reprinted from "SECI, Ba and Leadership: a Unified Model of Dynamic Knowledge Creation," by I. Nonaka, R. Toyama & N. Konno, 2000, *Long Range Planning*, 33(1), p.20.

Internal knowledge creation activities are crucial for an organisation since it will enhance the amount and quality of the knowledge. It is not only relevant to possess the relevant resources but also to deploy them most effectively. Internal knowledge creation should be considered a driving force of innovation since it increases the knowledge resources available within the organisation and therefore facilitates the creation of new knowledge and ideas (Balogun & Jenkins, 2003; Nonaka et al., 2000).

4.2.2 External knowledge sourcing

In addition to the internal possibility to generate knowledge, knowledge sources can also be drawn from outside an organisation. In many industries, innovation efforts are generated internally (Nelson, 1993). Other studies also confirm that internal resources are one of the most critical drivers of innovation activities of companies and that external resources have only a limited impact (Freel, 2003; Oerlemans, Meeus, & Boekema, 1998).

Still, authors such as Clifton and Huggins (2011) see knowledge creation and the networks used for it as crucial components for success and competitiveness. Chesbrough (2006) indicates the relevance of external idea generation through his model of open innovation. In his view, traditional internal research and development (R&D) as strategic capital has lost its economic value. In their studies, the authors Håkansson (1987), Baptista and Swann (1998) have also recognised that the market launch of new products and processes are profoundly dependent on external agents' networks.

When it comes to knowledge sourcing, an arrangement has to be made regarding the usage of internal or external knowledge creation. (Clifton & Huggins, 2011) distinguish between the make (in-house research) or buy (outsourcing) decision. Choosing to outsource the knowledge creation generates costs savings but is also a way to face competency development. Nevertheless, according to the researchers (Cohen & Levinthal, 1990), running the R&D internally can generate innovation, but also enhances the absorptive capacity. (Howells, 1996) also notes that in-house R&D supports the acquisition of relevant knowledge in tacit and explicit forms by the learning process from external sources. A business can increase its ability to find, identify and acquire knowledge from external sources by making use of external knowledge creation. In this way, both internal and external practices are complementary to each other, if coordinated efficiently. They can lead to an increase in innovation within an organisation (Barney, 1991).

The previous chapter shows that internal knowledge creation can lead to competitive advantages as sources can be increased in quantity and quality. The activity needs to be complemented with external sourcing of knowledge as it helps to identify the most appropriate resources the organisation should strive for in order to create an advantage. So both sources can increase the capability of recognising

valuable resources (Davenport, 1997). Since external knowledge increases the ability of the organisation to identify valuable knowledge that is useful in the innovation process, external knowledge sourcing should be considered a factor that can affect innovation.

During the knowledge sourcing process, organisations look for different types of external knowledge creation sources. Some actors can be crucial in the search for innovation. Such external partners usually include suppliers, customers, lead users, universities, research centres and competitors from industry (Miotti & Sachwald, 2003). Especially suppliers and clients play a role in day-to-day innovation. Faems, Van Looy and Debackere (2005) define these actors as "exploitation oriented", as their focus lies in the practical uses of innovation. Universities and research centres are characterised as "explorative oriented". Cohen and Levinthal (1990) acknowledge that knowledge gained from the "explorative oriented" actors are more difficult for organisations to understand and recognise as valuable since most of the time, the knowledge is not targeted at the businesses' needs.

4.2.2 Knowledge sharing

Lucier and Torsilieri (2001) observe that even though knowledge sharing is a topic that has been extensively studied in the past, it endures vague. They (2001) claim that one reason for that is the challenge of documenting positive results of practising the activity of knowledge sharing. Knowledge can be shared between individuals but also among organisations. It can be argued that external knowledge sourcing can be improved by sharing knowledge with other organisations unless the knowledge is protected due to secrecy. Estrin (2009) argues that "[t]he power of information is magnified when it is shared, creating a network effect. Innovation is proportional to the level of collaboration and sharing" (p.157).

When looking at the exchange between individuals, knowledge sharing is derived in the everyday activities performed by the individuals. Nevertheless, individuals are not always consciously willing to share knowledge. Knowledge sharing is the act of making knowledge available to others within the organisation. The term "sharing" already indicates that the sender has no ownership over this knowledge. Furthermore, sharing knowledge also requires a relationship between at least two parties. Within this background, knowledge sharing enables a link between the

people where the knowledge resides and the organisation. At this level, knowledge is transformed into competitive value for the organisation (Brown & Duguid, 1998).

The objective is to make as many resources as possible available to the largest possible part of the organisation. However, some factors must be considered when it comes to sharing knowledge within an organisation (Balogun & Jenkins, 2003). According to Ipe (2003), different factors being, the nature of knowledge, the motivation to share, the opportunities to share, and the culture of the work environment, are all interconnected and affect the sharing of knowledge between individuals across an organisation. All the factors are impacting each other in a nonlinear way. Based on her literature review, Ipe (2003) concludes that the most influential factor is the organisational culture. Culture influences the other three factors in that the culture of the organisation commands to a reasonably large extent how and what knowledge is valued, but also what kinds of relationships and rewards it encourages concerning knowledge sharing. The organisational culture also dictates the formal and informal opportunities that individuals have to share knowledge. The interdependence between all these factors is illustrated in the following figure:

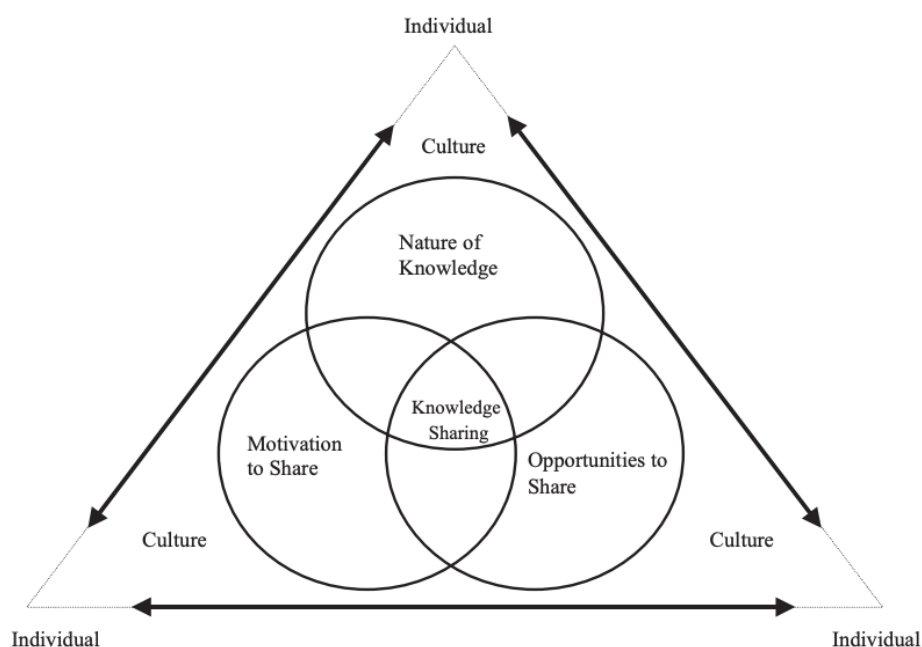


Figure 5. A Model of Knowledge Sharing Between Individuals in Organizations. Reprinted from "Knowledge sharing in organizations: A conceptual framework," by M. Ipe, 2003, *Human resource development review*, 2(4), p.352.

Ipe (2003) points out that individuals may not be willing to share knowledge effortlessly if the value placed on that knowledge is very significant. However, if there are sufficient motivations, both internal and external, individuals may be encouraged to share this knowledge. If, on the other hand, there is motivation to share knowledge, but the opportunities for sharing are insufficient, or if the organisational culture ascribes power to those who are assumed to have specific knowledge, then motivation alone may not lead to a real knowledge sharing. The factors identified by Ipe (2000) do not have an equal influence on the exchange of knowledge in all aspects of the organisation. The importance of each factor is determined by the business objectives of the organisation, its business practices and policies, reward systems, structure and its culture. A degree of knowledge sharing between individuals is a constant feature of organisations, in all settings and circumstances. Von Hippel (1994) argues that an organisation must be conscious of whether the knowledge is explicit or tacit (Nature of Knowledge) as the latter can be more complicated of sharing due to its stickiness. Furthermore, Stenmark (2001) states that the motivation to share knowledge is based on individuals' motivations and ego and therefore, individuals are not willing to exchange knowledge without strong personal motivation. Lastly, the opportunities to share knowledge plays an essential role in the knowledge sharing process, especially informal situations as they facilitate face-to-face interactions between individuals, increasing trust (Danneels, 2002). Technology enhances opportunities of sharing knowledge as it supports the codification and personalisation of knowledge. Codification allows a large number of individuals to structure and manage explicit knowledge by using common storage in order to effectively perform the reuse of knowledge. Besides that, personalisation allows organisations to transfer complex knowledge through technological tools such as video-conference tools (Hansen, Nohria & Tierney, 1999). However, the knowledge sharing model depicted in Figure 5 suggests that the factors identified are very closely interrelated. It also implies, according to Ipe (2000), that when each of these factors is beneficial to knowledge sharing, the factors together create the ideal environment for knowledge sharing between individuals within the organisation.

4.2.4 Knowledge utilisation

Knowledge utilisation refers to the application of knowledge on business decisions and opportunities. It is not only recursive but continually creates feedback that influences and is integrated into other knowledge activities (Curado, 2006).

Easterby, Smith and Prieto (2008) observes that there is not much literature on knowledge utilisation, although it has been identified as a broad concept to explore. The researchers (2008) think that a reason for that might be the fact that utilisation of knowledge is integrated into many elements of organisations. It is not easy to separate knowledge sharing from its usage. Simultaneously, it can be argued that the utilisation of knowledge as a source can be seen as being part of the capabilities development process in which operational routines and activities are merged and combined with organisational resources, including knowledge.

As previously stated, the act of creating knowledge, both internal and external, has an impact on innovation. The use of this knowledge allows deploying such knowledge effectively. Therefore, it is not only essential to create but also to use the right knowledge when required and to make individuals aware of it (Curado, 2006).

4.2.4 Advertising service in the knowledge based economy

According to Bast (2015), knowledge is playing a significant role in the development of our societies as it is growing in volume. At the same time, the expansion of knowledge has become moderately more of a problem rather than a solution.

Without an adequate number of functional knowledge synapses, the know-how institutions remain isolated and self-referencing. It is of no help when knowledge remains isolated. The author sees the task in further expanding the principle of cultural techniques by the addition of creative skills. The idea of creativity should not be limited to arts but considered across the spectrum of human problem-solving.

Advertising agencies combine a mixture of science and art as they attempt to reflect the present world in their marketing communication outcomes, but at the same time, strives to create new ones by creating disruption (Bast, 2015) through “the successful combination of an unlimited spectrum of ideas, creativity on demand and clever self-marketing” (Von Osten, 2007, p. 103). Therefore this chapter investigates the contribution of advertising services to the creation and distribution of knowledge through an examination of the industry’s role in the knowledge based economy. The

aim is to gain an understanding of advertising services as a contributor to the national knowledge system but also its relationships with the institutions that constitute a knowledge system.

The growth of ICT has changed the way the economy performs in its growth and productivity. According to Godin (2006), there is a relation between ICT and the discourse on a new economy emerging in the 1990s, namely the knowledge-based economy. When it comes to the knowledge process not only individuals but also networks and institutions are involved. Knowledge systems “only become systems as a result of active construction and joint learning” (Röling, 1992, p. 42”).

According to Roberts (2000), different scholars consider knowledge-intensive business services (KIBS) as having a pivotal role in facilitating innovation and knowledge transfer in a knowledge-based economy. The notion of knowledge systems has developed from the concept of national systems of innovation. Howells and Roberts (2000) demonstrate that a knowledge system represents an underlying knowledge and learning framework in which education and learning are fundamental. Walsh and O'Brien (2017) supports their argument as they see the complexity of the underlying knowledge as particularly important to create value when it comes to KIBS, that provide more customised services than traditional firms. In Howells and Roberts' (2000) definition, they distinguish between individually centred knowledge and quasi knowledge. Furthermore, they claim that a knowledge system consists of two sub-systems. In the first system, knowledge circulates between and within individuals through social interaction. In this sub-system, knowledge is shared and created in a social context, so consequently, the associated institutional structures are socio-cultural. The second sub-system is the quasi knowledge sub-system in which the full range of institutional factors from socio-cultural and legal to political and economic factors share knowledge in a systematised custom. The authors see both systems as interlinked and interdependent. Nonetheless, whereas the first knowledge sub-system depends on co-location and co-presence for the sharing of knowledge, the quasi knowledge system is not equally restricted. Consequently, when examining knowledge systems in a national context, Howells and Roberts (2000) note that the knowledge sub-system is more dominant in a local context than the quasi knowledge-system.

Foray (1997) defines a knowledge system "as a network of actors or entities that assume specific functions for the generation, transformation, transmission, and

storing of knowledge" (p. 64). The author sees the aspect of openness (or accessibility) in particular as an essential feature of a knowledge system. He sees knowledge in some respects as a non-competitive good and describes the process of knowledge generation as cumulative and integrative. Knowledge is produced by knowledge and generates positive externalities. However, Foray (1997) believes that the emergence of knowledge openness is not an automatic process, but depends on a coalition of a minimum group of actors. Once established, a convention of openness is not necessarily stable, but can deteriorate through spontaneous processes of order. There is asymmetry, as a convention of openness must be constructed, but a convention of secrecy can develop and diffuse instinctively. There is also the possibility that a convention of openness can survive through complementary relationships with different conventions that include some aspects of knowledge control.

Palos-Sánchez, Saura & Álvarez-García (2019) argue that the "transmission of knowledge has become one of the assets of the economy as we know it today. Knowledge, creation, art, business and creativity are directly influenced by technology and innovation. Innovation and the strategic position of companies are increasingly important to obtain added value over the competitors in creative industries" (p. 122). The development of new technology leads to the emergence of new industries, which means that companies must adapt their internal structure and organisation to the new business models and new technologies of the twenty-first century (Palos-Sánchez et al., 2019). Although service industries have been traditionally regarded as serving their manufacturing clients, technologically backward, and labour intensive, the current growth in knowledge-intensive industries has led to a recognition of the value of innovation and technology in the service sector (Alon, 2002). Therefore, the institutional structures that make up a knowledge system will influence and may be influenced by the activities of KIBS - including advertising services, which increasingly act as critical components in systems of innovation and knowledge creation (Roberts, 2000).

Within the creative industry, innovation influenced by the rapidly changing technological environment, the use of new devices and digital media has formed new business models and new business possibilities that satisfy needs that did not exist until today (Palos-Sánchez et al., 2019). In their research on how ICT can be used for standardisation in knowledge-based service management, Walsh and O'Brien,

(2017) admit that standardisation is not always suitable for service providers, especially when the services are specialised and demand customised solutions. This is the case, when it comes to advertising service. They argue that specialised services often entail interaction with the client due to the inseparability characteristic of the service. For example, clients possess much of the required knowledge and competence for executing the service solution by a KIBS “and it is within this social context that a two-way exchange of tacit knowledge can occur through the development of mutual understanding and a process of learning” (Roberts, 2000, pp. 167-168). This intercommunication enables the agency to absorb tacit knowledge from one knowledge system and distribute it to another. Besides, information sharing is necessary for the KIBS to understand its clients’ needs. The value of KIBS is measured on its ability to provide customised services to clients by matching their service to client demands to differentiate their service. KIBS “create value through their ability to transform their knowledge for client firms ... and to combining codified technical and scientific knowledge with knowledge that they hold tacitly to create a unique body of knowledge” (Walsh & O’Brien, 2017, p.4). When an advertising agency serves a client, it gains knowledge and experience through the business relationship. The agency even might be able to use this new input and dedicate it to a single client or share the (transformed) resource across several clients (Palos-Sánchez et al., 2019; (Walsh & O’Brien, 2017; Roberts, 2000). This process shows how knowledge is created and distributed within the industry.

However, the relationship to other advertising agencies, offering specialised services or service providers within the local or international industry also lead to knowledge creation and exchange. Globalisation and new technologies enabled the distribution of knowledge within national borders and beyond through various mechanisms, including the relocation of personnel. The development of the creative industry has an impact on the labour market as there is a rising demand for creative workers with the ability to communicate and solve problems (Palos-Sánchez et al., 2019; Roberts, 2000).

Further mechanisms also lead to knowledge transfer, including national and international trade associations or the trade press. Moreover, Roberts (2000) sees advertising awards as an essential mechanism by which consultancy service providers and client companies learn about new advertising techniques. As soon as new knowledge and techniques are widely known, they are incorporated into formal

education programmes both in higher education and in professional bodies. Advertising companies also contribute to the dissemination of knowledge regarding regulatory structures within the national knowledge system. Beyond that, advertising companies have a significant part in transferring region and nation specific cultural and social knowledge to their clients. They can also shape cultural and social knowledge on their customers' behalf through advertising campaigns.

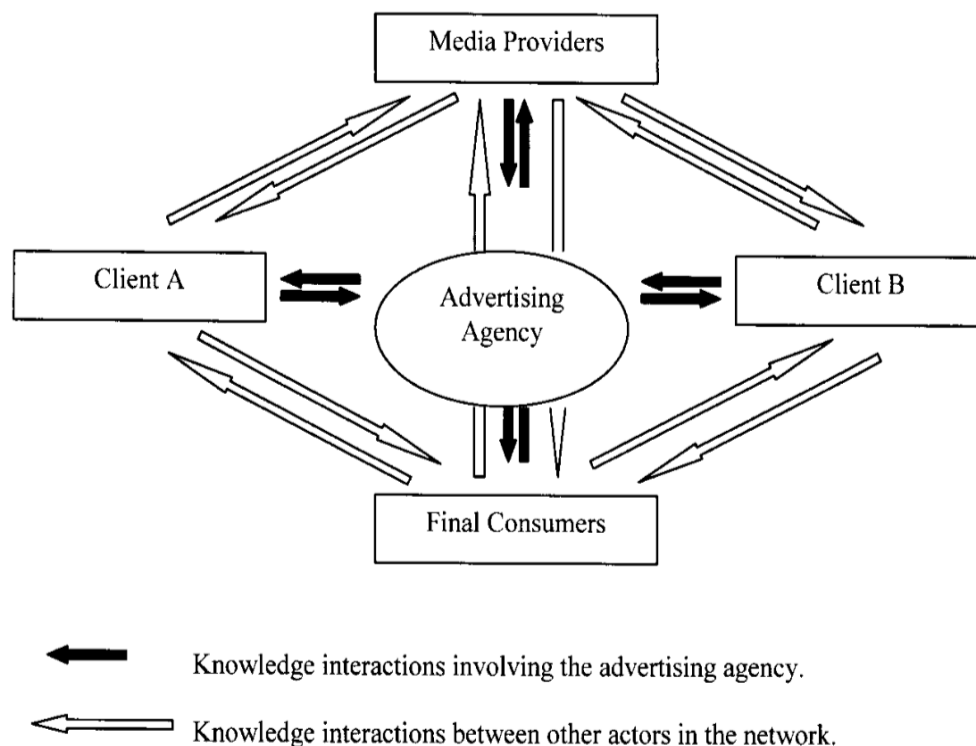


Figure 6. Advertising Services: A Network of Knowledge Interactions. Reprinted from "Knowledge Systems and Global Advertising Services," by J. Roberts, 2000, *Creativity and Innovation Management*, 9(3), p.168.

Roberts (2000) argues that the impact of the advertising sector on the business world and the cultural landscape is far-reaching. Through their connections, in particular to global advertising companies, nationally based advertisers have access to a broad international pool of knowledge. Similarly, they provide multinational clients with access to national and regional knowledge systems that, for various reasons, are not served by global advertising firms. The author claims that the importance of KIBS is yet not appreciated even though the growth of innovation and knowledge leads to economic prosperity. Roberts (2000) believes that policy-makers should not neglect the role of KIBS when promoting innovation in terms of facilitating the transfer of knowledge and shaping knowledge systems.

This chapter shows that “[a]dvertising service providers are engaged in a complex network of knowledge interactions” (Roberts, 2000, p. 168) and therefore play an essential role in the creation, transformation and sharing of knowledge within a national innovation system. Advertising service providers not only have an impact on other players within the industry but also on the wider economic environment as they assist their clients in the development of new products and services, processes and network relationships. As a cultural industry, advertising influences the more extensive socio-cultural institutions and shapes the knowledge systems. Therefore advertising agencies providing knowledge intensive business services should be seen as the lead of innovative activity and taken into account when it comes to government policies and business strategies promoting innovation.

In today's global knowledge-based economy, knowledge, its creation, sourcing and distribution, through organisational and social capital, as well as institutions of human, plays an increasingly significant role as the critical factor in innovation and economic development. However, the role of the different elements of knowledge and the advertising industry is not well researched. This paper aims to contribute to bridging the existing knowledge gap through qualitative research.

5. Research design and method

This chapter presents the methods used in this research paper and discusses the reasons for and the implications of the chosen research design. The first part presents the epistemological and methodological foundations for the paper. This section addresses some underlying principles and assumptions for the role of research. The second section introduces the research design, sampling technique and the process of data collection, as well as the data analysing technique. In addition, the limitations of this research are going to be detailed. Lastly, the selected methods for the study conducted will then be discussed and reflected upon in the last section of this chapter.

5.1 Philosophy of the social sciences

The aim of this thesis paper is to examine the challenges within the advertising industry in Ghana and their effects on the process of innovation. For this reason, the

ontological position constructivism will be the base of this paper. This approach means that social actors constantly construct and reconstruct social phenomena through social interactions. This research also recognises that the researcher will not be able to remain entirely objective in its research as the researcher's account of the social world unavoidably will reflect upon the research. Consequently, this research will take on the interpretivist epistemological position. Accordingly, the researcher, who is part of the social sciences, will interpret the interpretations made by the investigated units (Bryman, 2016).

5.2 Methodological approach and method choice

The empirical approach to investigate the underlying factors that influence processes in the digital advertising sector to stimulate innovation and innovativeness, and which are responsible for the poorly articulated linkages between innovation actors in Ghana, uses the analytical technique of a qualitative analysis. The study was approached qualitatively with data gathered from nine face-to-face interviews conducted with advertising agency personnel of seven selected small-, medium- and large-scale agencies located in Accra, Ghana. The qualitative approach as explained by Guba and Lincoln (1982) is the method of preference if researchers want to conduct research that is in line with the view of knowledge and reality as “qualitative methods are richer and can deal with phenomena not easily translatable into numbers” (Guba & Lincoln, 1982, p. 244).

The data for this research was collected through in-depth-interviews conducted through digital communication tools. In-depth interviews provide insightful information useful in understanding cultures (Bryman, 2016). In order to achieve a good understanding of the current status and dynamics in the Ghanaian advertising industry, the researcher aimed at conducting many interviews with people representing different areas and perspectives within and related to the subject at hand.

The interviewer contacted the practitioners and scheduled appointments to have video- or audio-calls with them. At the agreed time, the interviewer provided a link for the call. The interviewer sought the interviewees' permission to record the interviews, which they all obliged. Since business in Ghana is conducted in English, the interviews were all conducted in English. All research subjects felt comfortable

expressing themselves in English. A question guide comprising questions allowing to get insights on the subject was used. Consistent with an emergent perspective, the interviewer asked follow-up questions to clarify issues. Interviews were audio taped and transcribed later.

5.2.1 Sampling

The population for this study were experts holding different positions in Ghanaian local and multinational agencies. Purposive sampling technique (Bryman, 2016) was utilised to select the participants from various agencies who are mandated to handle advertising issues and have direct knowledge in the area of inquiry in Ghana. Hence, primary data collection focused mainly on advertising practitioners from local and multinational agencies deemed to be representative of Ghanaian advertising. The participants were chosen based on their level of experience in the industry and expertise on the subject. The sample includes the Vice President/Area Director, Africa of the International Advertising Association, who is also the Chief Executive Officer of an advertising agency affiliated to a global marketing communications network. Besides, the sample consists of a managing partner of another multinational advertising agency, co-founders of local advertising agencies with no affiliation to global agencies as well as creative directors, a copywriter and a client service manager, who is working in the largest network agency on the continent. It is reasonable to assume that the practitioners in managing positions possess an overall view of the company, its strategy and positioning. The interviewees' experiences in the Ghanaian advertising industry range from two to over forty years. The purposive sampling technique was appropriate for the study because it would provide the researcher with sufficient answers to questions being asked.

Interviewee	Agency	Position	Working experiences	Initials
Emmanuel Amankwah	Now Available Africa	Creative director	14 years (2006 - today)	EA
Yanfo Hackmann	Social Ghana	Founder & CEO	11 years (2009 - today)	YH
Kofi Ayeh	Social Ghana	Creative director	10 years (2010 - today)	KA
Bernard Kafui	The	Co-founder &	9 years	BKS

Sokpe	BrandMeister	team lead	(2011 - today)	
Kenny Tagoe	Publicis Groupe Africa	Account director & Managing partner	15 years (2005 - today)	KT
Elizabeth Tay	Genie Intel LTD	Founder & team lead	11 years (2009 - today)	ET
Norkor Akua Duah	MullenLowe Accra	CEO	42 years (1978 - today)	NAD
Mercy Simpson	Ogilvy Africa	Client service	10 years (2010 - today)	MS
Edwina Kwakye-Gyamfi	Ogilvy Africa	Copywriter	2 years (2018 - today)	EKG

5.2.2 Data gathering

The theoretical background of this paper provided a context to develop a set of questions and probes for the interviews. Based on the apparatus and the background knowledge from the literature, the questions were designed for the interview guide. As the theoretical apparatus is an accumulation of different theories and literature, chosen as they each play an essential part in forming the understanding required in order to answer the problem formulation, the interview guide focused on obtaining answers that would relate to the different theories. The interview guide was structured accordingly, starting by looking at the practitioners view on the industry and how it has been influenced by internal and external factors leading to knowledge and innovation, all concerning the Ghanaian advertising industry.

The setup for the interviews varied slightly, meaning that the researcher accommodated how the interviewees preferred to be interviewed, as the aim was to make sure that they were able and willing to participate in the interviews. All participants were asked beforehand if they agree with conducting the interviews via Google Hangouts by receiving an invitation link on WhatsApp. One interview was conducted via Zoom and continued via Skype as the tools were not working accordingly. The advertisers were free to decide which device they are going to use for communication and if they choose to have a video- or just an audio call. Some participants chose to turn on their camera for the beginning and end of the conversations to create a more personal atmosphere. Besides, having a WiFi-

connection at home is not common in Ghana. Having a video call cost the participants more data than an audio call. The interviews lasted from 50 to 154 minutes and were recorded and transcribed afterwards. The interviews took place over all levels of experience at different agencies, as outlined in Table 1. Permission to record was sought, and anonymity was offered before and after each interview.

All references taken from the interviews that are cited in-text were edited in order to delete repetitions of words and filling words. Furthermore, grammatical mistakes were additionally corrected. Those changes were made to ensure that spoken language is translated into writing in the best feasible way to facilitate better understanding.

5.2.3 Data analysis

The analysis method of the research data is dependent on the underlying epistemological position (King, 2014) and should take the theoretical framework and the research question into account. Thus, the research data analysis method adopted in this thesis is the thematic analysis.

Shortly after every conducted interview, the audio-recordings were transcribed, which resulted in many pages of transcripts. After that, the data was codified and categorised by different themes (Miles and Huberman, 1994). Hence, the transcripts were thoroughly reviewed to highlight key issues, identifying the stages and patterns. The thematic analysis is a general application for the qualitative analysis of empirical data. Thematic analysis can be a suitable tool for various types of data, including interview transcripts, field notes, research notes, historical documents, diaries, to name just a few (Lapadat, 2010). Although the method is a well-established approach in qualitative research, thematic analysis is rarely described as a stand-alone method with specific identifiable procedural steps (Bryman, 2016). According to Bryman (2016), thematic analysis can be described as an approach to interpret meaning by breaking down the data into smaller units to make sure that all relevant elements of the data are identified and analysed. It is a general notion that thematic analysis is done by noting down codes and themes in the data. However, it is not clear what exactly distinguishes codes from themes. The process of finding themes can be found in most qualitative approaches such as qualitative content, grounded theory or critical discourse analysis. Bryman (2016) argues that codes can be seen

as the most basic unit of analysis, whereas themes are made up of clusters of codes. These themes relate to the research focus. The themes are used to establish patterns across the set of data. Repeated occurrences can constitute these patterns within a single interview or frequent occurrences between multiple interviews (Braun & Clarke, 2006). An essential point of criticism of coding-based analysis methods is the fact that the data is fragmented. Analysing based on these codes and topics can often lead to a loss of the contexts to which the coded passages refer.

Braun and Clark (2006) differentiate between two levels of thematic analysis. These are as follows, the “semantic or explicit level” and the “latent or interpretive level” (Braun & Clark, 2006, p. 13). According to the authors (2006), a semantic thematic analysis focuses on what is explicitly said by the interviewees and analyses based on the semantic meaning of the words used. Thematic analysis on the latent level seeks to go behind the semantic meaning of words and focuses on the underlying ideas, assumptions, ideologies, and conceptualisations. The latent thematic analysis involves that the coding process is done in an interpretive practice since it attempts to establish a connection to something that has already been theorised instead of producing a descriptive analysis of the data (Braun & Clark, 2006).

This work is based on a latent thematic analysis. This method was applied to the transcriptions of nine semi-structured interviews. The individual interviews were coded in an iterative process in which particular topics were developed based on theory, and others were induced from the data itself. To the extent that a part of the interview could be attributed to something potentially significant, that had not previously been theorised, the theoretical sections were updated when the insights in the data required it. Based on the theory sections and the patterns, relevant themes and sub-themes were defined to create a thematic matrix. The following figure shows the final thematic matrix representing the themes and sub-themes generated from the relevant codes. Themes based on the theory are placed on the left side of the matrix and the sub-themes in the related corresponding cells. This approach assists in managing and organising the gained data. Based on the thematic matrix, the actual full analysis was conducted. In the process of analysing, attention was given to the contexts of the coded (sub-)themes to avoid using the themes as isolated units of analysis.

Themes	Subthemes																
Innovation	Innovation system				Environment							Exnovation					
	Clients	Government	Universities	Civil society	Openess	Trust	Inspiration	Motivation	Culture	ICT	Challenging existing innovations	Habitus					
	Hybrid																
	Budgets	Education		Creative industry													
	Pitches	Regulation / policy	Awareness	Creativity					Respect	Social Media							
	Funding / Investment		Human capital	Co-operative					Change								
				Literacy					Local context								
Knowledge	Internal knowledge creation					External knowledge sourcing				Knowledge sharing							
	Global advertising agencies								Willigness	Motivation	Opportunities						
	Relocation of personnel																
	Knowledge conversion		Ba		Knowledge assets	Networks	Consumers	Universities		Value of knowledge							
	Tacit	Explicit	Media	Type		AAG / CIMG	Research	Graduates									
	Internalisation						Award shows			Consumer insights	Collaboration						
	Interaction																
	Knowledge utilisation																
	Make aware of knowledge usage																

Figure 7. Thematic Content Analysis Matrix.

6. Analysis of the interviews

In this chapter, the gathered data from the interviews will be analysed by using thematic analysis (based on the thematic coding process) referring to the theoretical findings from chapter 4. While having the problem formulation in mind, the views of nine advertising practitioners were gathered, coded and developed into a matrix which serves as an overview of the findings and will be used accordingly within the next chapters. The analysis of the gained data is based on the following problem formulation: What are the dimensional barriers to innovation within the Ghanaian advertising industry?

In the analysis, different aspects of innovation and knowledge will be analysed, all with regards to the problem formulation. The paper covers the importance of knowledge in the context of innovation as the different knowledge processes form the basis for innovation and are considered as crucial for understanding the subsequent parts of innovation. The analysis will be accounted for understanding the concept of innovation in the context of the Ghanaian advertising industry. Innovation is regarded to be this paper's core topic and main focus.

6.1 Analysis of innovation

Based on the definition of innovation by the OECD and the innovation process indicated in chapter 4.1., the theme of innovation and related sub-themes are going to be analysed. Besides, the perception of innovation in the context of its role in economic growth will be examined. The environment of the industry and the role of innovation will be examined as well.

Chapter 4.2.4 demonstrates that advertising agencies are classified as knowledge-intensive businesses, offering services to their clients in order to encourage consumers to purchase their client's products and services. The majority of the respondents referred to creativity when they were asked about innovation.

Creative director KA emphasises that advertising is creative work, and for him "creativity is innovation". The respondent EA supports this notion as he sees advertising as "a constant innovation" and the consumer "at the heart of innovation". He claims that a part of agencies' work is "constantly being forced to find new ways of reaching people who are evolving in their behaviour on a daily basis". Many respondents see a shift in the Ghanaian advertising industry, but as EA states "the industry as a whole is not advancing" compared to other markets. ET shares the same opinion and says that she is not sure if "there's been any huge driving force behind innovation in the marketing industry". It seems as the respondents are disappointed as seen in the response of EA, saying that

I think the Ghanaian advertising industry has come a long way. Although, I wouldn't say it's moved at the pace that I thought it would move when I entered the industry in 2007 officially, because I feel that so much has happened in the world of advertising and around us. But somehow our industry is still not at a very top or the very apex of what is moving in the world in terms of the dynamics in advertising around the world. And I say this because I feel that we should have been way, way beyond where we are now as an industry and, and there are many reasons for what, why I'm saying what I'm saying.

This paper examines the reasons that influence the development of the advertising industry in Ghana. Agencies commercialise innovation by transforming knowledge into economic growth. EA argues that especially "in this part of the world" learning

from others and the past is essential for understanding the industry's value regarding building economies. In his opinion, the country has not considered “marketing or the creative arts as a huge player in building [Ghana’s] econom[y]”.

6.1.2 Analysis of innovation system

It is not necessary that the interviewees understand the current form of the existing innovation system, but understand it abstractly. When looking at the innovation system of a country in the abstract, it reveals the full set of potential that creates space for innovation (see chapter 4.1.1 and 4.1.2). By understanding what the system is dealing with, it is more clear what its function is. As Esrin (2009) states in chapter 4.1.1, the understanding can reveal what does and does not work and provides insights to what needs to be improved to create space for further innovation.

In the theoretical part of the paper, Esrin (2009) points out that innovation systems consist of different actors. In the case of the Ghanaian advertising industry, aspects influencing the innovation process are clients, the governmental body, universities and the civil society, but also their environment. According to the author (2009), innovation is only given if these actors interact on different levels.

6.1.2.1 Clients

The work of advertisers is generated by the desire of their clients to increase their revenues. Therefore clients play a significant role in the day-to-day business of the industry. All of the respondents work in agencies that are serving both multinational and local clients. Some of them are also dealing with governmental bodies and non-governmental organisations. EA admits that the advertising industry is characterised by strong competition. Especially “in terms of ... guarding [the] clients, [agencies] are really fierce”. On the other hand, KT thinks that the client has the power to pull agencies together, especially when they offer different services.

Agencies need to interact with their clients to get the essence of their business and understand their objectives. However, EA observes that some agencies are having difficulties with their clients as they experience a “struggle trying to bring [the] clients along [their] way of thinking”. EA even thinks that advertisers are “moving ahead of [their] clients in terms of bringing [their] clients to understand how the world of advertising is changing”. So he sees the need to train clients in order for them to

understand how their target group consumes information and interact with brands in order to develop an understanding of the advertising work and how to apply themselves. ET also remembers that at the beginning of her career in the Ghanaian industry, she needed to educate her clients on what digital marketing is. YH experienced the same as his first clients were impressed by his knowledge and the service he wanted to offer them as they “didn’t know anything about social media”. It shows that many of the respondents’ clients do not understand the impact of marketing as they cut their marketing budgets first, whenever there is a crisis in the client’s business. EA blames the clients’ low expectations for the industry’s low level of professionalism as “clients are not very close to the work that’s being done for them”. NAD also sees a need in educating clients on how to work with agencies and what to expect. Working on the branding for Ghana Health Service, NAD decided to bring a few service employees into the agency by offering internships, which helped to establish a cross-fit between the agency’s expertise and the client’s knowledge. The client got the chance to understand how the agency thinks about brands and how they respond to work with communication. When BKS was hired as an account manager, he observed a disconnecting between agency and clients as they had different expectations towards advertising. His insights made him switch to the clients’ side. After leaving for the music industry and returning into marketing, he decided to establish his agency based on his experiences on both sides.

When it comes to the work with clients operating globally, MS experienced some difficulties, especially when clients force their agencies to push the global content to the local markets. BKS explains that “you can’t slap foreign strategies on ... local settings”. Also, KA indicates that some clients can act as a barrier to innovation as they limit the agency by insisting on the execution of their ideas. On the other hand, KA sees some balance within the industry, where agencies can situate themselves and find “like-minded clients, who know and understand what [agencies] need to operate and run with it”.

As a client service manager in the multinational agency Ogilvy, MS is responsible for the liaison between the agency and the client. In her role to build a strong relationship with the client, she observes that “businesses haven’t embraced the concept of having [the] advertising agency as [a] partner”, which she thinks should be the case as she experienced it in her previous job at Publicis. She argues that the usual Ghanaian company sees agencies as a master-servant relationship instead of

working together to achieve targets. Working with the global client Néstle, KT notes that if there are “top-notch business executives on the client-side, [agencies] need to sort of mirror that calibre of people on the agency-side” and “have the ambitions of the client”.

Furthermore, most of the interviewees see a missing regulation on agencies' work with clients as a constraint. Repeating topics that came up were budgeting, and the way clients deal with pitches. NAD states that “there is a rule now in Ghana, ... [that says,] you need three agencies usually to pitch”. In the respondents' view, no arrangement appreciates agencies work financially. Besides, the creative work is not protected as clients choose to execute ideas from the various pitches with the agency offering the lowest price. The Brandmeister co-founder thinks that agencies would be more productive if the clients would appreciate their time instead of choosing the cheapest candidate. BKS summarises pitches as follows: “either they don't like it, or they like it, but they can't afford it”.

The interviews made it apparent that knowing people is vital in the industry. BKS experienced many situations where he was promised an account before even pitching:

And I get that a lot, where the people contact me and say, I want you to come and pitch. I'm going to give you the job, but I have to go through the normal way, so I will let other, four other agencies come and pitch. And then you go, you pitch all the agencies, two may even be better than your pitch, they don't give them the account. They give it to you.

BKS also explains that he does not think that it would help if there would be a standard to how to deal with pitches as clients will always find agencies that are willing to do it for free in order to get the business.

ET infers from her experiences that the lacking knowledge on marketing, especially digital marketing, influences client's decisions. As clients can not differ between qualitative and non-qualitative work without any knowledge on the marketing activities, their decision is solely based on the pricing. According to NAD, the industry has more players than available budgets. KT states that local businesses can not afford the services by agencies affiliated to global networks. On the other hand, BKS claims that multinational brands will never work with smaller

agencies that have no affiliation with global networks as they trust their standards applied across the board. YH demands more clients that can afford the “type of marketing thoughts and agency thinking” in order for agencies to be more creative. The CEO of Social Ghana already observes that clients are shifting some of their budgets from traditional to digital marketing activities. KT says that digital is becoming more than half of Publicis’ revenue. YH explains that the budgets play a significant role for his agency as this will influence if he can retain or hire staff, but also grow expertise and talent. Having said this, it is a mystery to him that multimillion-dollar companies in Ghana provide only a small budget to the agency. Even though advertising work abroad is paid better, YH would “rather do more [in Ghana] for less than go abroad and do less for more”.

6.1.2.2 Government

Esrin (2009) sees the responsibility for providing inspiration, funding and policy by the government. All of the respondents are missing a regulatory body provided by the government that oversees advertising work, which EA considers to be strange as the industry has been active for more than 40 years. ET admits that as far as she knows that the industry is not regulated, but also adds that she might be wrong. Even amongst experts, the status of the industry’s regulation is not clear. The Ghanaian advertising industry is very free in their work, and respondents feel that this bears a challenge in improving the industry as it creates a disparity between agencies.

EA thinks that “in terms of regulation and organisation for the industry, things that will move the industry forward and make it a strong force” are not, as settled as, it is necessary for the industry to grow. The respondents EA and KA note that other industries like finance, engineering or agriculture are getting more attention by the government and therefore get support in terms of regulations and funding. MS even states that in Ghana, when it comes to any financial support, it is always “a type of war”. Therefore the respondent is rather expecting other forms of support. As the former president of the AAG and the current Vice President/Area Director, Africa of the International Advertising Association, NAD supports the other practitioners’ opinion and adds that Ghana is lagging in terms of organisation, structure and activities to develop the industry, compared to other countries. EA says that “governments have not gotten to a point, where they understand the role of

marketing in building the economy” but he thinks that as soon government understands the importance, it “will be interested in making sure that the industry grows and continues to move forward”. EA asks for the government to “lead an effort of assistant and assuring that there is a regulatory body” supporting the marketing industry.

NAD claims that the missing regulation is a reason, “agencies are not paid well enough”. The interviewees realise that there is a link between regulation and professionalism. EA sees the professionalism of the industry at its base as there are no standards in terms of productions, relationships with clients, pitching and ethics. He sees a missing regulation as a lack of responsibility. When asking the practitioners on how the industry is regulated, the respondents can only think of the FDA (Food and Drugs Authority), which is regulating every advertisement considering consumables, the NLA (National Lottery Authority) and GCG (Gaming Commission Ghana) for ads including gaming elements. KA also mentions the National Media Commission and the National Communications Authorities as elements of regulation but sees the aforementioned three regulatory bodies as the most effective and relevant ones regarding activities within the Ghanaian advertising industry. Respondents like MS criticise the work of the FDA. The regulator’s system of approval influences the advertisers’ creative work. The requirements of the authority demand additional expenses in terms of time. It also affects creative work as advertisers need to display specific text templates on the artwork. Also, ads created in local languages need to be translated into English for the FDA for approval. MS suggests that the FDA offers media to get access to the database in order to cross-check if an advertisement has been approved before they publish it. However, MS thinks that Ghanaians’ view on technology inhibits changes in the regulation process.

KA sees another responsibility at the hands of the government, namely education. The missing education creates a challenge for advertisers to turn advertising within the local context into something that is regarded positively by both, educated and less educated consumers. KA states that,

Education enables people to be able to express themselves, communicate. But where there's a lack of it or, there's a lower quality of it ... , then people are not competitive. People are not in communication in this global challenge. And so we

want to have a more educated population that is able to consume and interact with communication on a more intellectual level, on a more interactive level that gives us more leverage to operate in.

Through the interviews, it is made clear that the practitioners also see a responsibility when it comes to the education system. ET thinks that subsidising training programs and implementing more courses and classes that are relevant for marketing are actions the government should undertake to support the industry.

Advertising agencies offering full service are mainly located in the capital of the country. KA suggests that the government should invest to allow people to migrate to other places than Accra for advertising to spread out more to these other cities. Additionally, BKS criticise the missing regulation on foreign advertising networks. He sees a chance in the limitation of setting up partnerships within the industry as clients would be forced to work with local players and therefore leads to the growth of medium and small players.

One theme that came up repeatedly throughout the interviews is the awareness regarding the advertising industry. The respondents argue that the government has the sources and power to create more attention to the industry. YH thinks that the government “should encourage the creative space” by “supporting photographers, ... artists, ... [and] events like Chale Wote”, which is a street art festival (ACCRA [dot] ALT, n.d.). MS is asking for “some confidence to the industry” by showing interest and involvement in art events and saying words of encouragement. Other actions, the interviewees consider as executable involve the holding of conferences and having competitions, including creativity. The advertising practitioners would like the government to create a space for creativity by investing more in museums, art exhibitions and other things that inspire creativity for the general public. YH points out that especially the outsourcing of creative work has to stop and needs to be given to local artists for them to “make use of their talents as much as possible”. The respondents ET and EA assume that one reason for the lack of attention is the government’s priority list. They think that the nation’s leaders have other things they would prefer to take care of before turning their attention to the advertising industry as ET states:

... at the end of the day we are a developing country and when a government has to think about electricity and education on a basic level, making education affordable on a very basic level, it's going to take a while for them to get to that point where they're thinking about digital marketing.

On the other hand, MS considers that the advertising business should not just be about serving clients, but also “the agency itself needs to own itself as a brand”. EA agrees as he emphasises that “if we (the Ghanaian advertising industry) don’t push as an industry by ourselves, nobody will push for us”. Although the agencies request more awareness from the government, the respondents are conscious that they have the power to create awareness as well. BKS considered to set up a certification body but concluded that it is going to be difficult for him to create his aspired change as he felt that he had not contributed much in the industry. Besides, he feels like he needs a specific (financial) power to create an impact. In his opinion, more prominent agencies have better premises to drive the agenda.

Apart from supporting the advertising industry, NAD sees an option for the Ghanaian government to make use of advertising services in order to brand the nation. Having a look at different nation brandings, she sees a necessity that the industry needs to be fused into national development. She suggests that the government should come up with plans and share it with creatives to have a more structured way to promote everything around the country.

6.1.2.3 Universities

The innovation model, as described in chapter 4.1.1, emphasises the role of universities for innovation. One of the recommendations by Varblane et al. (2007) is the development of human capital, coupled with employment opportunities requesting specific skills. The interviews show that there are employment opportunities within the advertising industry. However, there are only a few candidates qualified, and some of them are not even aware that creative jobs provided by the advertising industry exist.

The respondents EA, KA, MS, EKG and KT ended up in the advertising industry by chance. During their higher education, almost none of the respondents had the opportunity to get information on the possibility to enter the advertising industry. EKG, who has the least experience in the industry, was introduced to advertising and

copywriting in her playwriting class. Universities still do not offer courses that are built to train people for the advertising industry. The only education available that suits the demands of the industry is the graphic / advertising designer training. KA thinks that the universities should consider “what the industry needs and provide courses for it”. ET agrees as she finds it hard to find graduates who have knowledge or experiences about digital marketing. MS says that to her, the most challenging task in the industry is to hire a copywriter or an account manager because nobody in Ghana starts an education to end up in these positions. When hiring graduates to fill the positions, they are “almost every time hiring someone to teach, ... how [the job] is done”.

The respondents YH, ET, NAD, BKS and MS decided to go abroad for their higher education and returned afterwards to start their careers in the Ghanaian advertising industry. KT enrolled at a British University and did distance learning including courses with compulsory attendance during summer. In some cases, the reason for going abroad was the limited offer from Ghanaian universities reflecting their interest and objective working in the advertising industry. Respondent EA studied advertising design and found out about working in advertising through his tutor and followed up by doing some research on advertising jobs on his own, before realising that a job in the advertising industry fits his interest. He landed his first job as a copywriter at a global advertising agency without any education on copywriting as he heard about it through a friend, who worked at the agency at that time. Even though he was very interested in advertising since he was a child, it took different coincidental interactions to get to know about opportunities working in this industry.

In contrast to some of the respondents, KA’s way into the advertising industry has no direct linkage to his education. His first job after university was at a radio station, where someone came across his work, made him aware of the advertising business and connected him to different people until he ended up being interviewed for a position as a copywriter. KA sees an opportunity in creating awareness by collaborating with schools and informing the youth about the industry, especially on the educational and career prospects in order to give them an idea of what they can do with their creative abilities. In an approach to cooperating with academia, ET and KT had the chance to attend career fairs organised by universities. Also, Publicis Managing Partner KT has taken the initiative and contacted various institutes that offer courses that apply to the advertising industry. He intended to make the

advertising industry an attractive consideration for the graduates. The students he was able to convince are still working in the agency. Besides, his CEO and creative director give talks at universities based on the topics universities are interested in.

The respondent ET faults the general missing support around the education system for the failure of setting up accredited courses like a digital marketing course offered by the African Institutes of Technology and Entrepreneurship (AITE) affiliated to the Digital Marketing Institutes (DMI), which is based in Ireland. The founder of Genie Intel LTD used to teach a digital marketing certificate program at AITE, which she had to stop due to missing support. The institute was not able to find professionals able to teach and provide the fundings to offer the needed educational environment. Moreover, partnerships with the University of Ghana failed. For her agency, ET prefers hiring people from undergrads so that she can train them from scratch. When doing so, she observes that the trainees lack professionalism as they were not exposed to practical training skills during their education. KT argues that missing learning opportunities also prevent practitioners from improving themselves and moving to the next level of their career within the advertising industry.

On the other hand, KT says that creative professions do not pride themselves in education but on talent: “There’s no strict code in terms of getting certified”. Thus, working in the industry does not necessarily demand a degree, unlike other industries such as law or medicine. KT argues that getting educated to work in the advertising industry is an individual decision because the industry does not push its members as it is not set for the industry to hold specific certifications.

YH also demands a change in the education system. In his opinion, the population in Ghana is quite basic in their thinking, because the education system rewards true or false and the ability to memorise which in his view hinders innovative thinking. YH argues that the education system needs to be “more accepting to creativity” and “force people to think differently”. YH feels like the “young people in Ghana are genuinely creative ..., curious and innovative, but they get pushed into a more rigid space like finance or banking”. In his opinion, those people need to be allowed to explore the creative arts but also get opportunities to display them and put them to ears in order to drive innovation.

Although the education system in Ghana does not inform their students about opportunities within the advertising industry, the respondents YH, MS, NAD and KT had the opportunity to intern in advertising agencies located in Accra. YH and KT

had the chance to land a job in the agencies while schooling as their family members owned advertising agencies. The personal connection allowed them to gain working experiences. YH also gave an insight into how the management team of his agency came together. None of them planned to work in an advertising agency after graduating. Personal interactions with YH lead them to work with him. Apart from one of his account managers, his management team gained their knowledge on advertising on the job. Many of the respondents think that universities and agencies should work together and enable students to get practical insights into the dynamics of the marketing business by offering internships in different agencies. Due to their education abroad, YH and ET had the chance to gain working experiences in the British and American advertising industries. Therefore, the two owners of local agencies were able to compare different aspects of the pioneer industries with the local market and found opportunities within Ghana's advertising industry. Both found their niches in which they are operating today.

One barrier respondents see to the growth of talents and the industry, is the fact that well-experienced advertisers do not go and join academia. In NAD's opinion, the industry needs to fuse their thinking into academia by having practical professionals with work experience as lecturers. However, due to the theoretical structure of the education system and the financial aspects, it is more attractive for advertisers to switch to the client's side or change the industry. Adding to the theoretical nature of the system, MS thinks that even schools should include sessions in which students can be creative. She argues that this could lead to growing up with the mindset of choosing arts courses in the future and learning to appreciate creative work, which can result in an improved appreciation of the industry. NAD even considered setting up a registered creative academy, because, in her opinion, teaching should be done more practically. She is aware that some advertising practitioners are willing to share their stories and good practices.

Besides that, KT suggests that the advertising industry can not only support universities by developing courses that are tailored to the industry, but also by creating brands for the different departments. KT sees a chance to gain a better standing for universities if the departments create more awareness by positioning themselves in order to engage better with their stakeholders.

6.1.2.4 Civil society

In the context of the Ghanaian advertising industry, the TH innovation model is not sufficient to picture the nation's innovation system. From the interviews, it shows that the helix of civil society is necessary in order to support the other three helices. One reason for the introduction of civil society was the fact that not much was known about the consumer, who started to play a more significant role within the innovation system (see chapter 4.1.1). YH states that "a part of being in this industry is understanding the public, ... what they want, ... how they think and ... their needs". ET appraises the available information on Ghanaian consumers as challenging regarding her advertising work:

there's not a lot of information like in the US you go online, or you subscribe to any of these syndicated research or any of these markets research houses, and you can get so much information about the targets, consumer, their demographics, psychographics, their buying behaviour, their allocation, everything, and none of that information is available in Ghana. So you kind of just have to make a lot of assumptions, which is not ideal because ideally, you should be creating your strategy based on insights that are concrete.

Activities within the advertising industry are mainly shaped by the consumers, who are part of the civil society. Especially since advertising communication changed and consumers participate in the content creation. Through new communication possibilities, consumers and advertising businesses cooperate in the form of content co-creation, primarily through social media platforms.

In Social Ghana's creative director's opinion, the level of literacy of the consumers plays a huge role in the advertising industry as the educational level of the general Ghanaian population determines on how many platforms they can be on, but also how they consume, understand and interact with communication. EKG argues that,

if the work is well received if people are literate, art literate and they are able to acknowledge good work when they see it, even if it is abstract, then it will edge the creators to create more abstract work, which will in turn help [the industry] to be noticed by international platforms, which will also, in turn, help people acknowledge

the work that [the creative] do, which will also push people to join in advertising, which will make governments conscious of the advertising agency.

Other respondents also highlighted the fact that the audience's literacy in literature is quite low. EKG feels like the level of literacy determined the open-mindedness to new and creative concepts. Other respondents agree as they acknowledge that creatives tend to create basic communication, which, in a way, hinders creativity. From the copywriter's response, it is visible that the impact of the consumer's understanding can lead to significant influences within the industry. Therefore the art literacy of the society should get into focus when looking into barriers for innovation within the industry.

However, respondents also experienced a shift coming from the consumers. The respondent KA observes a change in the perception of local contexts, including local languages, that were stereotyped as being backwards but are now being modernised and treated with a different perspective. MS supports this observation as she sees a change in the consumers' behaviour which affects the clients' businesses and therefore, the advertising work.

According to chapter 4.1.1 authors see the creative industries as part of the civil society. Therefore the advertising industry is considered as essential for the production of new knowledge and innovations. The respondents were given examples where they observed that creative work had people even change trends because of something they saw in an ad. EKG claims that "people actually expect advertising to pave the way".

The interviewees hold different positions in local and global advertising agencies based in Accra. All agencies offer services that include creativity. Due to technology, the service areas offered by the agencies have grown as stated by KT: "from creative service to strategic planning to digital work to production management of content". Besides the global and middle-sized agencies, many of the respondents mention so-called "boutiques" - small agencies consisting of a few freelancers offering creative work to clients but also to support more prominent agencies.

The practitioners feel that the industry is not much respected or well known by the general public. The interviews show that also within society, there is not much knowledge about the industry of advertising. KA claims that not many people have an idea of what it means to work in advertising compared to other professions. EKG

finds that “from the outside [the industry] is quiet, but from within ... it’s pretty vibrant”. Mainly personal connections with people from the industry made the respondents aware of its existence and dynamics. Knowing people in the industry is an upcoming topic as many of the interviewees landed their jobs through personal relations. The industry is experienced as very competitive and in some way, very small. The same few (top-level) agencies, mostly affiliated to global agency networks, are competing for the same big clients in terms of budgets. There is not much support from other agencies. EA criticises players in the industry for being single-minded. YH was fortunate to have a supportive supervisor during his time with the global agency Publicis who allowed him to establish his independence in the advertising industry.

YH sees the need to have more agencies in order to experience a growth of the industry. Especially more organised, strategic and creative agencies as he thinks that most agencies do the same adverts based on already known strategies. The CEO of Social Ghana wants “to do more things that get people to talk, ... to ask questions, to get people to say, this is not normal because [he is] tired of seeing the same old shit”.

6.1.2.5 Networks

One hybrid organisation generated through interactions between the various actors is the Advertising Association of Ghana, which is trying to create the necessary linkages that can foster the growth of the industries. All of the respondents had heard of the AAG, but not all of them are members of the association. The former AAG president NAD observed that especially young agencies do not see the need of joining the association, because there is no legislation demanding them to be a part. Both members and non-members seem not to understand the role of the association and the benefits of being a member. Even though all interviewees are aware of the association’s existence, it seems like it is not clear what the AAG does. KA replied the following when asked about the organisation: “I think it’s telling on them that I’ve been working in advertising for ten years and I still don’t fully understand what they do”.

The respondents expect many of the things they are missing in the system to create space for innovation to be provided by the AAG including networking events, an overview of the registered advertising agencies, negotiations with media houses

and offering training. Besides, KT misses a platform where the industry can showcase their work and stimulate dialogues within the industry. EA is asking for a pressure group that takes the responsibility to educate the government on the importance of the industry. Respondents like EA are demanding for “structure and a solid organisation, that sort of move the business forward”. According to KT, the AAG have been trying to push a bill in parliament to get “an instrument that allows them to enforce certain things within the association”. The former AAG president NAD confirms the assumption:

So we've put in something to parliament to pass an advertising bill that would see more structure, that if you don't have this qualification, you don't belong to the industry. If you don't add on, in terms of professional development, you cannot practice. So there's more structure in it and going forward, it governs how the industry shapes. Because of technology, a lot has happened, which is not legalized within our profession.

NAD also believes that the bill would help to deal with the national media houses. In her opinion, the industry should have fewer media houses as they increase the fight for advertising revenue. She observes that many media houses are challenging registered agencies as they started establishing advertising departments.

Some of the interviewees are aware that the AAG is trying to create a platform providing training on industry-related activities, but only for members of the association. According to MS, Publicis paid for training offered by the AAG. The client service manager assumes that this only happened because her managing director is on the board of the AAG. Therefore she gets information on the different activities and offers. Also KT is aware that the association recently started offering workshops.

The Publicis account director argues that the AAG is not very strong compared to associations of other industries. YH agrees that the association is not doing much. The interviewee gave an insight into the process of becoming a member, which, however, proves to be complicated. Nevertheless, is YH interested in being a member as he thinks that the benefits offered by the AAG can help his agency to grow as he can be more appealing for clients offering media discounts and apply for the awards organised by the association. NAD thinks, that younger agencies should

get “schooling from professionals or be part of professional development agenda, that [should be] put in place to build the expertise under the umbrella of the advertising association” in order for established agencies to pull young or small ones under proper structured professional development programs that allow them to grow their expertise.

Besides the AAG, ET indicates that there is another association which has an affiliation to the United Kingdom named The Chartered Institute of Marketing Ghana (CIMG), where she gets her information on the marketing industry and forms of regulation. KT argues that the AAG is not very strong compared to associations of other industries within the country. In his opinion, the AAG does not experience respect or recognition. On the other hand, he does not see any support for industry players in the form of training. He also experienced that the Nigerian advertising association seems to have more power and therefore is more supportive and valued.

KT sees the old school mentality of the AAG board as a reason for the missing support of the association. In his opinion, there are “too many old people at the helm of affairs at the AAG”. He thinks that the association requires young people taking over and doing things differently, including managing social media platforms by the AAG where advertising practitioners can interact.

6.1.3 Analysis of environment

According to Brown and Duguid (1998), innovation is the result of the interface of a business and its environment. In order for innovation to happen, the environment has to be aligned to fuel the process. Especially an environment of trust and openness, but also inspiration and motivation can support the innovation process. Also, the influences from cultural aspects and the technological requirements were mentioned by the practitioners as being crucial for innovation to happen.

Radwan and Pellegrini (2010) note that innovation in developing countries does not necessarily have to include the development of new technologies or processes, but the ability to use existing innovations in the local context. In their opinion, it is more important to create an innovation culture. All interviewees support this opinion as they ask for more assistance and platforms to create a space to establish this culture within the industry. KA does not just want to “catch up with the rest of the

world who are a bit more advanced in technology, but also create very impactful but simple solutions to some of the ... communication problems”.

The interviewees EA, ET, KT and YH, had the opportunity to work in or with partners from other advertising markets and experienced already existing forms of technology and processes that are missing in the Ghanaian context. The respondents adopt some practices to the local setting but also ask for change from different actors within the system. In this context, ET points out that technology that supports location-based targeting is not available in Ghana even though it is not a new technology. Besides technological advancement, all respondents are missing interactions between the various actors of the innovation system, which they experienced abroad. YH sees an option in “raising the standard of advertising and forcing brands and other agencies to think differently and ... more creative” to contribute to the growth of the industry.

ET who also gained some working experiences abroad sees an option in the fact that the development of the Ghanaian advertising is behind others. She claims that the “benefits of information” is unique compared to the US advertising market she worked in as they already made the mistakes from which the Ghanaian industry can learn.

6.1.3.1 Motivation and inspiration

The interviewees are differently motivated when thinking of working in the industry. MS, for example, enjoys that “there’s always something new to learn ... [and] to discover. There’s always a chance for you to be innovative” when working in the advertising industry. In her opinion, the creative space gathers the best mindsets and also gives her the possibility to express herself. KA finds motivation in the knowledge that he is paid for his passion and can provide for his family. As seen in chapter 6.1.2.2, the respondents are asking for a supportive government in giving confidence to the industry, creating external motivation for the industry. All the respondents request more motivation from the different actors within the innovation system to inspire people to join the industry, but also inspire people within the creative sector.

Especially, BKS and YH emphasised that they would like to have the fundings to get the chance to take their team members abroad. BKS sees travelling as a great tool for fostering creativity. Both founders had the chance to travel abroad. The experiences they made gave them the inspiration they would like to pass on to their

teams. Other respondents see a chance of inspiring the public by offering more places and activities regarding arts and creativity. Introducing creativity and the arts from an early stage is seen as a great inspiration for people to consider joining the industry.

6.1.3.2 Openness

MS acknowledges that the mindset of Ghanaians, including business people, bears a challenge for the creative industry. ET claims that Ghanaian culture influences the way brands communicate. In her opinion, most clients are very conservative and not open to the idea of standing out. She observed that many brands wait for the competitors to make a move and follow in order to play it safe. Throughout the interviews, it has become apparent that transparency in the industry would help cut costs and also deliver more effective advertising campaigns.

Furthermore, many respondents observed a missing respect from the society. MS also experienced from clients interactions that there is a lack of respect as many clients feel that they have a master-servant relationship with the agency. MS thinks that “in general ...there isn’t much value given to advertising or ... agencies in Ghana”. Especially “the amount of work, ... energy, ... [and] thinking, that goes into creative work” is not appreciated by people outside the industry. MS sees the general missing value of creative work in the environment as a reason for people shying away from pursuing creative careers. Having said this, MS sees a change as she believes that her generation will change society’s attitude towards creative work and advertising in general, because she thinks that the society is gradually learning to be less functional. MS differs between advertising practitioners and non-creatives. She states that Ghanaians typically do not speak up or voice out their frustrations. She thinks that creative people are strong as they have their views and live out their creativity. MS thinks that Ghanaians “need to get in a place, where [they are] not just creative through [their] work, but in [their] lives as well”.

6.1.3.3 Trust

The sub-theme of trust also comes up concerning ICT. The audience will rather trust a brand that is using traditional advertising channels than one they only saw online. Especially online ads are often considered to be fake as it takes a notable investment to put out ads in the non-digital channels. The financial aspect gives

traditional media some authenticity. Also, within the industry and in regards to regulation, trust plays a significant role. MS thinks that a reason for actors not working together is the missing trust in technology and the sharing of data. She claims that “Ghanaians are very verse to technology”, so she does not understand the obstacles hindering information exchange with regulators based on technology. Not only consumers but also clients have to give a certain amount of trust. According to ET, clients have “to believe whatever the agency is telling them, because they themselves don’t know much about digital”. Some of the respondents also admit that there is missing trust between agencies. Many agencies avoid interactions because they fear that competitors might steal their clients or staff. Also, when it comes to hiring staff, agencies need to trust the (recommended) applicants as there is no real certification foundation for the advertising industry.

6.1.3.4 Culture

Like most other African nations, Ghana has rich, traditional cultures. EA indicates that the culture very much shapes the way of Ghanaians thinking. He feels like the culture is very strong in the way Ghanaians communicate. The strong influence of traditional cultures helps advertisers to create cultural-related content for advertising. MS alleges that many brands across Africa are good at creating local relevance, which she defines as a mix of culture and language.

On the other hand, MS feels “like there is a constant edge to be globally accepted” and also “politically correct”. She attributed the latter to the fact that Ghanaians make fun even out of serious situations. Then again, MS gave an example where the client ignored the advice of the agency regarding a branding relaunch. The brand decided to use the colours black and red, which are associated with death in the Ghanaian culture. Although MS is no longer part of the agency, she is pretty sure that the brand has not recovered from this until today. Generally, MS feels like Ghanaians are not open to change. In her experience, change management includes much work and could even harm the brand, but YH sees a necessity to change the mentality of people for innovation to happen. Although the CEO of Social Ghana agrees that it is impossible to change their mentality overnight, he thinks that an improved acceptance of creativity offers the needed space for innovation to happen:

... the culture is not open to creativity. Creativity is at the bottom of the list for our culture in Ghana. Creative ones are the ones that didn't do well in school. That's how they're seen. Doing things differently is also not acceptable. We don't like change in our culture. We are used to doing things a certain way from our parents, to our parents, their parents. And we don't want to change our way of doing things. That needs to change as well. That mindset needs to change for advertising to be more exciting.

6.1.3.5 Technology

EKG argues that “advertising technology and advertising evolves with the technology in society”. However, KA observes, that technology keeps changing the advertising playing field and enables advertisers to reach more people in a more impactful way:

... the biggest billboard is your phone ironically, which has a smaller screen than your typical billboard. The loudest [and brightest] TV is ... your phone. The loudest radio is your phone. And this is because of the intimate relationships people have formed with their smartphones.

Social Ghana’s creative director sees an option in the increasing ICT infrastructure as it offers the industry more opportunities to innovate and create more exciting, interactive, sweeping communication.

However, the respondent MS feels that the adaptation to technology is generally slow in Ghana. All the interviewees are aware that internet penetration on the continent is increasing, but BKS thinks that “Ghana is still very offline”. YH agrees as he feels like technology is very new in Ghana, and people still do not have access as it is costly for the average Ghanaian. The co-founder of The Brandmeister also criticises the missing regulation in the ICT space.

Furthermore, ET emphasises that Ghana needs faster and more accessible internet to grow the number of users and create a more significant case for digital. Especially with social media, MS thinks that Ghanaians’ attitude to technology has improved. The founder of Social Ghana was able to teach himself how to work with various social media platforms, which led him to establish his business within the creative industry. In MS’ opinion, advertisers are not able to make use of all the

options offered by technology due to budgets. ET sees the influence of technology as the following:

... it's not a very heavily influenced industry by technology, excepting the fact that more brands are trying to have a social media presence, more brands are thinking about their websites and so on. But I don't think any brands or at least not a lot of brands are doing like any crazy things with technology like VR or artificial intelligence.

In addition, YH feels like people in Ghana are not using technology in innovative ways, especially not in a way that it simplifies their lives: “They are not using the full capabilities of the technology available”. Therefore, YH demands that technology should be a permanent part of creative thinking.

6.1.4 Analysis of exnovation

Chapter 4.1.3 demonstrates that challenging existing innovations is necessary to create room for transformation. Although traditional media have made an essential contribution to the development of the advertising industry, the interviews show that their role in the Ghanaian advertising landscape limits the development of digital marketing. KT calls out all Ghanaian advertisers to upscale into the digital space and let go of the traditional: “I think it’s only those who are forward-looking and forward-thinking, are the ones who are going to grab the opportunities and run with it”.

The interviewee indicates that it is crucial to move away from having a traditional focus to having a closer look at digital and social media in order to guarantee that brands remain relevant. Most of the respondents think that modern advertising should follow the digital-first approach. EA alleges that brands can be everywhere and do not need traditional, although “traditional still plays a huge role in [the] industry”. YH feels like the industry is very limited to radio, TV and billboard. He can not observe “any innovative or new ways of messaging compared to other countries”. The Social Ghana founder believes that Ghana is very much behind the rest of the world, and it does not seem to change for a while. Various respondents mentioned a reason for that were the clients and their willingness to shift their budgets to new ways of communication. ET thinks that “brands are not very quick to

question how effective they are with their marketing budgets”. She experienced several times where clients were ready to spend millions for TV and radio, but only a small percentage of that budget on digital marketing, where they can even get information on the effectiveness of the campaign.

Moreover, the respondents feel that the mindset of the society has to change. YH states that Ghanaians do not like change in their culture as they are used to doing things a certain way. People need to let go of the idea that only traditional jobs within sectors like law, medicine or finance can contribute to the economy and therefore should receive equal attention from various actors. YH calls for more openness and acceptance of doing things a different way. EA agrees by saying: “We can’t expect to see different results when we are doing the same things over and over again”. A more relevant aspect for the industry to overcome the barriers to innovation resulting from a missing innovation process is the focus on other markets. When EA joined the advertising space, he observed that practitioners were looking at agencies around the world:

We're looking at what others are doing around the world for them. We're trying to sort of copy from them, but we have to break away from looking at the West and think, what can we do for our own people? How can we speak, so that our own people can understand as to how can we connect with our own people in a way that they get? So we've broken away from that.

6. 2 Analysis of knowledge

This chapter will focus on the theme knowledge and evaluate how the previous theoretical chapter on knowledge (chapter 4.2) connects with the data drawn from the interviews. As stated earlier, knowledge plays a significant role when it comes to innovation. As a result of the coding process, this part of the analysis will focus on the knowledge elements knowledge creation, sourcing, sharing and utilisation.

6.2.1 Analysis of internal knowledge creation

Without the creation of knowledge, there is no basis for sharing or using knowledge. Especially the interaction of tacit and explicit knowledge is needed to create knowledge. The theoretical framework showed that knowledge creation is a dynamic

process, starting at the individual level and developing through communities of interaction.

The respondents reveal that within the advertising space a process of transforming new tacit knowledge by sharing experiences is evident. The participants state that their work is based on the interaction with clients and consumers, where agencies acquire and take advantage of the gained tacit knowledge. KT shares the information that his agency is serving two clients operating in the same business by having different teams working on the accounts. This creates an option to reuse knowledge on the client's industry. Also catching up with the central team creates knowledge within agencies with affiliations to agency networks. The global agency also works with a lot of expats coming from different countries and therefore creates a more global understanding of the advertising activities.

The externalisation mode takes place when implicit knowledge is made explicit through a formulated brief. EA gives an example of when explicit knowledge is transformed into more specific sets of explicit knowledge:

... we are speaking the language of our audience. And for me that's huge because if you're communicating to a particular group of people, they need to hear you and they need to hear you speak the way they speak ... You think the way they think and they need to be comfortable that you know them, you understand them and you get them.

Especially the internalisation mode becomes apparent throughout the interviews. Due to the lacking education, some of the respondents including EKG and BKS gained their knowledge through learning on the job.

Having a look at the respondents answers to various questions regarding the knowledge creation process, different types and media usage were mentioned. EKG explains that she prefers face-to face interactions as she struggles finding a programme for enhancing her knowledge on copywriting within national borders. When KA was an upcoming copywriter he searched for interaction with supervisors to gain more knowledge on his profession. He wants the same for the employees of the agency he is currently employed by creating social sessions. MS states that the agency's management director also organises training sessions for specific departments. Even clients use to offer training for their staff including their agency.

Due to her education EKG was able to help out her team to work on a documentary, but when it comes to the core of advertising, the respondent is still learning. In general, EKG is very eager to expand her knowledge of different activities within the creative industry, which leads to a growing resource of organisational knowledge for her agency. KT feels like agencies do not spend much on their staff to develop them. On the other hand, KT presents the different actions his agency takes in order to create knowledge such as training programs, e-learning programs and catching up with the central team. Also sending out staff to other markets supports the creation of knowledge and enhances the agency's knowledge asset. However, KT thinks that the individual is able to take the initiative to create knowledge themselves as the corresponding materials are available. EA is convinced that Now Available Africa has much expertise as "the foremost digital agency". This expertise can be shared within, but also outside of the agency. The interviews made it clear that ideas and insights in terms of understanding the consumers, are some of the most relevant knowledge assets within agencies. KT feels like "investment in training is critical at the agency level" - for him all kinds of knowledge is valuable, including soft skills.

6.2.2 Analysis of external knowledge sourcing

The responses from the interviews presented different types of external knowledge creation sources. Most of the respondents try to catch up on the latest advertising trends through different media including books, social media, newsletters and other digital media platforms. When asked about the origin of their sources, most of the respondents state, that they get their information on advertising from western countries. BKS also mentioned that he knows professionals who even exchange books.

Technology also supports the way of knowledge sourcing as BKS is part of a WhatsApp group that exchanges information on the industry, but also discuss opportunities of collaborating. Although the members of the groupchat are all motivated and willing to share knowledge, gathering them together is always a challenge. Meeting with others from the industries is not a priority in the daily business of the practitioners.

A great source for knowledge is through networks such as the AAG or CIMG. Especially when the organisation arrange award shows and practitioners gathered together to learn about and honor other players in the industry. Unfortunately, those events are only accessible for members of the unions. In addition, more and more people feel like the award is not worth investing money and time.

Also the exchange with personal contacts is a great source of knowledge. When YH started his agency, he got much input and support from friends who are now part of his management team. He also have different contacts within the industry that he speaks to as much as possible.

The CEO of Social Ghana also attended seminars and travelled abroad for an event called Social Media Week, which in his opinion was very helpful and shaped the way he approaches his work. Going to events in different countries is something YH would like to do with his team but the missing funding bears challenges. However, EKG finds it difficult to find a seminar enhancing her knowledge on her profession.

Also the exchange with consumers is a relevant type of knowledge creation source as the consumers give the practitioners insights, they need to create adverts suited to the audience. Another great source are graduates as they have a different view on things and can contribute to the creation of new knowledge assets.

6.2.3 Analysis of knowledge sharing

According to chapter 4.2.2 knowledge can be shared between individuals but also among organisations. ND tells that her agency established a concept including a lot of interaction, where the team throws up different ideas and engages in brainstorming. Throughout the interviews it was clear that the respondents do not receive many opportunities to share knowledge outside their agencies. Network activities are almost non-existent. YH explains that, “[p]eople tend to know each other from working with each other before ... or ... on the same campaign”. When asked why the respondents do not take the initiative to create networking opportunities, many share YH’s statement: “There is like an every man can talk kind of mentality. So it’s hard to say unless the AAG does it, but they don’t do anything.” but the most apparent reason is time. Most of the respondents feel like they can not make the time to create such an event. In addition, the value for the host is not tangible.

None of the participants showed a negative attitude towards knowledge sharing. It rather seems like they feel that their competitors are not willing to share knowledge based on trust issues. YH states that,

People in Ghana, keep their cars close to their chest. They're not going to openly tell you new stuff that they know. Is very, it's a very competitive industry. So people are not really willing to share too much unless you have a personal relationship with them.

BKS also observes the difficulties when considering collaboration within the industry: "It's so hard to collaborate. So hard to collaborate in this market because a lot of people just see that we're all competitors. We can't work together, but everybody has expertise."

YH even motivates his employees to participate in competitions as he believes that it will expand their skills. When coming together with other agencies, YH animates his team to mingle with the visitors. He also planned an exchange program, where he intended to send some of his team members to an agency based in South Africa and the other way round, so they can learn from each other.

In general, do the participants miss opportunities where knowledge sharing can happen. For respondents like YH, KT and EKG creating a space for creatives to showcase their work would foster knowledge exchange and enhance the value of knowledge related to the creative industry. However, ET feels like there has not been the right emphasis "on the value of information and making it public and available". EA feels like any kind of networking will help the industry:

... the more we come together, the more networking happens and the more we get to know ourselves and the more we will we will get to know what people are doing and how we can co-create or collaborate.

7. Discussion

In this chapter, the following problem formulation is going to be discussed and answered from an agency's perspective: What are the dimensional barriers to innovation within the Ghanaian advertising industry? The findings indicate that there are several barriers to innovation within the Ghanaian industry, which the study has discovered to be present at times, actually influencing the development of the industry. This chapter will discuss the findings from the qualitative study through relevant themes and sub-themes of the phenomena that were analysed.

7.1 Review of key findings

According to the relevant theory on the subject, in addition to the gathered and analysed data from the interviewees, different aspects that serve as barriers to innovation in the Ghanaian advertising industry are evident.

The analysis of the interviews has shown that the advertising industry is characterised by both innovation and creativity. For many participants, creativity is the equivalent of innovation. The innovation system discussed in the theory section and the influence of its actors and environment is reflected in the research study. In addition to industry (clients), government and the educational system, it is evident that the media-based society plays an essential role in the development of the industry.

Looking at the clients, the lack of basic knowledge and appreciation of creative work, but also the lack of courage to think outside the box has a significant impact on the budget for marketing campaigns. However, low budgets limit creative agencies as they are not able to execute creative ideas, but also by not having sufficient capital to provide monetary motivation for their employees. In particular, local businesses cannot afford to pay for advertising services. Consequently, a large number of agencies fight for a few large international clients - leading to a fierce competition. However, clients with a higher budget have high expectation when it comes to advertising and therefore mainly aim at agencies that are part of a global agency network. From an agency perspective it seems like the clients are not respectful towards the industry and do not value the work that goes into creative outputs. Especially the theme of agencies not getting paid for pitches is a

predominant problem for all agencies. This fact goes hand in hand with the low budgets, limiting agencies in their growth.

When looking at the role of government within the innovation system, the respondent sees a responsibility in educating the general public, but also sees the need to provide regulations, support and funding to the industry. The practitioners see the government being in charge of providing a creative space. From the agency perspective it seems as the industry is not seen as a key player in growing the national economy. The industry is very free regarding regulation, which the industry players would like to be changed as they see chances in growing the industry by setting standards for the advertising industry but also for its environment. Besides regulation, the industry is demanding support in a way that the government uses its power to create awareness for the industry to gain more attention and respect.

Experts from the advertising industry do not only mention the government when it comes to education but also academia. The interviews show that universities are not considering the industry's needs and therefore they do not offer an appropriate course that reflects the advertising industry. While the education system does not provide enough awareness for the industry, agencies are struggling to find creative talents. Most of the respondents landed their jobs in advertising through personal relationships or by chance. None of the respondents pursued a career in advertising from the very start while schooling. From an agency perspective, one of the core barriers to innovation is the missing interaction between the industry and academia. Students are not getting familiar with any knowledge on advertising or creative work. Besides, advertisers do not join academia and therefore there are almost no opportunities for knowledge sharing. Just as in government, education lacks an understanding of the importance of the creative industry for growth.

Education shapes society and the civil society plays a vital part in advertising work. The advertising practitioners expressed their frustration when it comes to creating innovative ads. The literacy level of the population limits the creative work as advertising communication is shaped by the audience. The lacking understanding of the activities of the advertising industries leads to a missing level of recognition of the industry. The lack of acknowledgement makes it more difficult to interest people in the industry and to consider entering the creative sector. Speaking of the creative sector, also the dynamics of the industry play a role when looking at the barriers to innovation. All the respondents experienced a shift within the industry. With time it

has become more competitive due to the limited resources and the missing regulations, creating an unhealthy environment for competition. In order to promote the development of the industry, the so-called boutique agencies would have to come together and merge to bigger suppliers of creative work.

The Advertising Association of Ghana would have been a great platform creating this unity within the industry. From the research it shows that the AAG is not as impactful as it should be to support the needs of the industry. The association is regarded as powerless even though the practitioners expectations towards a hybrid organisation like the AAG are high.

Looking at the different actors from the innovation system there is almost no linkage between the various actors trying to create a basis for innovation to happen within the advertising industry. The creative sector is not supported by their clients, academia, government, society or even their own sector. When looking at the environment that could foster innovation, it shows that the level of trust, openness, motivation and inspiration are not predominant. Due to the lack of regulation, trust is not given in many situations. The interviewed advertisers see that Ghanaians including the majority of clients are not very open to innovativeness as they struggle with global changes. The attitude of Ghanaians in terms of change shows that the need of an exnovation process is needed to further develop the industry. The missing support from the outside reflects within the motivation joining the industry but also the inspiration leading to creativity and considering joining the industry. Creative people need to believe and see that there is a market for their passion. The different actors need to work together to support the advertising industry.

From an agency perspective the different elements of knowledge can be observed in different forms. Members of the industry are in need to create knowledge in order to serve their client and stay relevant. As the work within agencies happens collaborative, there is a constant creation of explicit and tacit knowledge. In addition, different kinds of external sourcing was observed. Even though technology made it possible that there are many options for sourcing knowledge, the information on the local circumstances are limited. Due to the lacking awareness and the trust issues within the industry there are not many possibilities to share knowledge. Interactions happens to a lesser extent.

Even though this thesis focuses on the barriers to innovation, the analysis (chapter 6) shows that the challenges also bears opportunities for the growth of the

industry. Many of the barriers are rooted in the mindset of the actors and the missing education on the industry.

7.2 Delimitation of the study

Although it would probably have improved and enriched the present study, academia, the government, as well as the clients of the various service providers and the end consumers have been excluded as participants from this study. It is possible to argue that it seems unobservant that these have not been taken into account since the relation between advertising agencies and the actors within the innovation system is so central to the present study. Indeed, advertising clients may have different perceptions about knowledge in the Ghanaian advertising industry and their involvement in innovation processes, thus, interviewing them can help enhance the validity of the findings in this paper. Engaging with the final consumers can also assist in triangulating the data. There are two interlinked reasons for why these have been excluded from this study. First, the present research focuses not only advertising agencies but also on related actors and other emerging and competing actors in the advertising industry. In order to be able to take a determined look at agencies' perspectives, it was necessary to exclude service providers and other components nurturing innovation. Second, the decision to exclude the various actors from the analysis is rooted more in resource restraints than in a lack of confidence in the way the study could potentially have benefited from their inclusion. However, this does not exclude the possibilities for including these groups and perspectives in future research.

Moreover, an online transcription tool was used to transcribe the interviews from the voice recordings to written text. After conducting and recording the nine interviews, due to time efficiency, the audio files were uploaded and converted through an online tool named Temi to transcribe the interviews into written English. The imprecise transcriptions made by Temi were then read, and all parts used directly in the paper were thoroughly corrected to guarantee the same meaning between the paper and the interviews. Despite considering this method to be rather time-efficient, it is acknowledged that this might be a limitation of the paper.

8. Conclusion

In this section, the conclusion of this research is going to be presented based on the discussion and analysis sections examining the barriers to innovation within the Ghanaian advertising industry. Furthermore, the implications of this study are going to be described. This thesis aimed to present an exploratory analysis of Ghana's advertising industry with an emphasis on its challenges within the innovation system as it is non-existent in the advertising literature.

Brown and Duguid (1998) state that innovation is determined by the interface between an organisation and its environment. This thesis examines the Ghanaian advertising industry and its environment in the context of innovation. As the world is changing, we move from the industrial world to a world of information, globalisation and sustainability. What is missing today are not innovative products and services but working innovation systems. A change in the system requires a reorganisation of connections. This paper aims to identify dimensional barriers to innovation within the Ghanaian advertising industry by having a closer look at the various actors within the innovation system and its environment.

The study shows that the people and organisations within the innovation system have all sorts of agendas that create different narratives, surrounding the character of the system and revealing where the obstacles have their origin. It requires an in-depth analysis of how the different dimensions interrelate with the industry to create a better understanding of the system's behaviour.

The barriers to innovation are identified by three main dimensions as being institutional, financial and cultural. Looking at the institutional aspect, the industry does not get any support in terms of recognition or regulation by the government. Moreover the education system is not mirroring the needs of the industry. Both academia and government, but also society have not paid much attention to the industry. The missing knowledge on the industry and its dynamics limits the industry in their growth. Apart from these players, the AAG is considered to be the most relevant actor for the industry as the association is considered to have the power to create changes within all the other actors of the innovation system but in particular have the power to unify the industry and create a space for innovation to foster.

As there is no significant research on how digitalisation influences the advertising industry in Ghana, this study reveals the opinion of nine advertising practitioners.

The growing mobile and internet penetration is a great foundation for innovation as it allows advertisers to reach more consumers and create more innovative communication messages. The respondents agree that Ghana is not exploiting the full potential of possibilities created through digitalisation. Regarding the current ICT structure, the respondents see a need in creating a regulated environment in order to foster innovation based on technology.

The results from the paper enable Ghana's policy makers to set achievable targets and standards in cooperation with the Advertising Association of Ghana to stimulate the national advertising industry by creating a better environment for all actors to innovate and in return avoid creative brain drain. It shows that every actor can provide impulses for innovation. Government, academia and the industry, as well as experts, should do more research to map and analyse Ghana's creative industry. With those insights at hand, different players should tailor their approach to create an enabling environment for the advertising industry.

Regarding the fact that participants compared the current state of the industry with other industries they gained working experience from, the government should consider adapting to innovations from other countries while investing in its learning process and the development of knowledge. Although EA states "if we (the Ghanaian advertising industry) don't push as an industry by ourselves, nobody will push for us", agencies alone cannot drive the sustainable and inclusive growth of the Ghanaian economy. The industry can contribute to economic development when links are formed by the lines of communication between the aforementioned dimensions, determining the degree of effectiveness of knowledge within society.

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