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Application of Creativity to Digital Technology in Broadcast Stations

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ABSTRACT

Background: Digital transformation has transformed the nature of broadcasting all over the world by re-established the routines of production, content delivery mechanisms and modes of audience engagement patterns. The adoption of digital technologies in the broadcasts is still a lopsided affair in the Nigerian media space, with organisational culture and the lack of capacity being the frequent limiting factor. This paper analyses the role of creativity in mediating the connection between adoption of digital technology and programme innovation with the Nigerian Television Authority Lagos as a case study. It questions how much creative practices can benefit digital production processes and what organisational conditions can support successful implementation of digital application in broadcasting.

Method: The study used a descriptive research design. The information has been gathered using the structured questionnaires which involved 120 professional staff directly engaged in programme production and digital operations. The responses were summarised using descriptive statistics such as frequency distribution, percentages, means scores and standard deviations. To test the hypothesised relationships at level of significance, Pearson Product Moment Correlation analysis was done at 0.05 level of significance.

Results: The results show that the element of creativity is largely entrenched in the utilization of digital technologies in production of broadcast, as all the indicators measured are above the cut off mean. There was a positive significant relationship between programme innovation and creative digital utilisation. Besides, organisational conditions, including managerial support, access to digital infrastructure, staff training, and working culture are essential and greatly contribute to the efficiency of creative digital practice. The paper finds that digital transformation of broadcasting produces the best results where technology uptake is supported by strategic and purposeful creative measures and favourable organisational structures. It suggests long-term investment in the digital capacity building and institutional support system to make it more innovative and stay competitive in the changing media landscape.

Keywords: Creativity, Digital Technology, Broadcasting Practice, Programme Innovation, Public Service Broadcasting.

1. INTRODUCTION

The organised broadcasting has always been structured in terms of constant production patterns, unidirectional transmissions and strictly defined professional functions. The spreading of digital technologies has however disrupted these pillars as broadcast stations are now forced to renegotiate the ways content is conceived, produced, distributed and experienced. Although fundamental scholarship has conceptualised this shift as being more technical, recent research is starting to anticipate creativity as an intervening factor in which digital tools gain cultural, organisational, and communicative significance. Broadcasting digital technology has now touched on more than equipment improvements to include integrated production spaces, workflow driven by data, and interactive interfaces with the audience. Digitalisation in both radio and television settings has facilitated convergence between the traditional broadcast formats and networked media ecosystems, thus eroding the line between the producers and consumers, content production, and consumption (Feng, 2025). However, as Perez-Seijo and Silva-Rodriguez (2024) note, technological capability is not a sufficient condition to be an innovative entity, but instead, it is a creative re-interpretation of technology with respect to the expectations of the audience and the institutional cultures. In broadcast stations, creativity is becoming a resource of adaptation. The producers, presenters, and technical staff will have to experiment on the forms of storytelling, visual and audio aesthetics, and platform-specific content approach. The research of broadcast production practices demonstrates that creativity determines the integration of digital technologies into daily routines, affecting the way programme formats, scheduling rationality, and audience interaction approaches are adopted (Ginting and Harahap, 2025; Jiang, Wang, and Tsai, 2022). In turn, creativity cannot be interpreted as a single talent but as a practice, which is situated and develops under the conditions of organisational restrictions and technological affordances. Broadcasting stations working in competitive and resource-restricted environments tend to face the pressure to innovate with the utmost intensity.

The studies of local and regional stations show that digital technologies can be extended and be sustainable only with the creative approaches to local identities and the needs of the audience (Brigas et al., 2025a; Brigas et al., 2025b). In the same way, research findings found in Southeast Asia and Africa suggest that creative use of digital tools is what defines whether the broadcast stations just embrace new technologies or effective transformation of their production cultures (Asante, 2025; Yuningsih and Surya, 2025). Although there is increasing research on the concept of artificial intelligence and automation that points to shifts in the efficiency of production (Fomina, 2025; Setyobudi, Damayanti, and Is, 2025), less research subjects the role of the creative judgement in mediating the application of these technologies in broadcast stations. This is a consequential gap because it is creative decision-making that eventually defines content relevance; ethical standards and the trust of the audience to the media that is becoming increasingly fragmented. Even though digital technologies have become an essential part of the modern broadcasting, the application of the latter in broadcasting stations is typically neither even-distributed nor conceptually explored. It is empirically indicated that most stations use digital tools in an episodic way, focusing on technical conformity, but not creative incorporation (Harliantara, 2024; Jemila, Akase, and Akpede, 2025). Consequently,

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digital systems are often under-used, which do not change content practices and engage the audience in meaningful ways.

One of the key issues is the periphery role assigned to creativity in digital transformation agendas. Although policy documents and managerial strategies are all about the efficiency, convergence, and automation, the inventive processes of digital technologies turning into the appealing broadcast content are poorly analyzed. Such an oversight obscures the nature of negotiations between producers and broadcasters and the creation of tensions between innovation and institutional routines, especially in terms of negotiations between professional norms that were formed on the paradigms of the analogue (Harliantara et al., 2025). Moreover, the available literature tends to investigate digital adoption as the level of technological usage and not as creative use. Evaluations of streaming platforms, social media integration, and digital production tools are more likely to focus on access and frequency of use, and are not related to the quality of creative results or the revolution of narrative forms (Ningrat & Diniati, 2025; Singh and Arya, 2025). Thus, there is still a lack of knowledge on the functionality of creativity as a mediator between digital capability and broadcast qualification. This is further compounded by unequalities between broadcast ecosystems. Poor integration of digital strategies in the low-density or developing media environment is compounded by the scarcity of resources. Digital technologies are not going to allow innovation and sustainability without conscious creative structures that would empower well-heeled broadcasters over marginal stations (Brigas et al., 2025b; Kreishan, Daoud, and Malkawi, 2025). This brings up the greater issue of cultural presentation, localized content creation and viewer integration in the digital broadcasting environment. It is on this basis that there is a definite necessity of systematic inquiry on how creativity can be applicable to digital technology in broadcasting stations.

Therefore, the study seeks to:

i.   To examine the ways in which creativity is applied in the use of digital technologies within broadcast stations' production delivery processes.

ii.   To analyse how creative practices mediate the relationship between digital technology adoption and programme innovation in broadcast stations.

iii. To assess the organisational factors that influence the effective integration of creativity into digital technology use in broadcast stations.

Research Question

i.   How is creativity is applied in the use of digital technologies within broadcast stations' production delivery processes?

ii.   How does creative practices mediate the relationship between digital technology adoption and programme innovation in broadcast stations?

iii. What organisational factors facilitate the creative application of digital technologies in broadcast stations?

Hypothesis

H0: There is no statistically significant relationship between the creative application of digital technologies and the level of programme innovation in broadcast stations.

H_1: There is a statistically significant relationship between the creative application of digital technologies and the level of programme innovation in broadcast stations.

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2. LITERATURE REVIEW

Concept of Creativity within Broadcasting Practice

The concept of creativity in broadcasting practice has always been identified as one of the primary characteristics of the programme production, but its conceptualisation has been changing along with the changes in the media technology, the organisational framework and the audience behaviour. Historically, broadcasting creativity was linked to talent in one person, specifically with the talents of producers, presenters and directors as creative individuals whose fantasy capacity influenced the format of a programme and narrative style. Nevertheless, recent research is also placing creativity in a more institutional and technological context, claiming that creative output is the result of the interplay between professional judgment, organisational practices, and material production circumstances (Asante, 2025). In this light, creativity in broadcasting cannot be narrowed down to artistic expression only. Instead, it serves as an act of problem solving by which the broadcasters make sense of limits like time, regulation and resource constraints. The research of broadcast production shows that creative choices may be often the response to the institutional pressure, when practitioners have to balance between ideals of editorial production and the needs of an organisation (Priana, Sjuchro, and Fitriana, 2025). Creativity is thus a negotiated process, which is influenced by the individual agency as well as collective professional norms. In addition, the overlap of traditional broadcasting and digital media has also redefined creativity as adaptive capacity. The introduction of the new media logics in radio and television has forced broadcasters to reconsider the manner in which content is created and presented, as Feng (2025) claims. The creativity here is on the re-engineering of the existing formats to fit in the multi-platforms, as opposed to merely translating the analogue content into the digital platform. Such a change emphasizes creativity as an act of redefinition, and not a static aesthetic quality. Moreover, recent literature identifies the relational aspect of creativity in the broadcasting organisations. Creative deliverables are steadily being perceived as the result of a cooperative effort between different professional functions, and this includes the technical personnel, editors, and digital designers.

As Ginting and Harahap (2025) show, collective interaction is often a source of programme innovation as creative ideas are refined in collaboration with team work and institutional feedback. This questions previous conceptualisations of creativity as an individual practice and puts it into a position as an organisational resource that is embedded within professional networks. Concurrently, the presence of digital technologies and their consumption predetermine creativity in broadcasting. As the possibilities of creativeness become vast due to technological progress, so do novel kinds of constraint. According to Harliantara (2024), broadcasters are forced to continuously change their creative practice to match the changing digital tools, workflows, and audience metrics. In turn, technological literacy cannot be discussed without creativity because a broadcaster needs to be aware of the possibilities and constraints of digital systems to utilize them in a creative way.

Notably, researchers warn against the comparison of technological sophistication and creative innovation. Perez-Seijo and Silva-Rodriguez (2024) argue that creative approaches in digital media spaces are, eventually, audience-driven when it comes to addressing the needs and cultural demands of the audience, in that broadcasters should understand the needs of the audience and the technological novelty instead of

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simply taking advantage of it. In the context of broadcasting practice, then, creativity is a negotiation between the technological competence and communicative interest. This perception further supports the argument that creativity is a mediating element that converts digital potential in significant content experiences. Moreover, organisational culture is a very important factor in the development of creative practice in the broadcast institutions. One of the suggestions regarding broadcasting management research is supportive leadership, professional autonomy, and experimentation opportunity make it possible to maintain creativity (Yuningsih and Surya, 2025). Conversely, strict hierarchies and bureaucratic processes might suppress creative manifestations, even in the conditions of the developed digital infrastructure. In this case, creativity indicates how organisations facilitate or inhibit professional innovation. This increased use of artificial intelligence and automated systems in broadcasting has brought forth new questions as to the nature of creativity as well. Although these kinds of technologies may increase efficiency and speed of production, Fomina (2025) writes that there is no way of replacing creative judgement in editorial decision-making and interpretation of content in such technologies. Automation can be helpful in the creative actions, yet the interpretive and ethical aspects of broadcasting practice will not be substituted. This supports the thesis that creativity will always be inherently human even in the more digitised production spaces.

Digital Technology
The concept of creativity being incorporated into the digital technology in the broadcast stations has become a defining element to the development of new practices in the media. Modern research indicate that creative interaction with digital instruments does not only focus on aesthetic innovation, but also includes structural and functional change in radio and television institutions (Brigas et al., 2025a; Feng, 2025). Specifically, the goal-oriented integration of creativity and digital infrastructure has been shown to produce a positive change in audience reach and operational sustainability by local radio stations situated in low-density territories. According to Brigas et al. (2025b), such strategic creativity interventions as adapting the content to the local cultural background and running adaptive digital workflows are direct drivers of station resilience and help them to effectively overcome economic and technological obstacles.

Digital creativity in broadcasting is a tendency that is usually observed in integration of the traditional practice in the broadcasting industry with the technological advancement in the current world. Feng (2025) emphasises the respect of the older radio and television formats and the newer digital platforms to each other and that such hybridisation is a way to promote the diversification of content and the interaction with the audience. This convergence requires a new conceptualization of the process of production, in which creativity is not applied to add style, but serves as a tool to harness the full functional capabilities of the digital systems. In a similar manner, Korkut (2022) states that television methods, redesigned to work in the field of the Internet, make producers experiment with narrative patterns, visual imagery, and participation, thus, making sure they enrich and engage the audience instead of passively.

Creativity and digital technology have strategic overlap in the role of artificial intelligence (AI) in broadcasting. Fomina (2025) adds that AI-based content curation,

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automated editing, and predictive analytics have made content broadcasters wider creative latitude that enables innovative production processes and, at the same time, increases productivity. Similarly, Setyobudi, Damayanti, and Is (2025) depict the systematic absorption of the AI into the work of the television, by exploiting the soft systems approaches, and prove that the creative decisions grow more data-driven, but artist-driven. These developments imply that creativity in digital broadcasting is no longer limited to content design but it goes further to operational strategy, audience analytics and adaptive programming.

In the radio industry, creativity is also operationalised by use of creative production and distribution strategies that take advantage of the digital media. Harliantara (2024), emphasizes that radio stations in Indonesia have embraced digital platforms to improve the accessibility of their programmes which has involved streaming, podcasting and social media interactions. With the integration of innovative strategies within digital processes, the stations can dynamically develop the content based on the preferences of listeners, encouraging the development of a closer relationship with the audience. Ningrat and Diniati (2025) also follow this, showing that optimised streaming applications are useful in both meeting the goals of PR purposes and in changing the digital presence of the station to an interactive one with relevance. These are some of the observations that enable one to conclude that creativity is being used as a strategic as well as an adaptive instrument in modern broadcasting situations.

The relationship between innovative leadership and digital technology is manifested in investigative journalism in broadcast media. Based on the evidence gathered by Ginting and Harahap (2025), based on the example of Indonesian investigative units, the producers use creative strategies in the integration of digital tools and narrative maneuvers that can help them achieve the most informational effect. These plans are applicable to even data visualisation, incorporation of multimedia and content creation through collaborations, a fact that corroborates the idea that creativity cannot be operationally separated with technology in the contemporary newsroom. In addition, the use of digital tools promotes iterative experimentation, whereby broadcasters can keep on upgrading formats based on audience feedbacks and other engagement statistics.

The other important aspect of innovation in digital that will involve audience-centric design is that it is a creative dimension. According to Perez-Seijo and Silva-Rodriguez (2024), digital transformation in broadcasting can be achieved only under the condition that the behaviour of the audience and its preferences are thoroughly understood. Through analytics, stations can also find innovative ways of modifying content formats, channels of interaction and storylines to remain engaged. This view is consistent with Priana, Sjuchro, and Fitriana (2025), who note a cultural change in the radio broadcasting where fluid production-consumption processes are mediated by digital platforms. In this case, creativity acts as a liaison point between technological capacity and audience anticipation and therefore leads to both technologically advanced and socially relevant content.

The media after Covid-19 also demonstrates the necessity of creative work with digital technology. According to Kreishan, Daoud, and Malkawi (2025), the broadcast stations in Jordan have adopted digital solutions such as simultaneous radio and television tests and interactive web content to offset the interferences of physical

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broadcasts. This kind of adaptability proves that creativity is a strategic necessity that enables resiliency and survival. On the same note, Singh and Arya (2025) highlight that digitalisation helps radio broadcasters to re-conceptualise the forms of engagement beyond one-way broadcasting to a model of participatory communication, in which the audience plays a role in the creation of content, feedbacks, and programmatic development. Academic argument also indicates that sustainability of digital innovation in broadcasting depends on institutional and human ability to creatively apply the innovation. Jemila, Akase, and Akpede (2025) report how information and communication technologies are adopted in broadcast stations in Abuja but the lack of knowledge and technical skills may hinder the innovative application of digital tools. Therefore, the literature points to the necessity of specific training, lifelong education, and the provision of learning groups that will foster not only the technological literacy but also the innovative use. This fact is supported by Brigas et al. (2025a), who state that creating an approach based on sustainable creativity requires institutional, resource-based, and long-term perspectives.

Empirical Studies

Kreishan (2025) investigates the way the broadcasting industry in Jordan has altered following the COVID-19, particularly the way journalism is currently collaborating with radio and TV through digital means. The study is dedicated to the ways in which media companies employ such technologies as AI, live broadcasting, cloud computing, and content recycling to address the issues and attract more viewers. An interview was conducted on individuals in the media industry in Jordan to gauge the influence of new technologies, audience patterns, and training activities on the industry. The findings indicate that the application of sophisticated digital technologies assisted in boosting the interest and innovation of the audience, as well as, minimizing certain operational issues. Moreover, individuals in Jordan are presently taking in an increasing quantity of digital news, and utilizing content on various mediums such as TV, social media, and podcast was used to gain media access to more individuals. The current paper provides a vivid idea of how the digital revolution is transforming journalism in Jordan and what are the best strategies in this new environment.

Valimatov (2025) discusses the digital transformation of radio television in the framework of the appearance of internet television and analyzes the multidimensional strategic changes of the digital broadcasting on the media ecosystem. The process of digitalization is not only the technological newness in the media industry, but also the radical paradigm change of the way the economic order, cultural representations, audience behaviors, and media policies can be. The shift to digital television altered the way the media is produced and consumed; the fact that one can have access to the media items at any time and any place without depending on the time and space or the ability to have a personalized viewing experience and data-driven content recommendation systems are only some of the most noticeable results of the transformation. The article addresses the effects of digital transformation on television broadcasting in both theoretical and empirical aspects. Influenced by the theoretical frameworks of the cultural convergence theory developed by Jenkins, the network society by Castells, and media ecology by McLuhan, the assessment of the user-focused arrangements of online platforms, the impact of algorithms on content tactics, and the changes of media production are considered. Moreover, works by authors like Napoli, Doyle, and Lobato are also used to speak about the impacts of platform

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economies on the media. The case of local digital platforms like BluTV, PuhuTV, and Gain is investigated in the framework of Turkey, their competition with the global digital giants, regulation, and cultural authenticity preservation. Not only does digital broadcasting become a new pattern of the media consumption process, but it also constitutes a strategic organization reshaping the relations of power, models of the economy and cultural methods of production in the media industry.

3. METHODOLOGY

Research Design

This research paper follows a descriptive research design because it seeks to establish the utilisation of creativity to digital technology in a broadcast organisation in a systematic manner. The descriptive design suits this question since it allows the description and explanation of the available practices in detail without controlling variables. In media and communication research, this sort of design comes in quite handy when it comes to recording professional routines, organisational processes and perceptual patterns as they naturally exist in the field. The design hence enables the possibility of an empirically based explanation over the intersection of creative practices with digital technologies in broadcast production and content delivery.

Study Area

The context of the study is the Nigerian Television Authority (NTA) based in Lagos State which has been chosen as one of the representative public service television broadcasters that exist in the dynamic digital media context of Nigeria. NTA Lagos stands in a strategic location in the national broadcasting system, with a combination of the traditional institutional systems and the current digital shifts in terms of production, editing, transmission and audience interaction. Being a state-owned station, it is a good setting to analyze the way creativity works under the circumstances predetermined by the elements of the public service and the regulations imposed by the state and the environment the station works with. This renders the station an analytically diverse proficient location to comprehend the effective realities of applying the creativity to digital technology in broadcast organisations.

Population of the Study

The study population will be 120 NTA Lagos professional staff directly engaged in the production of the programmes and digital activity. This involves manufacturers, directors, presenters, editors, camera operators, graphic designers, and technical individuals involved in the digital broadcasting procedures. Such types of employees are regarded as fitting as their responsibilities expose them to the cross of creative decision-making and technological implementation in the station.

Sample Size and Sampling Technique.

The respondents of the study population are selected using a purposive sampling method. This method is supported by the necessity to involve respondents with pertinent work experience and face-to-face experience with digital production means and work knowhow. Based on the departments identified, a manageable sample size is selected to guarantee that there is depth of response and representativeness of creative and technical functions. It focuses on information intensive participants as compared to numerical generalisation.

Method of Data Collection

Primary information is gathered by a structured questionnaire that is aimed at extracting information about the utilisation of digital technologies, creative economics in programme production, and organisational circumstances that contribute to

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innovation at NTA Lagos. The questionnaire will consist of both close-ended and restricted open-ended questions where the respondents will be able to share their perception besides being able to systematically compare their responses. The tool is done face-to-face to enhance clarity, increase the response rate and to support professional schedules of the broadcast personnel.

Validity and Reliability of the Instrument

In order to guarantee content validity, the study tool is formulated according to the research goals and under consideration of the scholars of the media studies and broadcast communication. Their response is used in the revision of the questionnaire items to make them relevant and understandable. The reliability is ensured using a pilot test that is done on a small sample of broadcast professionals who are not part of the study. The pilot test is analysed to establish internal consistency and to discard ambiguous or overlapping items.

Method of Data Analysis

The analyses of data obtained during the questionnaire are performed with the help of descriptive statistical methods, such as frequency counts, percentages, and mean scores. These are the tools that are suitable to summarize the perception of the respondents and determine trends in the usage of creativity to digital technology in the station. The tables and narrative used in presenting the analysed data help in interpreting the data towards the research objectives. In the process of testing the research hypothesis, pertinent questionnaire measure items were summarized into composite variables, and mean measures were contrasted with the established decision benchmarks. Inferential analysis based on Pearson Product Moment Correlation was used where appropriate to establish both the nature and strength of the relationship that existed between the creative use of digital technologies and programme innovation in the station. The significance level was defined to 0.05, and the results were understood as such.

Ethical Considerations

The study has ethical principles that direct the behavior of the study during the research process. Participation is voluntary and the respondents are informed well on the aim of the study. The anonymity of respondents will be guaranteed, and no distinguishing features will be revealed during the publication of the results. Data collection will be done only after obtaining permission to conduct the study with the relevant authorities in NTA Lagos.

4. RESULTS

Table 4.1: Demographic Profile of Respondents (N = 120)

Variable	Category	Frequency	Percentage (%)
Gender	Male	72	60.0
	Female	48	40.0
Age	20–29 years	22	18.3
	30–39 years	46	38.3
	40–49 years	34	28.4
	50 years and above	18	15.0
Educational Qualification	ND/NCE	24	20.0
	HND/B.Sc	62	51.7
	M.Sc and above	34	28.3

Years of Work Experience	1–5 years	26	21.7
	6–10 years	44	36.6
	11–15 years	32	26.7
	16 years and above	18	15.0
Professional Level	Producers	22	18.3
	Directors	16	13.3
	Presenters	18	15.0
	Editors	20	16.7
	Camera Operators	16	13.3
	Graphics Designers	14	11.7
	Technical Personnel	14	11.7

Source: Field Survey, 2026

The demographic composition shows that the population is male dominated but the number of females is still high in the workforce. Most of the respondents are in the bracket of economically active age of 30-49 years which indicates mature and professionally stable staff structure. The educational profile of almost all the respondents is high with majority having at least a first degree which would pull them towards the digital broadcasting requirements. The work experience is also greatly dispersed at the 6-15 years age, which suggests sufficient institutional knowledge with flexibility towards digital innovation. The presence of a professional distribution of production, editorial, technical, and creative positions provides the balanced representation of employees directly engaged in the implementation of the creativity to digital technologies in the station.

4.2 Answering of Research Questions
Research Question One
How is creativity applied in the use of digital technologies within broadcast stations' production delivery processes?
Table 4.2: Creativity and Digital Technology in Production Delivery Processes

Statement	SA	A	U	D	SD	$\bar{X}$	SD
Digital tools enhance creative programme design	46 (38.3%)	50 (41.7%)	10 (8.3%)	8 (6.7%)	6 (5.0%)	4.02	0.96
Creativity influences how digital equipment is used	44 (36.7%)	52 (43.3%)	12 (10.0%)	6 (5.0%)	6 (5.0%)	4.01	0.93
Digital editing encourages creative storytelling	40 (33.3%)	54 (45.0%)	14 (11.7%)	6 (5.0%)	6 (5.0%)	3.97	0.92
Creative input determines digital content quality	48 (40.0%)	46 (38.3%)	12 (10.0%)	8 (6.7%)	6 (5.0%)	4.02	0.97

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Digital production allows creative flexibility	42 (35.0%)	50 (41.7%)	16 (13.3%)	6 (5.0%)	6 (5.0%)	3.96	0.95

Source: Field Survey, 2026

All objects obtained have a mean above the cut-off mean of 3.00, which means that there is a high consensus on how much creativeness is core in applying digital technologies in the production and delivery of content. The answers of respondents especially supported the idea that creativity influences programme design and defines the use of digital tools, which is shown by the greatest mean values. The standard deviations are relatively low which indicates that the respondents have an agreement that digital technologies act as creative facilitators but not technical tools in the broadcast production processes.

Research Question Two
How do creative practices mediate the relationship between digital technology adoption and programme innovation in broadcast stations?
Table 4.3: Creative Practices, Digital Adoption and Programme Innovation

Statement	SA	A	U	D	SD	X̄	SD
Creativity transforms digital tools into innovation	50 (41.7%)	48 (40.0%)	10 (8.3%)	6 (5.0%)	6 (5.0%)	4.08	0.91
Programme innovation depends on creative use of tech	46 (38.3%)	52 (43.3%)	12 (10.0%)	6 (5.0%)	4 (3.4%)	4.04	0.88
Digital adoption alone does not guarantee innovation	44 (36.7%)	50 (41.7%)	14 (11.6%)	6 (5.0%)	6 (5.0%)	3.96	0.95
Creative skills link technology to new formats	48 (40.0%)	46 (38.3%)	14 (11.7%)	6 (5.0%)	6 (5.0%)	4.02	0.97
Innovation increases with creative experimentation	42 (35.0%)	54 (45.0%)	12 (10.0%)	6 (5.0%)	6 (5.0%)	3.99	0.94

Source: Field Survey, 2026

The findings have shown that creative practices are an important mediator in the relationship between digital technology adoption and programme innovation. The statements were all above the cut-off mean with the maximum consensus that was achieved being on the role of creativity in reconfiguring digital tools to produce innovative outputs. It was evident among the respondents that the adoption of technology without creative thinking can bring about limited innovation and thus the only key ingredient that can be considered when it comes to digital capacity and meaningful development of a programme is creativity.

Research Question Three

What organisational factors facilitate the creative application of digital technologies in broadcast stations?

Table 4.4: Organisational Factors Facilitating Creative Digital Application

Statement	SA	A	U	D	SD	X̄	SD
Management support encourages creative digital use	48 (40.0%)	46 (38.3%)	14 (11.7%)	6 (5.0%)	6 (5.0%)	4.02	0.97
Training enhances creative digital competence	50 (41.7%)	48 (40.0%)	10 (8.3%)	6 (5.0%)	6 (5.0%)	4.08	0.91
Access to modern digital tools supports creativity	46 (38.3%)	50 (41.7%)	12 (10.0%)	6 (5.0%)	6 (5.0%)	4.01	0.93
Flexible work culture promotes innovation	42 (35.0%)	54 (45.0%)	12 (10.0%)	6 (5.0%)	6 (5.0%)	3.99	0.94
Collaboration enhances creative digital outcomes	44 (36.7%)	52 (43.3%)	10 (8.3%)	8 (6.7%)	6 (5.0%)	4.00	0.95

Source: Field Survey, 2026

The results indicate that organisational variables have a conclusive effect in enabling creative use of digital technologies. The highest mean scores were achieved on management support, staff training, and access to modern digital tools, which is the indication of their significance in the facilitation of creative practice. The findings also indicate that organisational culture and collaborative frames have a major effect on the extent to which creativity is incorporated in the process of digital broadcasts.

4.3 Testing Hypothesis

Table 4.5: Pearson Correlation between Creative Application of Digital Technology and Programme Innovation

Variables	N	Mean	SD	r	Sig. (2-tailed)
Creative Application of Digital Technology	120	4.01	0.94		
Programme Innovation	120	3.98	0.91	0.684	0.000

Decision Rule

The null hypothesis is rejected at a 0.05 level of significance when the significance value (p-value) calculated is smaller than 0.05. The Table 4.5 result demonstrates that the creative use of digital technologies and programme innovation are quite strongly correlated (r = 0.684) with one another among the respondents at the Nigerian Television Authority Lagos State. The value of significance (p = 0.000) is lower than the value of 0.05 which means the relationship is statistically significant. This means that the improvement in creative use of the digital technologies is linked to improvements in the programme innovation. This therefore leads to a research hypothesis being accepted in that creativity is a powerful factor in the conversion of digital technology adoption into new broadcasts content and not an entirely technical process.

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4.4: Summary of Quantitative Findings by Research Objective

The quantitative results of the research indicate a pattern which is consistent and positive in terms of application of creativity to digital technology in the Nigerian Television Authority Lagos State. With reference to the initial research objective, the findings indicate that creativity has been widely used in utilization of digital technologies in production and delivery of contents. The mean scores in all the measured items are above the cut-off point of 3.00, which means that the respondents are in strong agreement that digital tools can positively influence the creative programme design, flexible production workflow, and the quality of the content when directed by the creative contribution. This indicates that digital technologies at NTA Lagos are not only technical infrastructure but platforms that are informed by the creative decision-making. In reference to the second objective, the results indicate that the relationship between digital technology adoption and programme innovation is greatly mediated by the creative practices. The respondents highly concurred that the entry per se into digital technologies would not necessarily lead to innovative output unless they were supplemented with creative experimentation and professional skills. The mean scores in the items that indicate the creative mediation are high and show that creativity is the key connector according to which digital tools are being converted into new programme formats, storytelling techniques, and audience-focused content innovations. In relation to the third research objective, the authors discovered that organisational determinants are decisive in enabling the creative use of the digital technologies. Mean values of management support, access to modern digital equipment, continuous training, teamwork work culture, and organisational flexibility were all higher than the benchmark set. The results show that digital broadcasting creativity is not a single individual characteristic, but rather heavily relies on the institutional arrangements and organisational settings that cannot only empower creative practice but also limit it.

Discussion of Findings

Results of this paper can be empirically used to understand the role of creativity in the implementation of digital technology in the Nigerian Television Authority in Lagos state and it can be further applied to the current debates on digital transformation in broadcasting that have been dominated by technical explanations. The findings suggest that creativity is physically ingrained in the production and content delivery process, and all the respondents were unanimous that digital tools could improve the quality of the programme, but only under the guidance of the creativity. This observation concurs with previous researches that suggest that digital technologies gain significance and worth in broadcasting by professional meaning making and creative use as opposed to their technical characteristics. What this means is that, digitalisation in broadcast stations is not a gradual process of equipments adoption but a negotiated culture that is influenced by the agency of humans and editorial will.

The research also establishes that creative practices mediate between the use of digital technology and the programme innovation. The positive correlation that was established, which is very strong, between the use of digital resources in a creative way and programme innovation, proves that innovation is not a logical outcome of investment in technologies. This substantiates academic claims that innovation in broadcasting develops as a result of experimentation, story adaptation, and risk-taking in design made by digital environments. The same conclusions have been made with respect to the research of radio and television transformation that points to the fact

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that imagination translates digital capacity to new formats, interactive content, and audience-responsible programme. The results consequently support the standpoint that creativity acts as a strategic connector between digital infrastructural provision and the material outcomes of innovation.

The organisational factors had been identified to have a significant impact on the innovative use of digital technologies as well. The support provided by management, access to up-to-date digital products, staff training, and shared work culture were mentioned by the respondents as the contributors to creative practice. This reflects on the available literature that emphasises the significance of institutional contexts in the development of creative potential amongst broadcast organisations. Organisational inflexibility and insufficient prospects of professional development have also been outlined as the obstacles to innovation in the context of public service broadcasting in particular. The results of NTA Lagos imply that creativity may flourish even in highly controls organization in case the supportive structures are in place.

Unity of the arguments is that the idea of digital transformation of broadcasting is seen as a social-organisational process, not a technological one to be changed. The results imply that broadcast stations who want to be more innovative in programmes should invest more in creative growth and invest in digital, as well as developing organisational cultures that promote experimentation and professional freedom. In this respect, the research helps to advance the current discussion by proving that creativity is not a mere soluble to digital technology but one of the focal requirements to its successful and efficient usage in modern broadcasting.

CONCLUSION AND RECOMMENDATION

This paper explored the use of creativity to the digital technology in the broadcasting stations drawing a case study of the Nigerian Television Authority Lagos State. Using the descriptive quantitative evidence, the research illustrates that creativity does not lie at the marginal of the digital broadcasting but forms a core aspect in the application and implementation of digital technologies in the process of production and content delivery. The quality of the programmes, flexibility, and depth of storytelling were observed to be improved by use of digital tools when they were directed by conscious creative decisions.

The results also confirm that the relationship between the digital technology adoption and the programme innovation is mediated by creativity. The findings indicate that technological purchase does not necessarily have innovative consequences; instead, innovation will arise when creative practices turn the digital capacity to new form, improved aesthetics and interesting programme forms. The statistically significant association found between the creative use of digital technologies and programme innovation highlights the significance of the human agency in the transformation of digital broadcasting.

Furthermore, the paper states the importance of organisational issues as the ones that facilitate the implementation of creative digital practices. It was found that management support, the access to modern digital infrastructure, constant professional training, and the work culture based on teamwork were the key to preserving creativity in the digitally enabled broadcast setting. These results indicate

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that not only personal competence is important in creating broadcasting creative opportunities, but also institutional frameworks and organisational conditions which enable or inhibit the practice of innovativeness.

Recommendations

First, the management of broadcast should institutionalise the creativity as a fundamental feature of the digital operations. This may be facilitated through incorporation of imaginative thinking in production planning, editorial decision and digital workflow design. Instead of perceiving creativity as a personal quality, the organisational policies must acknowledge creativity as a professional practice among people that informs the deployment of digital technologies in the development and delivery of content.

Second, unceasing professional development based on digital and creative skills must be the priority. Although the digital tools are becoming more and more common, only under the condition that the staff has the necessary skills to experiment with formats, aesthetics, and narrative methods, its creative potential can be realised. To enhance creative competence in production, editorial and technical units, regular capacity-building programmes, workshops and practical training should thus be conducted.

Third, the management ought to establish an enabling organisational environment that will encourage creative experimentation. This involves promoting interdepartmental work, freedom in editing and less bureaucratic restrictions that could restrain innovation. An empowering leadership style, which awards innovative action, will increase the successful utilisation of digital technologies and encourage innovation of programmes.

Fourth, digital infrastructure must be creatively oriented towards investment. Technical specifications should not be used exclusively in the procurement and modernization of digital equipment but rather on the ability to facilitate the creative production processes. Such alignment will mean that the digital technologies will be fully adopted in the development of the programme and not kept as underutilised assets.

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