

The Imperatives of Media Convergence

Alawa, Louis (M.Sc)

Department of Mass Communication
Faculty of Communication and Media Studies
Rivers State, University, Port Harcourt, Nigeria

Correspondence: alawalouis@gmail.com
alawalouis@gmail.com

DOI: 10.56201/rjmcit.v9.no1.2023.pg11.23

Abstract

This paper explores the intricacies of media convergence from a journalistic perspective. The paper first looks into the definitions of media convergence and introduces the processes of media convergence from the views of different scholars. This paper was exploratory thus it examines the reasons for media convergence anchoring its theoretical basis on the media convergence theory. The merits and demerits of media convergence were highlighted and the paper concludes that the Internet has unified all media forms such that any medium that has not fully converged on the Internet can be said to be lagging behind. However, this is not to affirm that the media cannot survive without converging on the Internet but it is safe to say that such mass media that are absent on the new media might have reduced its essence of being a conduit for mass communication because the idea of mass communication is mass reach and the Internet offers that mass reach directing the attention of media owners in that direction. The media survives mainly on advertisements and advertisements are audience-oriented implying that advertisers go where the audiences are hence media convergence offers a great opportunity for the audience and advertisers to meet.

Key Works: Imperatives, Media, Convergence, Mass Reach audience - oriented

Introduction

There is no doubt that the changing social trends have made the issue of technology an unavoidable one. This is so crucial such that any media or individual or organization that ignores technology use does it at their own peril. Across disciplines interested in the study of media, the concept of convergence has become commonplace and accepted. Although it rose to prominence in the 1990s because of the advancements in ICT, its roots may be seen in the 1980s, most notably in the ideas of de Sola Pool in 1983 (O'Sullivan & Fortunati, 2021). Perhaps most obviously, convergence has driven business mergers across media sectors and massively scales ICT enterprises. It is also assumed or implied that domestic uses of technology, underpins

approaches to new cultures of participation, and is seen in politics as a potent force for either tyranny or democratization (O'Sullivan & Fortunati, 2021).

The digital has been emphasized frequently, if not always, in discussions about media convergence, to the point that the qualifier may be eliminated without endangering our comprehension. It has been linked with a similarly presumptive idea of progress being driven by technology and is frequently burdened with the dichotomy between analogue ("old") and digital ("modern") working methods (O'Sullivan & Fortunati, 2021). More recently, a backlash known as the "techlash" has begun as a result of the negative consequences of social media and platform capitalism becoming more apparent (Doctorow 2019).

The idea that borders between media forms can be transcended, along with the broader breaking down of social, economic, and political barriers, permeates discussions of digital media in all of its manifestations. Although it has shifted to the center of discussion surrounding the creation and consumption of meaning and content, including economy, labor, organization, formats, diffusion, audiences, regulation, and broader politics, it is the technological perspective that has amassed the most volume, as stated by Balbi (2017) in his categorization of convergence discourse. In the writings of MIT futurist Nicholas Negroponte (1996), which were part of a broader anticipation of the potentialities inherent in digital technologies (Dyson 1998 cited in O'Sullivan & Fortunati, 2021) and the occasionally shrilly euphoric celebration of their revolutionary potential, the then optimistic idea of formerly discrete fields coming together by virtue of the possibilities of the fluid articulation of information in zeros and ones, as opposed to rigidly in atoms, found powerful institutional and popular expression. This digital sublime (Mosco 2005) was grounded by a feeling of escape and emancipation from physical restraints, which encouraged a revival of Marshall McLuhan's medium-centric, deterministic philosophy (Levinson 1999).

The idea that borders between media forms can be transcended, along with the broader breaking down of social, economic, and political barriers, permeates discussions of digital media in all of its manifestations. Although it has shifted to the center of discussion surrounding the creation and consumption of meaning and content, including economy, labor, organization, formats, diffusion, audiences, regulation, and broader politics, it is the technological perspective that has amassed the most volume, as stated by Balbi (2017) in his categorization of convergence discourse. In the writings of MIT futurist Nicholas Negroponte (1996), which were part of a broader anticipation of the potentialities inherent in digital technologies (Dyson 1998) and the occasionally shrilly euphoric celebration of their revolutionary potential, the then optimistic idea of formerly discrete fields coming together by virtue of the possibilities of the fluid articulation of information in zeros and ones, as opposed to rigidly in atoms, found powerful institutional and popular expression. This digital sublime (Mosco 2005) was grounded by a feeling of escape and emancipation from physical restraints, which encouraged a revival of Marshall McLuhan's medium-centric, deterministic philosophy (Levinson 1999).

Such participation, which spans categories like news, entertainment, and gaming and focuses on interactivity, user-generated content, and fan communities, has been greatly strengthened by the development of Web 2.0 and social or "spreadable" media and includes a significant amount of

business-oriented thinking (Jenkins, Ford and Green 2013; Fuchs 2014). In a networked system where the emphasis is firmly on the demands of the individual, classifications like quality or significance may not always apply, hardware, software, and platform intermediaries are converging even more (Miller 2008). The need for regulation is exacerbated by the near-monopolistic power of the digital intermediaries, whose highly concentrated success depends on the affordances made available to citizens, bullies, propagandists, data manipulators, and pornographers alike through network-enabled affordances, which exclude the realities of the digital divide (Siapera 2018). Where convergence had been the basis for deregulation of media industries in a global wave of liberalization and marketization (Jin 2008; Holt 2011), it is now possible to raise the prospect of stronger democratic control of networks, artificial intelligence, data, and algorithms, perhaps for the first time since the digital turn (Foer 2017). Meikle and Young (2012) noted that the "complex and contested arena" of media policy has become more tense as a result of convergence (195). The focus of this paper is to explore the different aspects of media convergence with a view towards identifying its strengths from known weaknesses.

Statement of the Problem

The ease of convergence often times depend on the level of technology proficiency and availability among the diverse audiences. The growing population of Nigeria might have been accompanied by a growing number of internet users which directs the attention of media users and advertisers alike to the usage of online platforms for different levels of productivity. However, the high level of illiteracy, high cost of data, poor network connections and the limited number of gadgets among others have the tendency to affect media convergence as the issue of proficiency comes with that of usage which sometimes affect technology adoption. These and many more are the challenges of effective media convergence.

This paper therefore focuses on the need for media convergence in contemporary Nigerian media society.

Theoretical Foundation of the Paper

Media Convergence Theory

Henry Jenkins first proposed the media convergence idea in 1992. The integration and interoperability of technology to accomplish, communications technology, and electronic forms of information that are inherently capable of adapting, delivered via "intelligent" platforms, applications, and devices, is at the heart of media convergence theory from a technological perspective. The manner in which we create and use digital media to communicate science, politics, sport and other topics are social practices and cultural values that shape the processes that support media convergence theory. Digital technologies are now playing a significant role where once people had the opportunity to gather and filter scientific knowledge via numerous "conventional" communication routes.

Digital technologies that encode and decode numerous streams of content (in this case, science content) are part of the convergence theory from the viewpoint of the end users who are consuming and producing media. To one or more platforms and devices of the end user's choice, such as a mobile phone or personal digital assistant, this can involve (connected and consolidated) text, (galleries of) still images, moving images, digital simulations, sounds, music,

or any combination thereof (PDA). Additionally, this media can be tailored to a user's preferences and consumed "instantly" through feeds on the gadget of their choice. If your preferences change, you can rearrange the content that is available for download and/or rearrange the aggregated content that you have already received.

The media convergence theory has been written with two cautionary remarks that you should keep in mind as you read what follows. First, the examples chosen show both the untapped and realized potential of some digital media for the sciences. The media are described here using a non-converged medium, a printed book, because they have to be few in quantity. Second, the theory makes an effort to map a landscape that is fast evolving in terms of technology, society, economy, politics, law, and culture. As a result, there is an evolution in the ways that many media professionals, scientists, and other stakeholders and people develop, consume, exchange, and interact with scientific representations in digital media. For instance, the distribution and sharing of scientific information within the public realm and the ways that at least some scientists conduct and discuss their science with their peers are changing as a result of media that allow convergence. Such changes call for networks that can be "public," like the Internet, or "private," like intranets, SMS, file-transfer websites, and other websites that require a password to access them. As a result, scientists are now able to gather, analyze, and produce data while utilizing a single device, a network of devices managed by a team of scientists dispersed throughout the world, as well as while working remotely "in the field." As an alternative, people can access, share, and analyze data obtained from sensors, telescopes, and other devices placed far from the point of data collection. Cozzini has talked about the value of grid technology for the sciences, which makes distributed networked computing possible. To handle complicated scientific problems, this essentially entails connecting secure computing infrastructure, experimental equipment and data storage among two or more universities. According to Cozzini, advancements like this increase the likelihood of resolving challenging issues in high-energy physics, astronomy, meteorology, and computational biology.

Similar to this, the media and publishing sectors are expanding their market reach beyond conventional mass audiences constrained by national borders by adapting to and supporting consumption through new social activities. These new markets include customers who can be geographically dispersed and who download or stream representations of research from other nations (and possibly contribute to them). The fact that at least some of these consumers are also prepared to consume (and pay for) a lot of converged information about a certain field of scientific study is crucial for the converged business model. These consumers are targeted by promotional techniques that enable marketing synergy through branded nests of items, despite the fact that their numbers may be smaller overall: After it has shown on television, you can purchase the scientific documentary to gain access to further content, automatic updates for your preferred device and platform, and other benefits. Alternatively, you can obtain some of the information for free as a "loss leader" and pay for other products.

This theory is pertinent to this research because it emphasizes interconnection and interoperability in a virtual domain. It describes the fusion of technology to accomplish things, digital infrastructure and electronic formats of data that are inherently capable of adapting and presented by "smart" systems, software and gadgets.

Defining Media Convergence

According to Brooks, Kennedy, Moen, and Ranly (2004), convergence is the process of cross-promoting and sharing material from many media, some of which are interactive, using newsroom cooperation and partnerships. In explaining the entailments of media convergence, Jenkins and Deuze (2008) state that this "democratization" of media use made possible by media convergence signals "a widening of opportunities for individuals and grassroots communities to tell stories and access stories others are telling, to present arguments and listen to arguments made elsewhere, to share information and learn more about the world from a" variety of other perspectives. By combining, co-opting, convergent, and synergizing their brands and intellectual properties across all of these platforms, media firms, on the other hand, aim to broaden their audience (p.6). To support Jenkins and Deuze's remark and illustrate the emerging patterns of convergence, other examples might be given. First, in order to break news on their websites as soon as a news event occurs, numerous American newspapers, including *The New York Times*, *The Chicago Tribune*, and *USA Today*, established the Continuous News Desk in the newsroom in 2005. Along with breaking news, the CND also takes care of enhancing text stories by pairing them with convergent media platforms including audio and video content (Zhang, 2008).

Latzer (2013) in attempting an explanation of what convergence entails aptly stated that:

Convergence is an ambiguous term used by various disciplines to describe and analyse processes of change toward uniformity or union. Its application in the communications sector, often referred to as media convergence, also encompasses valuable approaches and insights to describe, characterize and understand the digital creative economy. A certain amount of fuzziness combined with the broad, multipurpose-character of convergence leads both to a general and a wide range of very specific understandings of the convergent communications sector (p.1).

This view of convergence incorporates the multifaceted nature of the online media for a unified output where other medium (previously seen as traditional) utilize the offerings the internet provides to reach out to the vast number of audience online creating a unified platform for communicators of all class. The essence of media convergence is to reach out to the audience in mass. Latzer (2013) further define convergence as "the blurring of boundaries between media, more precisely the blurring of the traditional demarcation between telecommunications (point-to-point) and the mass media" (p.2). This means that the media is said to have converged when multiple media forms are unified and presented using a single medium (the Internet).

According to Turow (2017), "convergence is a phenomenon that occurs when products normally tied to one medium show up in numerous media (p.44). Turow emphasizes this argument by comparing it to similar situations such as when you can download an Adele music album from your laptop to your iPod, iPhone, iPad, or Xbox or when you can get a Red Sox baseball game broadcast in Boston to appear on both your laptop and your Android phone. The same definition of convergence is given by Okoroafor (2016, p. 25) as "the coming together of two or more

distinct entities or phenomena, hence lowering entry barriers across the IT, telecoms, media, and consumer electronic industries."

The definitions listed above all lead to the same fundamental truth: convergence is the mixing, melding, and merging of various media technologies and contents that were formerly dissimilar and isolated from one another. Convergence occurs, for instance, when an Android phone is used to create text, video, and voice for broadcast or to browse online newspapers and magazines. The definition provided by Taylor (2015) for the field of broadcasting, however, is both highly thorough and acceptable. The three previously independent industries of telecommunications, computers, and broadcasting, according to him, are becoming more entwined. Taylor's position is supported by Emwinromwankhoe (2018b, p. 127), who defines convergence as the combination of conventional media like television and radio with new media technologies like the Internet, satellite, cellular phones, etc.

Reasons for Media Convergence

You can access a good amount of leisure, knowledge, and content on an unified system in this way. If you are not carrying a cellphone with you, your life appears incomplete. The rapid shift in the world over the past several years is the result of media convergence. The reasons why media convergence is a significant part of our daily lives are outlined in the sections below:

- a) It provides a new platform for education, access to information, and communication with others online.
- b) The possibility of carrying portable devices that are overflowing with information. We can access content whenever we want. Newspapers and television are no longer the main sources of news.
- c) Numerous new terminology, such as podcasts, news feeds, portals, websites, internet running apps, and blogging, have been created as a result of the merger of media.
- d) We have countless options to produce and publish anything we want. It makes provision for citizens to become both the audience and the content generator, and to develop identity on a global scale.

These reasons and more fuel our daily desires hence making media convergence a necessity in our society. Over time, media convergence requires advances. As a result, it has opened up lucrative job options where people can make millions. You must earn a media degree if you intend to pursue a profession in the media market. The opportunities that come with media convergence in journalism according to Laxmi (2021) are listed below:

- a) Editors
- b) Illustrator
- c) Reporters
- d) Cartoonists
- e) Travel Journalism
- f) Critics
- g) Columnists
- h) News Analysts
- i) Correspondents
- j) Proofreaders

- k) Staff or Freelance Writers
- l) Photojournalists (Laxmi, 2021)

The Features of Media Convergence

Murdock (2000: 36) divides the convergence of the media on three levels: technological (satellite communication), content-related (cultural forms), and economic (levels of influence) (related to companies, employers and the media market). Media convergence, which is a component of "convergence culture," is seen by Jenkins (2001; 2006) as the interaction of new and conventional media. He takes into account the media industry and its audiences' influence in addition to the technological revolution brought about by convergence. As a result, convergence is seen as a continuous process and the media product as being always changing. Herkman (2012) examines media convergence from the perspective of cross-media relationships and emphasizes that the flow of cross-media products is a result of economic convergence. Convergence, thus, refers to the linking of numerous media goods not just "through intertextuality," but also in the production, distribution, and marketing processes.

Thorstern and Singer (2009) discuss content creation and convergence, while Thurman and Lupton (2008) describe multimedia storytelling for news sites as a convergent process. According to Islas (2009), the same material can be available across a variety of media, and convergence is related to media ecology. He demonstrates how the way in which information is consumed has "forced deep changes on media companies."

From the above, it is safe to itemize the following as the features/characteristics of media convergence:

- a. Multimedia interactions
- b. Presence of technology
- c. Combination of Different media forms
- d. Use of the Internet
- e. Ability to reach a multiplicity of audience
- f. Blending conventional media with new media

The Merits of Media Convergence

Every day, the media tries to get our attention. We can now solve our difficulties quickly thanks to several convergent platforms. The information on your technological devices is saturated right now. Your learning has no bounds. The following are the key benefits that media convergence has provided humanity:

- a) The primary benefit of media convergence is that news and quality material are readily available. It has brought about a complete transformation of the old and new worlds.
- b) We currently have access to a platform where you may frequently look for target audiences and create content in line with their interests, all thanks to media convergence. This promotes audience integration on a worldwide scale.
- c) At the moment, viewers are also creators. They make memes and share on social media. By doing this, they draw in a global following.

- d) The merging of media has changed how individuals think about and use media. It has successfully overcome the restrictions of conventional media (Laxmi, 2021).

The Demerits of Media Convergence in Nigeria

The convergence of media has presented several difficulties for Nigerian media professionals. First, there is a dearth of instruction in using new media. In Nigeria, many media professionals lack in-depth knowledge of how to employ new media for broadcasting. Nwanne (2016) observes that while some Nigerian journalists are still not technology lovers, many of them received their training on typesetters and other analogue equipment. In addition, there are inconsistent power supply issues in several areas of Nigeria. There has been no enhancement in the power availability as a result of the deregulation of the power sector. Poor power supply is a major barrier for broadcast professionals in the era of convergence because almost all new media require a stable or continuous power source to operate (Emwinromwankhoe, 2020). Another issue is the high expense of purchasing new media systems. Nigeria and other developing nations are still struggling with poverty (Olise, 2012; Nwanne, 2016). The majority of new media, including smartphones, tablets, and laptops, are sold for exorbitant costs with little to no federal or state government subsidy. The economic downturn made already increased prices much higher, which did not assist the situation. As a result, many broadcast professionals cannot afford new media equipment. Another issue is the lack of suitable Internet infrastructure. Many in the television industry believe it to be an impossible effort to use a stable Internet network to retrieve information (Morah & Omojola, 2014). The bulk of network service providers in the nation have launched the 4G network, but the situation has remained uninspiring because many broadcast professionals can hardly make 3G operate on their new media equipment, much less 4G (Emwinromwankhoe, 2020). Limited Internet facilities are a barrier to breaking news because transmission is time-bound and becoming more so with convergence.

Additionally, it can be challenging to confirm the reliability of the news source(s). Since convergent media has made it possible for citizen journalists or news creators to flourish, many media professionals in Nigeria find it difficult to confirm the reliability of the news source(s) (Emwinromwankhoe, 2020). This seems to be true since there are constantly a variety of broadcast contents about people, events, and locations on the internet. Consequently, it has become difficult to determine which information is true and which is false (Okorie, Loto & Omojola, 2018). Finally, it is inappropriate that many channels lack modern media innovations, especially those that are owned by the state and federal governments. In the rare stations that offer such new media, it is either obsolete or insufficient. Numerous government-owned stations continue to use analog broadcasting technologies despite repeated requests from the National Broadcasting Commission (NBC) and the Broadcasting Organization of Nigeria (BON) for all mass media stations in the nation to totally adopt digitalization (Emwinromwankhoe, 2020). This is a significant challenge because broadcast professionals can only effectively utilize new media technologies when they are made available.

Radio Convergence

Tan *et al.* (2019: 492) claim that the classic radio has an antenna that typically covers a specific area. Major stations that are located outside of the coverage area have smaller rebroadcast transmitters put up nearby. Small local stations are somewhat constrained by their transmitters and the surrounding territory (Kitaki, 2019). With more people using the internet, where they have a tendency to spend a lot of time online, digital radio has evolved from traditional radio to a new level. There are thousands of digital radio stations broadcasting all over the world, according to a number of radio directory portals. According to Tan *et al.* (2019), there is a distinction between classic analog and digital connections because the former is received over the air and has no bandwidth restrictions even during power shortages. According to Tan, Guo, and Wang (2019), it may be listeners-relevant in terms of content because of which it appears to be local as well, such as advertising, traffic updates, and news.

Tan, Guo, and Wang (2019) made a significant finding that the long bandwidth of radio stations prevents the usage of conventional radios anyplace. The problem with this is that the person cannot access every channel, and it all depends on the location they are using. In terms of functionality, audience, and consumer experience, conventional radio is now being replaced by digital radio. In contrast to traditional radio, which was aired only locally and regionally before it was converted to digital radio, the digital radio has a global audience. People only need an internet connection and a streaming service to listen to their preferred musician or genre on digital radio. Tan, Guo, and Wang (2019:490) asserted that the coverage of FM (frequency modulation) radio channels is actually extremely poor. Tan *et al.* (2019) further claim that compared to traditional radio, digital radio can afford to be more specialized and eclectic. Since it is not spatially constrained, it may easily appeal to a global audience with more specific interests and avoid constantly attempting to please everyone, as conventional radio stations typically do.

According to Jianjie *et al.* (2016: 22), radio stations are at the forefront of the media convergence phenomenon because listeners of the medium frequently look for what they genuinely want to consume. Additionally, it enables users to access any channel or station from wherever as long as they have an internet connection. However, a person must always be accessed through the internet to use that particular service in order to access digital radio (Kitabi, 2019). It's significant because radio stations are forced to produce audiovisual content that requires users to navigate visually rather than textually. As a result, stations are encouraged to create websites with big graphics and iconography.

Television Convergence

Another turning point in the development of the television business is now being reached. The barriers between television broadcasting and the Internet can vanish thanks to changes brought on by the convergence of internet service internet and new breakthroughs in digital technology. In fact, the way we watch TV has changed significantly as a result of the internet and the "online video revolution." This is a result of companies like Netflix, an American provider of on-demand Internet streaming media services, as well as other well-known providers like Google's video-sharing platform Youtube or Amazon's Prime Instant Video, which are in charge of the slew of new and cutting-edge TV services (Murschetz, 2015).

Additionally, according to Murschetz (2015), a number of modifications in usage and engagement patterns for TV viewers are expected, including:

- a) “Lean-back, passive to lean-forward active viewing (or a combination of both)
- b) The use of the remote control to the use of keyboard, infrared, voice and gesture control
- c) Consuming live broadcasts to time-shifted, catch-up and on-demand TV modes
- d) Single-screen to multi-screen usage
- e) From single-person viewing (in the child’s room) back to multi-person family viewing in the living room (where virtual co-viewers may be part of viewing experience by means of online social networks)” (p.3).

Although it is believed that established media stations will continue to dominate watching with their "big event TV" (such as prime-time event TV and huge sporting event broadcasts), the aforementioned shifts are sowing the seeds of change for Cable television. Television like other mass media has also converged on the Internet.

Newspaper Convergence

Mass media have undergone significant and fundamental changes due to convergence that go beyond only technological advancements (Allan, 1999 cited in Ate & Onuwaikwu, 2019). The lines separating conventional and new forms of communication are blurring structurally, and the relationships between various media are increasingly defined by collaboration, complementarity, and interconnection. The digitization and convergence processes seem to be unstoppable. Digital media appears to be the way of the future, but it's hard to foresee what these changes will mean. Questions regarding how traditional media companies will adjust to the new environment or even whether they will survive at all have been raised as a result of changes taking place at many levels (Burns, 2005).

As a result of the effect of convergence, the print media genre has faced significant obstacles as well as opportunities. In the theory and practice of mass communication as well as related fields like economics, politics, the arts, etc., convergence has become a popular concept (Ate & Onuwaikwu, 2019). Rapid advancements in mass media technology, markets, production, content, and reception have come to be associated with convergence (Quandt and Singer, 2009).

The rise of convergence was initially met with dismal response from the newspaper and magazine industries. Their output as individual journalists and as a profession of print journalism as a whole sharply decreased as a result of this kind of unfavorable response. Additionally, this resulted in a lack of preparation for the future that had been foreseen and covered by journalists themselves (Quandt & Singer, 2009). Many newspapers, magazines, and other media organizations predicted the new technology that gave rise to convergence would be a momentary nuisance and a fry in the pan rather than embrace the future (Ate & Onuwaikwu, 2019). Technology was undoubtedly bringing about change, but consumer and advertiser perceptions were also evolving, as were the ways in which consumers and advertisers used and received the

news. It is regrettable that the print media sector did not foresee this transformation, but they should have or they should have inquired and been able to define their road to success. When the terrible global economic downturn is taken into account, there are compelling arguments for change (Deuze, 2006a, 2006b).

Therefore, numerous print media companies felt that the moment was right to offer free access to online editions and reductions or eliminations of traditional printed editions in order to thrive in the ever-technological climate; but to their dismay, they quickly come to the conclusion that since almost all news is now free, free news was not as significant. Additionally, this behavior was perceived as a knee-jerk reaction (Ate & Onuwaikwu, 2019). This is due to a recent survey which found that the younger population at some point was turning back to printed materials. Owing to this, some academics now refer to convergence as both planned and chaotic integration (Bressers and Meeds, 2007).

According to Miljan (2008), modern technology has created its own set of problems that have profoundly changed print media as we once knew it. The cross-ownership of the platforms of newspapers, the internet, television, and even radio in the same market is one of the difficulties brought on by new technologies (Ate & Onuwaikwu, 2019). Another factor is the recognition by the same corporations that by reusing current material they give less content in the various platforms. They can have fewer journalists work harder by doing this.

Conclusion

From the studies reviewed and the current nature of contemporary media, we can arguably conclude that the Internet has unified all media forms such that any medium that has not fully converged on the Internet can be said to be lagging behind. However, this is not to affirm that the media cannot survive without converging on the Internet but it is safe to say that such mass media that are absent on the new media might have reduced its essence of being a conduit for mass communication because the idea of mass communication is mass reach and the Internet offers that mass reach directing the attention of media owners in that direction. The media survives mainly on advertisements and advertisements are audience-oriented implying that advertisers go where the audiences are hence media convergence offers a great opportunity for the audience and advertisers to meet.

It is the position of this paper that different media forms ought to converge for synergy and coordinated growth for both the media and the society.

Recommendation

It is therefore recommended from the in-text findings that every media stations register a strong presence online to reach a wide range of audiences. Media convergence has to be coordinated through legislations to strengthen media objectivity and fight against the high rate of falsehood online. To achieve this, policy makers have to make and enforce policies that restricts the abuse of the Internet especially the social media where the majority of the falsehood circulate uncontrolled.

Media convergence is a good thing but it has to be controlled from the source because absolute freedom can corrupt a social system absolutely.

References

- Ate, A. A. & Onuwaikwu, P. (2019). Convergence and print media news production in Nigeria: A study of daily trust, Nigeria. *Journal of Mass Communication, Igbinedion University, Okada*, 4, 23-47.
- Bressers, B., & Meeds, R. (2007). Newspapers and their online editions: Factors that influence successful integration. *Web Journal of Mass Communication Research*, 10. <http://www.scripps.ohiou.edu/wjmcr/vol10/>
- Brooks, B., Kennedy, G., Moen, D.R., & Ranly, D. (2004). *Telling the story: The convergence of print, broadcast and online media* (2nd ed.). Boston/New York: Bedford/St. Martin's.
- Bruns, A. (2005). *Gate watching: Collaborative online news production*. New York: Peter Lang.
- Deuze, M. (2006a). Participation, remediation, bricolage: Considering principal components of a digital culture. *The Information Society*, 22, 63-72.
- Deuze, M. (2006b). Ethnic media, community media and participatory culture. *Journalism*, 7 (3), 262-280.
- Emwinromwankhoe, O. (2020). Media convergence and broadcasting practice in Nigeria: Three broadcast stations in focus. *Covenant Journal of Communication (CJOC)* 7(1), 26-52.
- Herkman, J. (2012). Convergence or intermediality? Finnish political communication in the new media age. *Convergence: The International Journal of Research into New Media Technologies*, 18(4), 369-384. (DOI: <http://doi.org/tkx>).
- Islas, O. (2009). La convergencia cultural a través de la ecología de medios. *Comunicar*, 33, 25-33. (DOI: <http://dx.doi.org/10.3916/c33-2009-02-002>). (<http://goo.gl/1B4PBH>)
- Jenkins, H. & Deuze, M. (2008). Convergence culture. *Convergence: The International Journal of Research Into New Media Technologies*, 14(1), 5-12.
- Jenkins, H. (2001). Convergence? I Diverge. *Technology Review*, 104(5), 93. (<http://goo.gl/RHZ27H>)
- Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York: University Press.
- Kitabi, T. M. B. (2019). *Digital convergence of radio: Effects of digitalization on radio media*. Istanbul: Istanbul University Printing Press.
- Latzer, M. (2013). Media convergence. In: R. Towse & C. Handke (Eds.), *Handbook of the Digital Creative Economy*. Cheltenham: Edward Elgar.
- Laxmi (2021). *Media convergence meaning, benefits and examples/types of media convergence*. <https://www.learnram.com/media/media-convergence/>

- Miljan, G. (2008). We the media, convergence journalism: A threat to print journalism. A Paper prepared for *The End of Journalism? Technology, Education and Ethics Conference*, University of Bedfordshire, October 17-18.
- Morah, N. & Omojola, O. (2014). Digital large screens as a community medium: Interactivity and community relevance in focus. In A. Ojebode (Ed.) *Community Media in Nigeria*. Ibadan: John Archer Publishers, pp. 385-402.
- Nwanne, B. (2016). Journalism and new media in Nigeria: Issues, challenges and prospects. *International Journal of Academic Research and Reflection*, 4(3), 86-92.
- O'Sullivan, J. & Fortunati, L. (2021). Media convergence: Expanding perspectives beyond the digital. <https://doi.org/10.1515/9783110740202-003>
- Okorie, N., Loto, G. & Omojola, O. (2018). Blogging, civic engagement, and coverage of political conflict in Nigeria: A study of Nairaland.com. *Kasetsart Journal of Social Sciences* 39 (2), 291-298.
- Olise, F. P. (2012). Computermediated communication and the challenges before users in Nigeria. In M. Mboho & H. Batta. (Eds.). *The Companion to Communication and Development Issues* (pp. 373-391). Uyo: Department of Communication Arts.
- Tan, J., Guo & Wang (2019). Link selection in radio tomographic imaging with backprojection transformation. In, *Proceedings of 2018 Chinese Intelligent Systems Conference* (487-496). Springer. Singapore.
- Thorstern, Q. & Singer, J. (2009). Convergence and cross-platform content production. In K. Wahl-Jorgensen & T. Hanitzsch (Eds.), *The Handbook of Journalism Studies* (pp. 130-144). Routledge.
- Wordpress (2011). *Media convergence: Coming together*. <https://mconvergence.wordpress.com/category/history/>
- Zhang, Y. E. (2008). *Examining media convergence: Does it converge good journalism, economic synergies, and competitive advantages?* [PhD Dissertation Presented to the Faculty of the Graduate School at University of Missouri-Columbia]. <https://mospace.umsystem.edu/xmlui/bitstream/handle/10355/5603/research.pdf>