

Comparative Analysis of Conventional and Traditional Media for the Utilization of Entertainment – Education for Agricultural Information Dissemination in Nigeria

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KEY WORDS Traditional media; conventional media; EE format; agricultural information and dissemination.

ABSTRACT This study was carried to assess traditional and conventional media practitioners' views about Entertainment – Education (EE) format utilization for agricultural information dissemination. Three hundred and forty respondents comprising 238 and 102 conventional and traditional media practitioners respectively were randomly selected through multi-stage sampling technique across media organizations in south west Nigeria. The result indicates that 81.2% of all practitioners with different educational qualifications favourably perceived EE format utilization for agricultural information dissemination. This trend is similar to conventional (84.4%) and traditional (89.4%) media practitioners. However, traditional media (76.5%) and conventional media (67.6%) practitioners of various professional backgrounds opined that the perceived constraints are very severe. Analysis of variance result of overall perception of practitioners reveals that media practitioners differ across media ($F=13.56$; $P < 0.05$) and between music and theatre practitioners ($F = 39.47$; $P > 0.05$) but radio and television practitioners do not differ ($F = 0.05$; $P > 0.05$). Also severity of perceived problems differ across media: radio ($\bar{X} = 9.87$; television ($\bar{X} = 9.0$); theatre ($\bar{X} = 6.87$) and music ($\bar{X} = 10.98$) ($F = 12.69$; $P > 0.05$). Hence, it is recommended that varied positions of traditional and conventional media practitioners with respect to their overall disposition to EE format utilization should be accorded priority attention while adopting EE format for agricultural information dissemination.

INTRODUCTION

Background Information and Problem Statement

Entertainment – Education (EE) strategy cuts across various media and has so been utilized in several media to address numerous pro- social values and issues. Since entertainment and education have been part of human history in various forms and formats in different cultures and traditions all over the world, it is common to all forms of communication media (conventional and traditional). Hence there are EE based

programmes on television and radio, music and theatre as well as film.

The EE strategy on radio predates its use in most media which is not surprising given that radio broadcast began more than two decades before even television and other media broadcast in most nations (Singhal and Rogers, 1990). Further review of EE in several other media particularly television, music and theatre shows that the radio component remains largely untapped in most countries of the world despite its obvious advantage. The success stories of few programmes on radio that utilize EE format considering its relative advantages over other communication media cannot be overemphasized. Worldwide, radio, reaches larger audiences than do television, prints or any other mass media (George, 1990 and Singhal, 1990). In developing countries, where resources are generally scarce, radio represents a viable medium to carry entertainment – education messages. Radio can effectively reach audience individuals of less education and lower socio-economic status who are usually the primary target audience of education and development messages (Gilluly and Moore, 1986). Apparently in furtherance of the recognition of the outstanding qualities of radio as a viable medium of communication generally and entertainment – education in particular, Gilluly and Moore (1986) stated that radio receivers are relatively inexpensive, portable and carry education and development information that can be tailored to meet specific local needs. Radio programming, the duo submitted, can be produced cheaply and quickly, and it can be easily duplicated, stored, retrieved and distributed in audiotape.

The E-E strategy in television seems to be attracting growing audience across the globe. If viewership of television soap opera has grown so tremendously, the educational values, ideals and pro – social behaviour that entertainment –

education television programmes have promoted are nonetheless enormous. From Peru where the first known telenovela *Simplemente maria* was first broadcast between 1969 to 1971 to the Mexican *Ven conmigo* that was inspired by the pro – social impact of the Peruvian telenovela television soap opera has gone a long way to educate the public about varying issues, values, beliefs and practices intended to advance development across the globe. Though, the Peruvian telenovela's break through was unintended but purely accidental, it has provided the basis upon which several telenovelas are based. This effort according to Nariman (1993) and Singhal and Rogers (1988) promoted the cultural history of Mexico, adult education and literacy, family planning, sex education, nationalism, women's status and better treatment of children.

Music on the other hand is deeply rooted in most cultures across the globe and varies from one part of the world to the other. The entertainment function of music is also not in doubt as people of different cultures; colours, races and creeds listen to different music during various ceremonies and at their conveniences during relaxation. It is also noteworthy that messages are put across in the course of playing various music; hence music entertains as well as educates (Olajide, 2002). This view is further supported by Singhal and Rogers (1999) who asserted that music is one of the ancient entertainment traditions that draws large audience. It dates back to thousands of years in various music traditions, including protest and reform music, folk music and devotional music. Brown and Singhal (1999) acknowledged that the worldwide popularity of music makes it a potentially potent vehicle to carry educational – development messages to target audiences. But despite this, very little of this potential has been used for pro – social purpose to date. Isolated attempts have been made to utilize music as part of an integrated communication campaign to educate viewers and listeners about pro – social issues (Coleman, 1986; Yahaya, 2002).

However, the obvious advantage of music has been utilized to some reasonable extent in recent times for educational purposes. For instance, rock music, music videos and celebrity concerts are used for advocacy, educational issues and fund raising, Rogers and Singhal

(1989) pointed out that celebrities have raised fund for human causes. Examples are the "Bangladesh-Aid Concert" in 1971 to support the refugees. Another popular example is *We are the World* in 1985 for Ethiopian Famine Relief that featured world-class musicians.

In realization of the foregoing and the relevance these media have served in EE pursuit for mass awareness, community mobilization and change in attitude, knowledge and skill of various and diverse target audiences that its use for agricultural information dissemination is been encouraged. However, adaptation of EE for the purpose of agricultural development news needs a critical assessment of the opinion of the practitioners of various EE media. It is pertinent to emphasize that all identified EE media have peculiarities, strengths, weaknesses and potentials that made preferences or otherwise of these media amongst various audience inevitable and an established phenomenon. It is against this backdrop that this study comparatively analyzed conventional and traditional media practitioner's perception of the utilization of EE format for agricultural information dissemination in Nigeria. Specifically, the study addressed the following objectives:

- (i) compared the personal characteristics of traditional and conventional media practitioners.
- (ii) compared the perception of the traditional and conventional media practitioners to EE format utilization for agricultural information dissemination.
- (iii) ascertained the differences in perception of the use of EE format by conventional and traditional media practitioners.
- (iv) established the differences in severity between conventional and traditional media practitioners perceived constraints to EE format utilization for agricultural information dissemination.

METHODOLOGY

Sampling Procedure

This study has two categories of respondents:

- (i) Media practitioners from radio and television stations as conventional media practitioners.
- (ii) Theatre and folk musical groups as traditional media practitioners.

A multi stage technique was used to select respondents for this study as follows:

Sampling of Conventional Media Practitioners

In the first stage of the sampling, 11 radio and 13 television stations were randomly selected across the eight states that constitute south west Nigeria where the study was carried out.

Secondly, a list of radio and television producers and presenters of entertainment – education programmes was obtained from each of the selected stations to serve as sampling frame and a total of 503 respondents resulted in this stage.

In the third stage, based on duration, frequency and age of radio and television programmes, 50% of the presenters and producers were sampled and thus 253 respondents participated in this category.

Sampling of Traditional Media Practitioners

For easy administration and retrieval of research instrument given the commitments, circumstances and nature of their professional callings, three leading theatre and musical groups in each state were selected with the help of the Director of Theatre in each state's cultural centers. This resulted in 48 musical and theatre groups (24 groups each). Subsequently, group leaders and their assistants were interviewed resulting in 96 respondents. Opinions of three randomly selected members of each state cultural troupe were also sought and 24 respondents emerged in this process. In this category, a total of 120 respondents participated in the study. On the whole, a total of 372 respondents were interviewed. However, only 340 respondents returned usable questionnaires (91.3% response rate).

Measurement of Variables

A Likert – type scale was used to measure the dependent variable of this study. The dependent variable is the media practitioners' perception of the utilization of entertainment – education format for agricultural information dissemination. A total of 46 perception statements consisting of both positive and

negative statements that consist of the determinants of effective EE were covered. These include: audience characteristics, organizational factors, media environment, programme specific factors and infrastructural factors and were used to measure the perception of media practitioners.

All positive statements were scored in descending order of strongly Agree (5 points), Agree (4 points) Undecided (3 points), Disagree (2 points) and strongly Disagree (1 point). Negative statements were scored in reverse order. An overall perception score was obtained through summation of all scores from items 1-46. This resulted in an Overall Perception Index Score (OPIS) with a maximum score of 230 points and minimum score of 46 points. Perception was further dichotomized as follows:

Scores in the range of 46 – 100 points (Low score) - unfavorable perception score

Scores in the range of 101 – 230 points (High score) - favorable perception score

Constraints and Problems to EE Format Utilization

Media practitioners were asked to list at least 4 perceived constraints to EE format utilization and also rate the severity of each perceived constraints as highly severe (4 points), severe (3points), moderately severe (2points) and lowly severe (1 point)

A Severity Score Index (SSI) was obtained by summation of scores for each respondent with a maximum score of 16 points and a minimum score of 4 points. The severity score was dichotomized into 4 – 8 points (low severity score) and 9 – 16 points (high severity score).

RESULTS AND DISCUSSIONS

Table 1 indicates that 73.3% are male while 26.7% are female. While male dominance is common to both sets of media practitioners, higher proportions (83.3%) are in music and theatre practice and a less proportion (68.9%) are male in radio and television. More female media practitioners (31.150) are found in electronic media. Majority of the respondents are in their active years as 81.9% are within the age range of 25 to 45 years. Out of this proportion, 55.5% are between 25 and 35 years and 26.4% are in 36-45 years age bracket.

Table 1: Personal characteristics of media practitioners

<i>Variable description</i>	<i>All respondents (N = 340)</i>	<i>Conventional (radio/television) (n = 23.8)</i>	<i>Traditional theatre/music (n = 102)</i>
<i>Sex</i>			
Male	249 (73.3)	164 (68.9)	85 (83.3)
Female	91 (26.7)	74 (31.1)	17 (16.7)
<i>Age</i>			
< 25 years	29 (8.5)	20 (8.4)	9 (8.8)
25 – 35 years	189 (55.5)	140 (58.8)	49 (48.0)
36 – 45 years	90 (26.4)	48 (20.2)	42 (41.2)
> 45 years	32 (9.6)	30 (12.6)	2 (2.0)
<i>Educational Level</i>			
GCE/SSCE	40 (11.8)	8 (3.4)	32 (31.7)
GCE A/L/OND	10 (29.7)	82 (35.0)	18 (17.6)
NCE	41 (12.0)	30 (12.7)	11 (10.9)
HND/BSC/BA	136 (40.0)	109 (46.0)	27 (16.7)
Others	22 (6.5)	7 (3.0)	14 (13.0)
<i>Professional Experience</i>			
1 – 5 years	36 (10.5)	13 (5.5)	23 (22.5)
6 – 10 years	10 (29.7)	46 (19.5)	29 (28.4)
11 – 15 years	41 (12.7)	89 (37.7)	37 (36.2)
> 15 years	109 (46.0)	88 (76.9)	13 (12.9)
<i>Professional Status</i>			
Freelance	120 (35.9)	55 (23.1)	65 (62.7)
Employed	220 (64.7)	183 (76.9)	37 (37.2)
<i>Ownership Status</i>			
Government	224 (65.9)	193 (81.1)	24 (22.8)
Private	116 (34.1)	45 (18.9)	78 (77.2)
<i>Number of Programmes Handled Since on the Job</i>			
1-5		133 (56.1)	
6-10		64 (27.0)	
10		40 (16.9)	
<i>Number of Programmes Currently Handled</i>			
1-2		199 (84.0)	
4-6		36 (15.2)	
>6		2 (0.8)	
<i>Number of Drama Presentations/Music Sung</i>			
1-5			12 (11.8)
6-10			29 (28.4)
> 10			61 (59.8)

Figure in parentheses are percentages.

Source: Field Survey, 2001

However, more music and theatre practitioners (89.2%) are in their active years (25 – 45 years) while 79% of radio and television media practitioners are in this range.

Generally, table 1 shows that educational attainment of media practitioners are evenly distributed between average (41.7%) and high education attainment (40.0%). However, a greater proportion of electronic media practitioners (46.0%) had obtained a first degree or its equivalent compared to 26.7% of theatre

and music practitioners found in this category. Also, there is a contrasting difference in the proportion of the sets of practitioners found in the average educational attainment category. A higher proportion (47.7%) in electronic media are averagely educated, whereas, only 28.5% are averagely educated in music and theatre practice.

The table further reveals that 37% and 29.5% have 11 – 15 and more than 15 years of professional practice, respectively. Therefore,

media practitioners are vastly experienced. However, while three-quarter or 75% of media practitioners in radio and television media have more than 10 years professional experience, it was more evenly distributed in music and theatre practitioners with 6-10 years (28.5%), 11 – 15 years (36.2%) and more than 15 years (12.9%). Only 49.1% or approximately half of respondents in music and theatre groups are vastly experienced (with more than 10 years of professional experience).

If this is compared vis-à-vis the age and educational attainment, the general observation during data collection and investigation is that because of low entry qualification to media practice, majority of the respondents even in their active years had put in considerable number of years into media practice. This is the case as there is opportunity to pursue advanced educational qualifications while in practice. More respondents (64.7%) are employed by either government or private media organizations and 35.3% are self – employed or freelancing. However, while more radio and television media practitioners (76.9%) are employed, more music and theatre practitioners (62.7%) are either freelancing or self – employed. The trend observed in professional status is similar to ownership status. While majority are working for government media organizations (65.9%) a

higher proportion (81.1%) are in radio and television stations owned by government at various levels, whereas, 77% are in private practice in music and theatre.

Considering the number of programmes handled by media practitioners it is interesting to note that 56.1% of radio and television media practitioners had handled between 1 -5 different entertainment programmes since employment. Similarly, an overwhelming majority of media practitioners on radio and television (84.0%) currently handle between 1 -3 programmes, while 12.2% are handling between 4 -6 programmes. However, in terms of number of drama presentation/music sung as shown on table 1, 56.9% of the respondents had done more than 10 drama presentations or sung more than 10 songs. Another 28.4% had staged between 6 – 10 plays or sung between 6-10 songs.

In conclusion, it must be stated that majority of the variables under investigation in this study are common to both conventional media practitioners on one hand and traditional media practitioners on the other hand. This is evident with series of similarities or differences in the compositions to the two sets of media groups. However, variables like educational attainment, professional experience and professional status are not alike in the two groups. These have serious implications for EE format utilization for

Table 2: Media practitioners' perception of EE format utilization by their education, experience and status

Variable description	Perception					
	All respondents		Conventions media		Traditional media	
	F	UF	F	UF	F	UF
Education						
Low	30 (8.8)	10 (3.3)	8 (3.4)	0 (0.0)	32 (31.7)	0 (0.0)
Medium	106 (31.1)	36 (10.5)	82 (35.0)	30 (12.6)	28 (27.4)	1 (0.9)
High	141 (41.4)	17 (5.0)	109 (46.0)	7 (3.0)	31 (30.3)	10 (9.7)
Total	277 (81.2)	63 (18.8)	109 (84.4)	37 (15.6)	91 (89.4)	11 (10.6)
Experience						
1-5 years	79 (23.2)	33 (9.7)	10 (4.2)	3 (1.3)	21 (20.5)	2 (1.9)
6-10 years	98 (18.8)	19 (5.5)	46 (19.5)	8 (3.3)	26 (25.4)	3 (2.8)
11-15 years	75 (22.0)	8 (2.3)	50 (21.0)	33 (13.8)	25 (24.5)	13 (12.0)
15 years	21 (6.1)	7 (2.7)	68 (28.5)	20 (8.4)	13 (12.9)	0 (0.0)
Total	273 (80.2)	67 (19.8)	174 (74.2)	56 (26.8)	82 (80.0)	18 (16.7)
Professional Status						
Freelance	97 (28.3)	22 (6.4)	45 (18.9)	10 (4.2)	21 (20.7)	3 (2.9)
Employed	108 (52.9)	41 (12.4)	175 (73.5)	8 (3.3)	61 (59.8)	17 (16.6)
Total	277 (81.2)	63 (18.8)	220 (92.5)	18 (7.5)	82 (80.5)	20 (19.5)

F = favorable; UF = Unfavorable

Source: Field Survey; 2001

Figures in parentheses are percentages

agricultural information dissemination given the potency and importance of the variables involved. These three variables are used to explain media practitioners' perception of EE format utilization in table 2 and severity of perceived problems in table 3.

Information on table 2 reflects a general favorable disposition to EE format utilization for agricultural information dissemination across the two categories of respondents and media they represent. For instance, 81.2% of entire respondents, 84.4% from radio and television houses and 89.4% of music and theatre practitioners with different educational qualifications favorably perceived EE strategy for agricultural information dissemination. The same trend is observable with respect to experience (80.2%) and professional status (81.2%) amongst all respondents. Comparatively, however, more respondents from conventional media (92.5%) of different professional status are favorably disposed to EE format utilization than 82.5% from traditional media.

The severity of perceived constraints contrastingly differ from the overall favorable disposition media practitioners across various

educational levels, professional experience and status have about EE format utilization. It is evident from table 3 that EE format in both conventional and traditional media has serious problems to grapple with in the event of its eventual use for agricultural information dissemination. More traditional media practitioners (76.5%) compared to 67.6% of conventional media practitioners from different professional status opined that the perceived constraints are very severe.

In both tables 2 and 3, media practitioners' perception of EE format utilization and its perceived constraints generally do not respect the educational status, professional experience and status of the practitioners. The perception is generally favorable across the three variables and severity of perceived constraints is perceived as very severe irrespective of the variables under consideration.

The variances in the analysis of perception of determinants of effective EE by media practitioners reveal that there is a disparity in their perception of audience characteristics as a determinant of effective EE format utilization for agricultural information dissemination. This is common to all respondents ($F = 5.22$; $P < 0.05$);

Table 3: Severity of perceived problems of EE format utilization for agricultural information dissemination by their education, experience and status.

Variable description	All respondents		Conventional		Traditional	
	LS	VS	LS	VS	LS	VS
<i>Education</i>						
Low	3 (2.2)	37 (10.8)	45 (18.9)	37 (15.6)	7 (6.8)	25 (24.6)
Media	21 (6.1)	121 (35.5)	22 (9.2)	18 (7.6)	10 (9.8)	19 (18.6)
High	26 (7.6)	132 (38.8)	16 (6.7)	100 (42.0)	10 (9.8)	32 (30.4)
Total	50 (15.9)	290 (84.1)	83 (34.8)	155 (65.2)	27 (26.4)	75 (73.6)
<i>Professional Experience</i>						
1-5 years	30 (8.8)	82 (24.1)	0 (0.0)	13 (5.4)	8 (7.8)	15 (14.7)
6-10 years	24 (7.0)	95 (27.9)	5 (2.1)	46 (19.4)	10 (9.8)	19 (18.6)
11-15 years	18 (5.3)	65 (19.1)	28 (11.7)	61 (25.6)	12 (11.8)	25 (24.6)
15 years	16 (4.9)	10 (2.9)	30 (12.6)	55 (23.2)	0 (0.0)	13 (12.7)
Total	88 (26.0)	252 (74.0)	175 (73.6)	30 (72.6)	30 (29.4)	13 (12.7)
<i>Professional Status</i>						
Freelance	30 (9.0)	90 (26.4)	22 (9.2)	30 (13.8)	6 (5.8)	18 (17.7)
Employed	76 (22.3)	144 (42.3)	55 (32.2)	128 (53.8)	19 (17.7)	60 (58.8)
Total	106 (31.3)	234 (68.7)	77 (32.4)	161 (67.6)	24 (23.5)	78 (76.5)

Figures in parentheses are percentages

Source: Field Survey; 2001.

LS = Less Severe

VS = Very Severe

Table 4: Analysis of variance of perception of determinants of effective EE by media practitioners across the media

Variables	All media respondents (N = 340)	Conventional media (n = 238)	Traditional media (n = 102)
Audience characteristics	5.22*	6.24*	8.3*
Organizational factors	30.2*	0.09 NS	55.61*
Media environment	5.22*	0.84 NS	12.6*
Infrastructural factors	16.62*	7.35*	0.44 NS
Programme specific factors	8.94*	0.37 NS	4.68*

Significant at $P < 0.05$; NS Not significant at $P > 0.05$; Tabulated F = Value = 2.62 (for all media)

Tabulated F = Value = 3.89 (for conventional media); Tabulated F = Value = 3.94 (for traditional media)

conventional media ($F = 6.24$; $P < 0.05$) and traditional media ($F = 8.31$; $P < 0.05$). Table 4 further reveals that there is a significant difference in the perception of all media practitioners of other determinants like organizational factors ($F = 30.25$; $P < 0.05$); media environment ($F = 5.22$; $P < 0.05$); infrastructural factors ($F = 16.62$; $P < 0.05$) and programmes specific factors ($F = 8.94$; $P < 0.05$). These variations could be due to a number of reasons ranging from differences arising from medium or media preference, or differences in organization ownership (private and public) and varying medium or media (radio, television, theatre and music) and differing work environment that practitioners find themselves using each medium.

A critical assessment of conventional and traditional media vis-à-vis what obtained in all the media combined reveals that; music and theatre practitioners' perception is similar to what obtained in all respondents with the exception of infrastructural factors ($F = 0.44$; $P > 0.05$). There is no significant difference in the perception of music and theatre practitioners of infrastructural factors as a determinant of effective EE for agricultural information dissemination. An appraisal of situation in music and theatre industry in southwest Nigeria reveals that there is no clear cut demarcation in these two media by practitioners. It is a common occurrence to

sight renowned musicians acting a crucial role in a theatre or film. Also, few popular actors in home video have waxed popular music records in the areas of study. King Sunny Ade, Onyeka Owenu, Yinka Ayefefe, Dr Sikiru Ayinde Barrister, Kollington Ayinla and Pasuma Wonders are few examples in this respect. The practitioners use both music and theatre media interchangeable probably because infrastructural requirement for such is not demanding.

Contrastingly, however, conventional media practitioners differ on quite a number of variables if compared with what is obtainable in all the media. The result reveal that there is no significant difference in the perception of radio and television media practitioners of organizational factors ($F = 0.09$; $P > 0.05$); media environment ($F = 0.84$; $P > 0.05$) and programme specific factors ($F = 0.37$; $P > 0.05$). The plausible reasons for this may not be far fetched. Some media organizations in the study area run television and radio stations concurrently; hence, media practitioners in these organizations operate in similar or almost the same work environment.

The analysis of variance result presented on table 5 shows that there is a significant difference in the perception of media practitioners across the media ($F = 13.56$; $P < 0.05$) in EE format utilization for agricultural information

Table 5: Analysis of variance of media practitioners' overall perception of EE format utilization for agricultural information dissemination across the media.

Variable Description	All media respondents N = 340		Conventional media N = 238		Traditional media N = 102	
Overall perception	F - Value	R ²	F - Value	R ²	F - Value	R ²
	13.56*	0.802	0.05NS	0.002	39.47*	0.28

*Significant at $P < 0.05$; NS Not significant at $P > 0.05$; Tabulated F = Value = 2.62 (for all media).

Tabulated F = Value = 3.89 (for conventional media); Tabulated F = Value = 3.84 (for traditional media)

dissemination. This is further corroborated by regression analysis value of 0.802 which explains that the explanatory variables accounted for 80% of the differences in the perception of the practitioners. The observation is also common to traditional media as music and theatre practitioners was differ in their overall perception ($F = 39.47$; $P < 0.05$) of EE format utilization for agricultural information dissemination. This is however not the case with radio and television practitioners who do not differ in their overall perception ($F = 0.05$; $P > 0.05$) of EE format utilization for agricultural information dissemination. This therefore suggests that media practitioners from various media (conventional and traditional media) have distinct opinion to the use of EE format for agricultural information dissemination.

This is further confirmed by the result of Duncan multiple range test as shown in table 6

Table 6: Duncan's multiple test for media practitioners' perception of EE format utilization.

Duncan grouping	Mean	N	Variable
A	178.76	55	Theatre
B**	166.88	123	Radio
B**	166.41	115	Television
C	160.48	46	Music

** Means with the same latter are not significantly different.

It is evident from information in table 6 that, while radio ($\bar{X} = 166.88$) and television

($\bar{X} = 166.41$) media practitioners do not differ in their opinion of EE format utilization, the two media differ from music ($\bar{X} = 160.48$) and theatre ($\bar{X} = 178.76$).

Information on table 7 reveals that severity of perceived constraints to be faced by media practitioners in EE format utilization for agricultural information dissemination almost portrays what obtained in the overall perception of the format. All media practitioners differ across media in the severity of perceived constraints

for EE format utilization ($F = 12.59$; $P < 0.05$). However, there is no significant difference between radio and television media practitioners ($F = 1.67$; $P > 0.05$) on one hand, and theatre and music practitioners ($F = 2.89$; $P > 0.05$) on the other hand. Therefore, the difference obtained in the overall view of media practitioners across media could be between conventional media and traditional media. An insight to this is reflected on Duncan multiple range test result in table 8.

Duncan's multiple range tests on table 8 reveals that while radio ($\bar{X} = 9.87$) and television ($\bar{X} = 9.60$) are not significantly different; the two conventional media differ significantly from the two traditional media, theatre ($\bar{X} = 6.78$) and music ($\bar{X} = 10.98$) in terms of the perceived constraints.

Conclusions and Recommendations

This study has shown that the overall media practitioners' dispositions to EE format utilization for agricultural information dissemination is favorable. All determinants of effective EE programmes have distinct features across the media with variations common to both traditional and conventional media. While overall perceptions of practitioners differ across media, it is similar in traditional media (between theatre and music practitioners) and conventional media (radio and television). Perceived problems also vary across media but seems to be similar in conventional media but differ in traditional media practice. It therefore suggested that;

- (1) Agricultural information management agencies should exploit the favorable dispositions of media practitioners for EE format utilization.
- (2) Variations in with reference to the position of traditional and conventional media practitioners with respects to the determinants of effective EE on one hand and overall perception on the other hand should be given priority attention in the adaptation of EE format for agricultural

Table 7: Analysis of variance of perceived constraints facing EE format utilization in agricultural information dissemination across the media.

Variable	All media respondents		Conventional media		Traditional media	
Perceived Constraints	F - Value	R ²	F - Value	R ²	F - Value	R ²
	12.59*	0.662	1.67 NS	0.323	2.89 NS	0.150

*Significant at $P < 0.05$; NS Not significant at $P > 0.05$; Tabulated F - Value = 2.62 (for all media)

Tabulated F - Value = 2.62 (for conventional media); Tabulated F - Value = 3.94 (for traditional media)

Table 8: Duncan's multiple range tests for perceived constraints facing EE format utilization across the media

Duncan's grouping	Mean	N	Variable
A	6.78	55	Theatre
B*	9.87	123	Radio
B*	9.60	115	Television
C	10.98	47	Music

Mean with the same letter are not significantly different.

- information dissemination.
- (3) Formative research and subsequent interventions into the areas of specific needs and problems will undoubtedly reduce practitioners' associated problems in utilization of EE format in Agricultural information.
 - (4) Reasonable funding support for EE format utilization in Nigeria agriculture is a secret code that will unlock the food security question that will launch the nation to self sufficiency in food production and poverty eradication

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