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<tr>
<td><strong>Author(s)</strong></td>
<td>Shigeru Hagiwara.</td>
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Mass Media And Cross Cultural Communication:
Japanese Case

By

Shigeru Hagiwara
MASS MEDIA AND CROSS CULTURAL COMMUNICATION: JAPANESE CASE (Shigeru Hagiwara)

--Broadcasters in Japan

Radio broadcasting began in 1925, followed by television broadcasting in 1953.

In addition to the public NHK, commercial broadcasters were introduced after the World War II, and this dual system is firmly maintained ever since. Today, a total of 85 radio (including AM and FM) and 116 television (including VHF and UHF) broadcasters operate on a commercial basis throughout the country. In Tokyo area, seven AM (including two NHK) plus more than seven FM (including one NHK) radio stations are available. As for television, besides the two public channels (NHK General and NHK Educational) which cover the whole country with 34 million subscriber households, the great majority of commercial stations are linked with the key stations located in Tokyo to form five nationwide networks. These key stations started 24-hour broadcasting in the late 1980s, so that TV broadcast has become available throughout the day, just like radio broadcast.

As a further development NHK realized telecasting via DBS (direct broadcast satellite) in 1989 with two channels (BS1 & BS2) and a private sector JSB (Japan Satellite Broadcasting, Inc.) followed in 1991 with a channel named WOWOW. The current number of DBS subscribers is estimated to be 4.5 million for NHK and 1 million for JSB.

--Japanese audience: How much are they exposed to various media?

The mass media, especially television, take a big slice of Japanese daily lives.

Average time (in minutes) of media use on weekdays for the period 1960-1990
(based on nationwide periodic surveys on "time budget" of daily activities conducted by NHK Research Institute)

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<tr>
<td>television</td>
<td>56</td>
<td>172</td>
<td>185</td>
<td>199</td>
<td>197</td>
<td>172</td>
<td>180</td>
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<tr>
<td>radio</td>
<td>94</td>
<td>27</td>
<td>28</td>
<td>35</td>
<td>39</td>
<td>32</td>
<td>26</td>
</tr>
<tr>
<td>print media</td>
<td>29</td>
<td>31</td>
<td>30</td>
<td>32</td>
<td>36</td>
<td>35</td>
<td>35</td>
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</tbody>
</table>

The average time individuals spent watching television sharply increased in the formative years of early 1960s to soon reach an asymptote in the mid-1960s, when the amount of television viewing was shown to average approximately 3 hours on weekdays and 30 40 minutes more on the weekend. As television expanded its way into every corner of Japanese society in the early 1960s, it greatly reduced the amount of time people listened to the radio and seriously undermined the film industry, though print media remained rather intact. In this process of television gaining greater popularity, radio was obliged to change its role and began to target specialized audiences. As exemplified by the invention of disc jockey radio show, recorded music started to play a greater role on the medium,
especially on FM radio. In most cases, instead of concentrating on the program, we casually listen to the radio while doing such things as household chores and driving. It may be said that radio programs today mainly function as a sort of BGM in our daily lives.

---Foreign culture in the media

In examining the literature on international flow of news reporting and popular culture Ito (1989) summarized that Japan shifted from information importer to information exporter during the years 1965-1985.

In the early years of television history a large number of American programs, mostly serial dramas and situation comedies, were imported and well received by the Japanese audience, but they gradually lost popularity and were replaced by local programs after the mid-1960s. Even though there is no quota set for the import of TV programs, the percentage of foreign programs has remained low ever since. When Varis (1973) investigated major TV stations in 53 countries in 1971, the percentage of imported programs in Japan (1% on NHK Educational, 4% on NHK General, and 10% on the average of the commercial networks) was already the second lowest in the world, after the United States. Ten years later in 1980-81, the percentage of foreign programs broadcast on seven key stations in Tokyo was found to be further reduced to record only 4.9% of the total broadcast time (Sugiyama, 1981). Of the total amount of all the imported programs, 78.1% was from North America, 10.3% from Western Europe, 1.3% from Eastern Europe, 1.0% from Asia, and 0.3% from Oceania.

It should be noted, however, that development of DBS is likely to increase the international coverage and exposure to foreign programs. Claiming specialty in "International Information", BS1 of NHK, for example, broadcasts TV news from 10 countries (i.e., the U.S., the U.K., France, Germany, Russia, China, South Korea, Hong Kong, Thailand, and the Philippines) in a regular program titled "World News" and it widely covers major professional sports in the U.S. as well as other games held in different places. Furthermore, JSE' WOWOW characterizes its programming as "Screen and Special", featuring both Japanese and foreign motion pictures, together with special events such as concert, stage, and sports held in and out of the country. It is interesting to note in this regard that, whereas imported TV programs have not fared well in Japan, foreign films tend to have higher ratings than Japanese films when they are broadcast on television. This tendency is also observed in the size of audience attending movie theaters.

Lastly, it needs to be also pointed out that, apart from imported programs, Japanese people have fairly good access to foreign culture through the medium. Late evening news shows usually devote nearly one-third of their time to foreign or international news and various sorts of foreign culture are depicted in documentary programs and often used as themes in some quiz shows. As for radio, though imported programs are rarely heard on the medium, it is fully packed with foreign music, mostly American and European popular songs, and foreign language as FM radio stations often employ a bilingual disc jockey who speaks in English (and Japanese) to give a Western flavor to the program.
外国人の主要登場人物

番組ID( ) 国名ID( ) 人物ID( ) 名前( )

Role  Leading  runners-up  other  
番組中の役柄 1 主役 2 準主役 3 その他

describe the role

1 性別  1 男 2 女 3 その他

sex  male  female  other

2 年齢  1 幼児(0 - 6) 2 少年(7 - 15) 3 青年(16 - 23) 4 成年(24 - 35) 5 中年(36 - 64) 6 老人(65 - ) 7 不明

age  child  young  adult  middle age  elderly  unknown

3 人種  1 白人 2 黒人 3 その他

race  white  black  other

4 国籍( )

nationality

Is the nationality clearly indicated?

5 その国籍が示されているか（視聴者にわかるか）

1 明確に示されている clearly indicated
2 明確に示されていないが、推察できる not clearly indicated, but one can guess
3 示されていない not clearly indicated

Does this character give the impression that he/she represents a typical person of...

6 その人物がその国の人民を代表する人間という印象を与えられるか The country?

1 代表的な人民という印象を与える typical person
2 どちらともいえない、不明 cannot say
3 特殊な人民という印象を与える peculiar person

7 職業あるいは活動領域 ( )

Occupation/Area of activities

8 社会・経済的地位  1 上流 2 中流の上 3 中流の下 4 下流 5 不明

SRS  upper  upper-middle  lower-middle  lower  unknown
<table>
<thead>
<tr>
<th>Marital status</th>
<th>Single</th>
<th>Subsequent</th>
<th>Married</th>
<th>Widowed</th>
<th>Divorced</th>
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<tr>
<td>9 結婚状況</td>
<td>1 未婚</td>
<td>2 同姓</td>
<td>3 既婚</td>
<td>4 死別</td>
<td>5 離婚</td>
</tr>
<tr>
<td>10 所供有無</td>
<td>1 あり</td>
<td>2 なし</td>
<td>3 不明</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Could she have children?</td>
<td>Yes</td>
<td>No</td>
<td>Unknown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 身体的魅力</td>
<td>1 高</td>
<td>2 中</td>
<td>3 低</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Physical attractiveness</td>
<td>high</td>
<td>middle</td>
<td>low</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 人形の描き方</td>
<td>1 きわめて好意的</td>
<td>2 やや好意的</td>
<td>3 普通</td>
<td>4 やや非好意的</td>
<td>5 きわめて非好意的</td>
</tr>
<tr>
<td>For the person was</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depressed</td>
<td>4 1</td>
<td>5 2</td>
<td>3 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unfavorable</td>
<td>4 2</td>
<td>5 3</td>
<td>1 3</td>
<td></td>
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13 服装
Describe what kind of clothes the person wore.

14 容貌
Wear glasses: Yes, No

(1) 眼鏡をかけているか 1 はい 2 いいえ
(2) 髪をはやすているか 1 はい 2 いいえ
(3) 頭が高いか 1 高 2 中 3 低
(4) 太っているか 1 太 2 中 3 細
(5) 髪の色 (color of the hair) 1 髪の色 2 端 3 黒
(6) 目の色 (color of the eyes) 1 目の色 2 黒 3 赤

15 日本語を話すか
Talk in Japanese: Yes, a little, No, with a peculiar accent, fluently

1 話さない ( ) 語
2 日本語を話さない
3 たどたどしい日本語 Yes, a little
4 奇妙なアクセントの日本語 Yes, with a peculiar accent
5 流暢な日本語 Yes, fluently
In this program always include foreign elements.

16 外国要素の恒常性—その（時間帯の）番組には常に外国要素が含まれているか

1 含まれる 2 含まれるとは限らない

Yes No

Overall impression of foreign elements depicted in the program.

1 きわめてポジティブ、プラス very positive
2 ややポジティブ、プラス somewhat positive
3 ニュートラル、どちらともいえない、複合 neutral, mixed
4 ややネガティブ、マイナス somewhat negative
5 きわめてネガティブ、マイナス very negative

Treatment of foreign elements

18 * 外国要素の描写の全体的トーン

1 きわめて好意的 very favorable 4 やや非好意的 somewhat unfavorable
2 やや好意的 somewhat favorable 5 きわめて非好意的 very unfavorable
3 普通、どちらともいえない、複合 neutral, mixed

19 * 外国要素の描写の画一性・多様性 uniformity or variety of foreign elements depicted

1 画一的、ステレオタイプ化された uniform, stereotyped
2 どちらともいえない not uniform, not stereotyped
3 多様、パレエティに富む various, rich

The theme relating to Japan does not appear in the program.

20 外国要素と日本との関連性に関するテーマ

Friendship, cooperation of Japanese and foreigner
(1) 日本人と外国人との協力、友情 1 あり 2 なし
Romantic relations between Japanese and foreigner;
(2) 日本人と外国人との恋愛 1 あり 2 なし
Cultural clash between Japanese and foreigner;
(3) 日本人と外国人との対立、葛藤 1 あり 2 なし
Foreigner’s adjustment to Japanese culture;
(4) 外国人の日本文化への適応あるいは摩擦 1 あり 2 なし
Japanese’s adjustment to foreign culture;
(5) 日本人の外国文化への適応あるいは摩擦 1 あり 2 なし
Emphasis on differences between the cultures;
(6) 外国と日本の相違点の強調（奇妙な習慣など） 1 あり 2 なし
Emphasis on similarities between the cultures;
(7) 外国と日本の類似点の強調 1 あり 2 なし

type of the program

1 コミカル、ユーモラス 3 シリーズ
2 普通、どちらともいえない、複合 neutral, mixed

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Emphasis on similarities between the cultures;
(7) 外国と日本の類似点の強調 1 あり 2 なし

type of the program

1 コミカル、ユーモラス 3 シリーズ
2 普通、どちらともいえない、複合 neutral, mixed
22 主たる舞台となる国

1 外国 (foreign country)
2 日本 (Japan)
3 両者 (both)

Is the setting clearly presented? (can viewers identify the country?)

23 それがどこの国か呈示されているか（視聴者にわかるか）

1 明確に呈示されている clearly presented
2 明確に呈示されていないが、推察できる not clearly presented, but we can guess
3 呈示されていない not clearly presented

24 その地域分類

1 欧米 (Asia)
2 アジア (Asia)
3 その他 (other)

Area of the setting:

4 複合 (multiple areas)

25 主たる時代設定

1 過去 (past)
2 現代 (present)
3 未来 (future)
4 不明 (unknown)

5 nationalism of major characters

6 主たる登場人物

1 外国人 (foreigner)
2 日本人 (Japanese)
3 両者 (both)

26 race of foreigners

1 白人 (white)
2 黒人 (black)
3 その他 (other)

27 外国人の人数構成

1 複合 (multiple)

28 コードされた（外）国の数 ( )ヶ国

29 コードされた主要登場人物の数 ( )人

30 その番組の特徴