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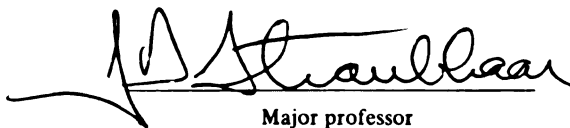
The Development of Japanese Television
Broadcasting and
Importe Television Programs

presented by

Makiko Takahashi

has been accepted towards fulfillment
of the requirements for

M.A. degree in Telecommunication



Major professor

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**THE DEVELOPMENT OF JAPANESE TELEVISION BROADCASTING
AND IMPORTED TELEVISION PROGRAMS**

By

Makiko Takahashi

A THESIS

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

MASTER OF ARTS

Department of Telecommunication

1992

ABSTRACT

THE DEVELOPMENT OF JAPANESE TELEVISION BROADCASTING AND IMPORTED TELEVISION PROGRAMS

By

Makiko Takahashi

This study traced the Japanese television broadcasting history from its' early stage to present to assess the importance of imported television programs on Japanese broadcasters and audience. This is estimated by the proportion of broadcasting hours available imported versus national programming. Analysis were done for a one week sample, which was drawn in each year over 5 year interval from 1957 to 1991. This included the new media environments such as CATV, Satellite Broadcasting and VCR programming..

The major findings are that Japanese broadcasters import relatively few TV programs. Among the imported programs, the majority have been American programs. However, they are gradually decreasing in the prime time programming and are being replaced by Japanese TV programs. The majority of imported programs are liratively limited to movies, action series and documentaries.

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CHAPTER 1

INTRODUCTION: LITERATURE REVIEW AND RESEARCH HYPOTHESES

1) Literature Review

Today, mass media carry a lot of overseas information to our living room every day. Even though traveling abroad has been made convenient and has become very popular among Japanese, mass media still works as the first window through which to see foreign people and culture. Information passed on by the mass media has been working not only to make foreign countries seem familiar to us but also to form an image of foreign countries. (Yoshihara, 1990: 163) The issue repeatedly raised is the one way flow of information. Some western countries have dominated in sending and marketing information to the international market. The scholars in the Third World nations called for a "New Information Order" which was concerned with "Cultural Imperialism" due to the one way flow of information, mainly from Western Bloc nations, especially the United States (Varis, 1977, 1985).

The concept of "Cultural Imperialism" is used when foreign investors dominate the media market. These foreign investors have a strong influence on popular culture and public opinion in the country. People in the recipient country

take it as enforcement of foreign culture or intervention in public opinion formation by a foreign interest. (Ito, 1990a: 444)

According to Schiller (1976: 9) "Cultural Imperialism" is:

the sum of the processes by which a society is brought into the modern world system and how its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structure of the dominating center of the system.
(Shiller, 1976: 9)

According to Shiller not only "Mass Media" but also "Transmission of Business Culture" and the adoption of English as the business language are "cultural imperialism". However, if it cited Japan as an example, historically, the Japanese have successfully digested foreign culture to enrich her own culture. The Chinese script was imported from China and adopted into her own language, "Kanji". Moreover, after a long isolation period in 1639-1858, Japan merged the newly introduced Western culture and technology to develop modern society. If the recipient country, Japan, willingly accepted foreign culture or absorbed it to integrate and develop their country and culture, is it regarded as cultural imperialism?

Other questions were raised about the "Dependence Theory". McPhail wrote in his book "Electronic Colonialism",

electronic colonialism is the dependency relationship established by the importation of communication hardware foreign-produced software, along with engineers, technicians, and related

information protocols, that vicariously establish a set of foreign norms, values, and expectations which, in varying degrees, may alter the domestic cultures and socialization processes. Comic books to satellites, computers to lasers, along with more traditional fare such as radio programs, theater, movies and wire services to television shows demonstrate the wide range of information activities which make up the broad configuration of what is possible to send and thus to receive - and there lies the rub (McPhail, 1987: 18).

In this dependency theory, the world capitalist system consists of a rich "center" of exploiting countries and poor "periphery" exploited countries. In the international world, "center" tries to dominate "periphery" not only militarily, politically, and economically but also culturally.

Although, this theory might explain Japanese society in the 1950s and the early 1960s, which at that time literally depended on the United States militarily, economically, politically and culturally, in 1990, it could not. Public opinion in the United States said that many Americans regarded Japan as a "threat". Not only have Japanese information technology and Japanese cars become widely marketed in the U.S., but recently Japan bought Columbia Pictures Entertainment and Universal Studio which have been America's symbol of "Cultural Imperialism", Hollywood. Moreover, the Japanese way of business management was introduced into American companies like IBM and Ford. However no one said that Japanese cultural imperialism is a big issue. Because although Japan became an economically strong nation, politically, and culturally, it still maintains a strong Western influence. And

Japan has been a top American theatrical movie importer (-
(Variety April 20, 1990).

Economically, Japan is no longer a "periphery" country. However, regarding "cultural" issues, especially mass media, issues still remain in "Cultural Imperialism " in which the information flow from the United States has dominated for long time (Iwao, 1981).

When both the dependency and cultural imperialism theories were introduced, the world image was that the United States dominated the world economy. However, times have changed. Cultural imperialism may be defined as the ways in which economically strong nations impose their cultures on economically weak nations, but this could not be directly applied to the Japanese. Many information flow studies mentioned that "Japan is an exception" (Unesco, 1974), Japan successfully resisted cultural imperialism (Tunstall, 1977), but there is no explanation of how Japan became the "exception" and how it resisted. As an example, some scholars successfully explained it, using the Brazilian case showing how Brazilian TV gained popularity and how the American influences gradually diminished (Oliveira, 1989; Straubhaar, 1984). They described the success of the national program "Telenovela" instead of imported programs in their countries, and "Univision" for exporting nationally produced programs to the world market, mainly for Spanish speaking people (Straubhaar, 1983, 1984).

Thus, this study will examine the information flow in Japanese television, historically tracing the development of Japanese broadcasting and audience response to seek reasons for the change of the international information flow. Entertainment programs will be the main focus followed by information programs in this study. Many studies revealed that the TV program trade is predominantly in entertainment, primarily drama programming (Varis, 1985; Chapman, 1987).

Before examining the Japanese broadcasting case, let us review some of the issues about one way flow of information in the world. The main issues concern the dominance of Western origin information.

According to Varis (1984), in his study of comparison of TV program flow in 1973 and 1983, he reported that overall in the world, imported programs averaged approximately one-third or more of total programming time. In all parts of the world there were those countries that were heavily dependent on foreign imports in their programming as well as those that were only slightly dependent (See Appendix 1).

In North America, the United States imported very few programs from abroad, which were less than two percent of all broadcasting hours. Most of these imported programs came from the United Kingdom, and some were from Latin American countries. In Canada, the Public broadcaster, CBC, broadcast more nationally made programs than private networks (See Appendix 1).

In latin America, he found that foreign programming tended to dominate more in prime time. The United States (together with production by the multinational corporations) was the source of about three-quarters of the imported material. Programs from other Latin American countries made up twelve percent of the imported material, and Western Europe added a few percent to the total.

In Western Europe, overall, approximately thirty percent of the programs were imported. Forty four percent were from the United States, with US. programs accounting for more than ten percent of the total transmission time in Western Europe. The United Kingdom provided 16 percent of the imported programs in Western Europe, followed by the Federal Republic of Germany and France, which each providee 5 to 10 percent (Varis, 1984).

In Eastern Europe and the Soviet Union, the Soviet Union imported only 14 percent of its entertainment programs. Eastern European television organizations together imported programs from 26 countries, 43 percent of them from Eastern European countries and 57 percent was from countries outside Eastern Europe. The Soviet Union accounted for 21 percent of the imported programs in Eastern Europe (Varis, 1984).

In Asia and the Pacific, The share of imported programs ranged form a high of 75 percent (Television New Zealand, Channel Two) to a low of 3 percent (Doordarshan India, Calcutta Station). Most of imported programs were consist of

entertainment and information programs which were 75 percent of the total transmission time and 88 percent of prime time. The United States and the United Kingdom were the main source of imported programs in Asia. Japanese children's programs, documentaries, and theatrical movies were also widely shown in Asia (Varis, 1984).

In Arab countries, again, the United States provided 32 percent of the non-Arabic imported programs in the Arabic region. In Africa, the United States provided about half of all imported programs (Varis, 1984).

Those figures tell us that there are few overall changes since 1973 in the pattern of TV program flows in 1983. Thus, first, look at some reasons for the U.S. dominance of TV programs in the international market for reviewing. According to many non-Marxist scholars, news and other information products generated or produced in highly industrialized countries flow to less developed countries because there is a strong demand for them (Kats & Wedell, 1977; Lee, 1980; Pool, 1979; Read, 1976; Tunstall, 1977). According to Read (1976), the variety of immigrant ethnic groups in the U.S. market encouraged production for a broad popular culture. Thus American program has world wide appeals. The industrial rationalization in the U.S. film studio system and the development of film genres in the 1920s, 1930s and 1940s was accompanied by export success. Those success of U.S. film eventually led the success of U.S. TV programs in world

market. This theory called "Product Life Cycle Theory", which implies that if developing countries reach a stage which they can produce attractive information products, their exportation of information will increase and their importation of information will decrease (Pool, 1977a, 1977b).

According to Hoskins and Mirus (1988, 1989), the reason for U.S. dominance in the TV program trade in the international market was based on a "cultural discount" as a result of free competition in free markets. They explained that a particular program rooted in one culture will appeal in that local environment, but will have a lower appeal in a different culture because viewers find it difficult to identify with style, values, beliefs, and behavioral patterns. Thus, all domestic TV programs have not always had the appeal of an international audience. However, the level of cultural discount is minimized in American TV programs because of the commercial and competitive nature of U.S. television. And also the Hollywood tradition resulted in a large quantity of high production quality, undemanding, tried-and-tested entertainment programming aimed at appealing to the largest audience possible. Thus, the format and type of drama originated by the American entertainment industry have universal appeal because it was created to appeal to the total American audience which is diversified in culture and preference.

Looking at the Japanese case, Japan has a strong national

identity and unique tradition and culture with a single national language. Thus, some inferred that Japan can produce electronic equipment for the world market but it cannot create programming that would interest most of the World. Japan's talents are culture-bound and have been developed over the centuries for a closed and uni-cultural society. The United States, on the other hand, has been producing information and entertainment programming for an open, multicultural society. The kind of programming in America must appeal to blacks, whites, Asians, and Hispanics, to the rich, the middle-class and the poor. That is the main reason American programs have a more worldwide appeal than Japanese programs (Martin and Hiebert, 1990: 7).

There are also some economic reasons for the dominance of the U.S. TV programs in the world market. Because the U.S. has a larger and wealthier domestic market than other countries, the U.S. producer can get more revenue from the domestic market only. Therefore, Americans can sell their TV programs in the international market at lower prices (Hoskins and Mirus, 1988). Well-produced U.S. programs are usually attractive to foreign audiences and in most foreign markets. Although the more expensive domestic dramas tend to out draw the U.S. series and attract more advertising revenue, this revenue advantage is very minor compared to the cost disadvantage. No one can compete with the low-price American TV programs (Hoskins and Mirus, 1989). Not only television

programs, but American motion picture's dominance is explained in the same way.

According to Litman,

the reason why the American motion picture distributors have been so powerful rests primarily on the relative size and strength of the American market compared to those of other countries. American motion picture and television producers can largely recoup their production costs from the domestic market alone and , given the public-good nature of the mass media and the fact that the greatest expense is the first-copy production cost, distribution prices to foreign lands only need cover the incremental expenses. Since prices are based primarily on the strength of a country's demand, providing they cover the incremental costs of distribution, the richer and more populous countries pay higher prices for the same video product. For example, a theatrical movie distributed in France would yield \$30,000-40,000 in rentals; \$60,000 or more in Japan and only \$ 3,599 -4,000 in Norway or Denmark. (Litman, 1989: 209).

What are the reasons for the strong demand of American programs in Japanese market? Some scholars argued from "the cultural proximity" approach (Straubhaar, 1991). Pool explained if all things being equal, consumers pick local products rather than imported programs. He wrote:

1. Local products are protected by barriers of language; people would rather see a film made in their own idiom than one with subtitles or even one that is dubbed.
2. Local products are protected by barriers of culture. Domestic products portray characters eating the foods the people eat, wearing the clothes they wear, celebrating the events they celebrate, and gossiping about the celebrities they follow. -- Foreign works of art have jokes that are harder to get, stereotypes that do not ring a bell, situations that do not come from daily life (Pool, 1977a: 141).

This approach was also told by Straubhaar as "Cultural Proximity" (1991). Some scholars found that highly educated elites are the most active consumers of imported media, whereas the rural dwellers are the main consumers of traditional and "authentic" culture (Tunstall, 1977; Straubhaar, 1984). But also Tunstall stated that the real choice would lie in hybrid forms. In many countries older cultural forms often continue in vigorous existence, although modified by Western influences. Pop music often takes this form. "Eastern westerns" or the Latin American Telenovelas are other example. Pool took American Jazz as an example. He noted:

The studies of diffusion documented that every culture consists largely of elements adopted from outside, but that the process of adoption is selective and adaptive. Imported elements acquire meanings and features that integrate them with the new environment and make them quite different from what they were in their place of origin. African music, for example, brought by slaves to America, became American jazz, which in turn became the music of adolescent modernizers in Eurasia who were rebelling against traditional cultures. Societies quickly forget the foreign origins of elements of their culture. After a couple of generations the imported elements became part of the sacred cultural heritage which traditionalists seek to protect (Pool, 1977a: 139).

Generally speaking, among nations which acquired the ability to produce their own programs technically and financially, prime time television programs are domestically produced, and American programs have decreased (Tunstall, 1977; Pool, 1977a; Tracey, 1988). Locally produced programs have more popularity than imported American programs due to

cultural, language and traditional reasons. Does this theory apply to the Japanese case? Have Japanese audiences preferred domestically produced programs to imported TV programs? Are viewers of imported TV programs mostly the elite class in Japan ? Did Japanese broadcasters successfully adopt imported elements to produce their own TV programs ?

Finally, in recent years, many new technologies have been introduced, such as CATV, DBS and VCR. Is there any change of flow of information in the international world? Some predicted that the multiplication of outlets would result in a world wide shortage of programming which would also provide opportunities for non-US producers (Hoskins and Mirus, 1988).

In his 1983 study, Varis indicated a trend toward greater regional exchanges along with the continued dominance of the U.S. television program exports (See Appendix 1). Another study showed new technologies opening new channels for the flow of U.S. feature films, U.S. television programs and music videos (Boyd, Straubhaar & Lent, 1989). However, direct viewing of some American TV programs by DBS or CATV was rather limited. It consisted of a small fraction of the elite, because of the lack of general audience interest and the requirement of fluency in English (Straubhaar, 1988). According to Tracey (1989), satellite delivered CATV or DBS programming in Europe indicated that there was considerable resistance by non-native speakers of English to receiving satellite channels consisting largely of U.S. television.

Another trend was co-produced TV programs among nations. The main reason for co-producing is due to the emergence of alternative distributing technology, such as cable, pay TV satellite delivery and VCR. Thus, broadcasters needed more TV programs to fill their broadcast schedules. Secondly, the increase in production costs lead broadcasters to cooperate to produce programs. In addition, in Europe the strict regulation of programming imports made U.S. broadcasters co-produce programs to market their programs in Europe. Finally, the visual advantage in shooting in exotic foreign locations appealed to audiences.

In Japan, as of 1987, CATV penetration was 5 million, or 12.7 percent, Video cassette recorders ownership was 21 million or 53 percent (Electronic Media 25 April, 1988), in 1989, CATV subscribers were 5,774,868 and VCR ownership was 63.7%. (Video Data Book, 1990) DBS started broadcasting in 1987, and as of 1990, subscribing households reached over 2 million (Telecommunication White Paper of 1990). In this situation, what is the proportion of imported programs in such new media and why ?

2) Research Hypotheses

In his comparative analysis of TV program flows, Varis (1984) showed that the overall trend of imported programs worldwide averaged approximately one-third or more of total programming time and that the majority of the imported TV

programs were American made. Thus, research hypothesis 1 will be:

1. American made programs are the majority of imported programs in Japanese television.

Pool (1977a, 1977b) posited that when developing countries reach the stage at which they can produce attractive local TV programs, their importation of TV programs will decrease. Thus, hypothesis 2 will be as follows.

2. Imported American programs were most frequent in the 1960s, then decreased over the years.

Pool (1977a) found that when locally produced TV programs are available, audience tend to prefer the local TV programs rather than the imported ones. Thus, hypothesis 3 will be:

3. Japanese prefer national TV programs to imported programs if they are available. This can be seen because nationally produced programs have increased, in particular in prime time, which includes the most widely viewed and popular programs.

Finally, Hoskins and Mirus (1989) predicted that the multiplication of outlets made possible by the new media environment would result in a worldwide shortage of programming. Moreover, the studies by Boyd, Straubhaar and Lent (1989) showed that new technologies open new channels for the flow of U.S. feature films, U.S. television programs and music videos.

Thus, hypothesis 4 will be;

4. On new media environments, such as DBS, CATV and VCR, the U.S. programs were frequent, and among imported programs, the U.S. programs were dominant. This is due to lack of programs stocks. However, imports from countries other than the U.S. are increasing.

In chapter 2, to examine these hypotheses, research steps will be examined.

CHAPTER 2

RESEARCH METHOD

To measure the flow of imported television programs, there were the Unesco study in 1973 and follow-up study of it were undertaken in 1983 by Varis. According to those studies, Japan imported less than 10 % of their program in 1973, and none in 1983. However, the weakness of this measure is that it does not include information regarding the difference in the time at which imported programs were broadcast. (Television programs broadcast in prime time reach more people and have greater exposure or probable impact than a program broadcast at 1 a.m.) In addition, to examine the change of Japanese programming trend, the quantitative analysis must be traced since it's early stage in late 1950s.

Thus, to estimate the relative significance of imported vs. national television programs for Japanese broadcasters and audiences, this study compares the proportion of imported television programs among total broadcasting hours and the proportion of imported programs present during the prime time hours on Japanese television. The study assumes that prime time reflects relative popularity of programs more than the total broadcasting hours.

Thus, to make statistics of the change in the available amount of imported vs. national programs, first, the total broadcasting hours are considered, then statistics are

calculated of prime-time hours which are known as "Golden Hours" in Japan(7-10pm). However, the concept of "Golden Hours" changed over the years. Initially in the 1960s, "Golden Hours" were set as 7-10 pm, but in the 1980's the "Golden Hours" changed to 7-11 pm, because people's lifestyle changed (NHK, 1983). For this reason, the statistic for prime time after 1980 should be estimated in 7-11pm audience hours.

The method consisted of taking every program of each station in the Hokkaido area (northern island of Japan) in a sample week from 1957 to 1991 at 5 year intervals. A sample week is determined by a random sampling method.¹ Its type or category is determined between nationally-produced programs, co-produced programs with a foreign country, imported programs from the United States, from regional countries such as Asia and Oceania, and programs from foreign countries other than the United States. Data are drawn from program listings of Hokkaido Shinbun which is a leading regional newspaper in Hokkaido. Data of 1982 are from both the ITPF report² in 1982 (Kawatake, 1983) and my own research. TV guides and Asahi

¹ Sample weeks are following;
 1957: 15-21 March, 1962: 13-19 October,
 1967: 20-26 April, 1972: 5-11 August,
 1977: 21-27 September, 1982: 12-18 September,
 1987: 20-26 October, 1991: 10-16 April.

² ITPF report was the one year world wide research of TV program flow done in 1982. Kawatake was a chief director of that project in Japan. In Japan, all Japanese Television Programs were recorded for one year, and analyzed in accordance with TV program genre category, originated countries, and the time at which programs were broadcast.

Yearbook are used for referring to audience ratings.

In order to calculate broadcast hours and audience hours applied to many kinds of programs, the following categories are defined. Television Programs were classified by type using their characteristics as described in written television program guides on newspapers and TV guide book when available and by additional monitoring when possible.

Definition of Categories

A: Origin of Programs

National - Made in Japan

Regional - Made in Asia and Australia

U.S.- Made in the U.S.A.

International - Other than above countries

Co- Production - Programs which produced by more than one country including Japan.

B: Program categories

Movies : Feature films, Made for TV films.

Action Series³ : Crime drama, adventure, western, thriller, Science fiction.
(8-9 months duration)

Drama Serials : Home Drama serials of 8-9 month duration.

Soap Opera : Serials of 8-9 months duration, mostly shorter than one hour, frequently characterized by melodrama.

Historical Drama: Contained elements of Soap operas but the original is based on actual historical record.

³ I did not distinguish "Serials" and " Series" because in Action genre. Because most of American programs are "series" but some Japanese Action programs (Mostly crime drama) are "serials".

- Mini Series :** Short drama series which has 2-4 serial stories.
- Children :** Cartoons, puppet shows, game shows and other children's entertainment including dramas aimed at children's viewing.
- Variety :** Includes elements of music, comedy, news interviews, gossips, discussions and games.
- News :** Newscast style of short items read by an announcer and integrated with filmed actual footage and weather, and town information.
- Discussion :** Discussion programs which deal with both political, public affairs and general matters. Talk shows and interviews are included.
- Music :** Music shows, hit chart count down and MTV type programs.
- Comedy :** Comedy shows, situation comedies and vaudeville theater shows.
- Sports :** National- National sports and sports events held in Japan.
Regional- Sports events held in Asia and Oceania.
U.S.- Sports events held in the U.S.
International - Sports events held in other areas.
Co-Productions - Sports events which are produced or broadcast by a cooperative effort of 2 or more countries.
- Education :** Adult - Instructional programs for people aged over 15 years.
Includes hobbies, formal and informal instructions.
Children - Instructional programs for children aged under 15 years.
- Religious :** Programs related to religion.
- Government/Election :** Broadcasts of the National Diet, electoral and government campaign programs.
- Documentary :** Includes travel, history and nature.

electorial and government campaign programs.

Documentary : Includes travel, history and nature.

Cultural : Arts such as classical music, ballets and stage or theatrical drama plays.

Adult Programs: Programs aimed at adults over 18 years, and contain pornographic elements, mostly late night shows.

Quiz and Game show : Competitions among participants and prizes for winners. Intellectual competition for Quiz show and Physical competition for Game show.

Other : Program includes special events, information from broadcasters, etc.

Imported programs mainly fall into the following categories. Action serials, Dramas, Children's Program, Feature Films, Documentary, Musical programs, and Sports. There are also various kinds of nationally produced programs which contain foreign information such as international news or documentaries. Those programs' analysis proved very difficult,³ thus , some literature review researches which were conducted in the 1980's are included a in later

³ I intended to do statistical analysis of imported elements in Japanese-produced programming in late 1990 and early 1991. Unfortunately, at that time, most of Japanese news programs devoted their broadcasting hours to the Persian Gulf War and issues related to the U.S.S.R. because of the Soviet President's first visit to Japan. Japanese broadcasters devoted a considerable amount of broadcasting hours for both issues, and sometimes they extended their broadcast hours for up-dated information of the War or the Soviet Revolution. I found such data was unusual programming in Japan, so I left this analysis for further consideration. Instead of my own data, I referred to some literature reviews done by Japanese scholars in the 1980s.

chapter.

In each period, to track audience reaction for both imported and national programs, NHK researches which dealt with the change of audience viewing pattern were used (NHK, 1983; NHK, The Monthly Report on Broadcast Research June 1989 -Sep. 1991).

CHAPTER 3

THE FIRST STAGE OF JAPANESE BROADCASTING 1953-1962

1) ECONOMY AND LIVING IN GENERAL

In this first stage, the broadcasting industries of foreign countries were teachers for the Japanese in helping them start their own broadcasting systems. For example, Japanese broadcasters learned Television broadcasting technology from the United States and structure and policy of public broadcasting systems from Britain (NHK was established on the model of BBC as a public broadcaster). Japan has two broadcasting systems: The Japan Broadcasting Corporation (Nippon Hoso Kyokai) commonly known as NHK for non-profit broadcasting, and private broadcasting stations that present commercial programs. The Broadcast Law provides that broadcasting should observe three principles:

- (1) To serve all parts of the country,
- (2) To strictly adhere to impartiality, observe rigidly to trueness and autonomy and maintain the freedom of broadcasting,
- (3) To contribute to the promotion of healthy democracy through broadcasting, and that broadcasting should be suited to the welfare of the public (Kokuzei Chosakai, 1977: 246).

On the other hand, private broadcasting stations have been financed by giant newspaper companies (See Appendix 3).

In the beginning, all the broadcasting facilities and

equipment were imported from the United States. Until domestic TV set production got on the right track in 1960s, the television receivers relied on imports from the United States. And broadcasting programs also relatively depended on imports from the United States because of lack of production ability in Japan. Let us take a further look in this period.

Television Broadcasting was started in this country in 1953, from two key stations, NHK (Nippon Hoso Kyokai), a Japanese public broadcaster and NTV (Nippon Television), the only commercial broadcaster at that time. There were only 866 audience households with television license fee contracts with NHK (NHK, 1977: 222) The number of TV sets and the TV program audiences were increasing very slowly, since TV sets were still extremely costly. Imported receivers and some domestic models were both marketed in those days, but an average 17-inch set cost about 245,000 Yen (US\$680.5), and a 14-inch set cost 175,000 Yen (US\$486). The starting salaries for college graduates in 1953 were an average of 15,000 Yen (US\$42) per month. Thus, most TV sets were not in households but in restaurants and tea parlors to attract more customers. NTV began to place their big screen TV receivers in convenient outdoor spots, such as shopping malls and public areas to attract audiences into buying TV sets for their households. Later in the 1950s, since the Ministry of International Trade and Industry promoted the development of Japan's television receiver production, by 1959, 14-inch TV sets were selling at

about the 50,000 Yen (US\$139) level, down 125,000 Yen (US\$347) from the price of a TV set in 1953.

Thus, after 1957, middle-income people could afford to buy television sets for their households. Televisions became one of the most popular household appliances among durable goods, along with refrigerators and electric washing machines. At the time, the Japanese economy showed rapid progress because of the Korean conflict. The 1956 Economic White Paper said, "It is no longer a 'post war era'". with the annual economic growth rate exceeding 15 per cent every year. The GNP at 6,200 billion yen in 1954, jumped to 20,500 billion Yen (US\$ 57 billion) in 1964. In 1959, TV receiver contracts with NHK exceeded 5 million, and by the end of fiscal year of 1961, television receiver contracts had passed the ten million mark, while radio contracts had fallen below ten million (Asahi Nenkan, 1954-1960).

In 1955, in Tokyo area, there were three television stations; NHK Tokyo station (JOAK-TV) for public broadcasting, NTV (JOAX) and TBS (JOKR) as commercial broadcasters. Until 1955, broadcasting hours were limited to about five hours a day. Because neither NTV nor NHK had sufficient camera and studio facilities to produce programs (NHK had only five cameras and NTV had only three studios and five cameras). Thus, most programs were the relay broadcasts of sports and theatrical plays. The sports relay broadcasts were very popular among audiences. The sports programs attracted large

audiences in front of the outdoor large screen TV sets. The popularity of such sports programs was certainly one of the main reasons for the introduction of television sets in households (Asahi Nenkan 1955: 285).

After the government set regulations for granting preliminary TV licenses in 1957, there was a dramatic increase in the opening of new TV stations. See Appendix 2. As of January 1962, NHK was operating a total of 85 TV stations for general programs, 17 for educational programs and commercial TV broadcasting firms were operating a total of 76 TV stations. (Asahi Nenkan 1954-1960; NHK, 1976: 213-288)

2) THE AUDIENCE AND TV PROGRAMS

In 1955, the average hours of broadcasting were five hours a day and people watched an average of two hours daily. Even though color TV broadcast started and broadcasting hours were doubled to 11 and a half hours a day in 1960, people still watched TV for only two hours a day, the same as in 1955 (NHK, 1983: 18-24). There was two reasons for the low increase of viewing hours. First, there was a limited variety of programs. Domestically produced programs were mostly live programs, such as relay broadcasts of sports, vaudeville theater shows and theatrical plays. Even drama serials were telecast live. Most of such programs were 30 minutes or 15 minutes long. Second, there was the common practice of listening to the radio in the morning, so that people still

believed that TV viewing was for the evening, not for the morning.

Although TV viewing still mainly occurred outside of households for entertainment, household viewing gradually increased. An NHK's survey showed a dramatic increase in the numbers of TV sets in households between 1956 and 1958. See below.

Table 1 Where children watch Television

	1956	1958
Own Home	16%	60%
Friends' Homes	13	4
Neighbors' Homes	28	19
Radio Shops	25	0
Restaurants	32	5
Barbers	23	4

Source : NHK, The 50 Years of Japanese Broadcasting 1976: 23.

The most popular national TV broadcast programs in the early stage were theatrical performances and sports such as professional baseball games, boxing, wrestling, and Sumo wrestling tournaments. At that time, many people went to restaurants or friends' homes to watch TV. So people regarded TV as a spectator entertainment show. As popular regular programs, the game show called "Gesture" and NHK's daily news program ranked second place in the audience ratings but there were no national dramas in the top 20 (NHK, 1983: 49-56).

The program which most contributed to the diffusion of TV

sets was a special event which occurred in 1959, the wedding of Japan's Crown Prince. Even though the strict rule of the Imperial Household Agency prevented the televization of the Imperial Wedding ceremony itself, after the ceremony, a parade in which the Crown Prince and Princess rode in a horse-drawn carriage through the streets was fully covered by both NHK and commercial networks. This event not only encouraged Japanese people to buy TV sets for their households⁵ but also it caused commercial broadcasters to form the groups called "networks".

Since the commercial stations were established as independent entities which operate within prefectural boundaries, they had no nation-wide networks. However, after the wedding event, they realized the necessity of nation-wide network coverage for such big events or news. So, local stations gradually began to link with the major Tokyo stations which functioned as network key stations which resulted in JNN (the Japan News Network) NTV, NET (Nippon Educational Television, later in 1977, renamed as Asahi National Broadcasting, ANB) and Fuji TV networks. See Appendix 3.

⁵ The number of TV sets in households had reached two million before the wedding. Then it increased over three million after the event because of the good impression received by the TV coverage of the wedding. (NHK. 50 Years of Japanese Broadcasting)

3) IMPORTED PROGRAMS

As table two shows, most imported entertainment programs were American made programs (See Table 2).

Table 2 The Percentage of Broadcasting Hours by Imported TV Programs vs. Nationally Produced TV Programs in 1957 and 1962

Genre	Originated Countries							
	National		U.S.		Inter-National		Regional Co-Production	
	Year		Year					
	'57	'62	'57	'62	'57	'62	'57	'62
Movies		3.0%	3.5%	0.3%				
Action		1.0%		5.0%				
Drama	5.7%	4.0%		0.5%				
Historical Drama								
Children	3.5%	3.0%	1.5%	1.0%				
Mini-Series								
Daytime Soap		3.0%						
Evening Soap	0.6%	4.0%						
(Weekday)								
Weekend Soap		1.0%						
Variety		3.0%						
News	12.0%	13.0%	1.2%					
Discussion		1.0%		0.1%				
Music	2.7%	3.0%		0.2%				
Comedy	8.9%	0.7%						
Sports	20.7%	13.0%						
Adult Ed.	15.1%	20.0%	0.9%					
Children Ed.	4.0%	9.0%						
Religious		0.5%						
Government		0.3%						
Documentary	5.7%	4.0%	3.2%	0.1%	0.5%		0.2%	0.1%
Cultural	7.3%	3.0%	0.9%					
Adult (Porno)								
Other		1.0%						
Quiz Show	1.7%	0.5%						
Game Show	0.9%	1.0%						

Total 88.8% 92.0% 11.2% 7.2% 0.5% 0.2% 0.1%
Data Source : Hokkaido Shinbun (Hokkaido Newspaper) in
sample week in March 15-21 in 1957, and October 13-19 in
1962.

NOTE : In 1957, only NHK general station was operating in
the Hokkaido area. In 1962, there were four channels for TV
broadcasting in the Hokkaido area, NHK general, NHK
education, HBC(Commercial) and STV(Commercial).

The reason why American programs were over 10 percent of all programs in 1957 was because the newly established stations needed to supplement shortages in their own programming efforts. At that time, paying for the rights to broadcast foreign shows was much cheaper than producing equivalent entertainment programs domestically (Kawatake, 1983: 20; Abe, 1982: 38).

Although, the government gave NHK the task to serve as public broadcaster to service needs of the Japanese audience. The government encouraged NHK to produce their own programs, while commercial broadcasters had to import many programs to fill their broadcast hours because of lack of staff and facilities to produce their own programs.

Initially, the foreign shows were only children's programs. The first American program that went on the air was the 10 minute Cartoon series "Superman" in 1955. The following year in 1956, the 15 minute cartoon series "The Adventure of Television Kids" was broadcast. Later in the same year, programs for adults, such as westerns and suspense serials were introduced. The first adult serial which was broadcast in Japan was "Cowboy G-Men" on the commercial broadcasting station KRT in April of 1956.

The major imported programs had initially been News and Educational programs. Government and broadcasters intended to use Television broadcast as an educational tool for people, but later, they found that they had to broadcast more

entertainment programs to encourage the diffusion of TV sets in households. The number of imported American programs reached a peak between 1960 and 1964. In 1956, the number of American TV drama programs was nine, but in the next year it went up to twenty two, and in 1959, it doubled to forty-four. There was an average of fifty new programs in each year from 1961 to 1964 (See Table 3).

Table 3 Numbers of American TV drama series telecast in Japan
(New series only, not including re-runs)

Year	'56	'57	'58	'59	'60	'61	'62	'63	'64	'65
Number	9	22	21	44	45	52	40	54	54	44

Year	'66	'67	'68	'69	'70	'71	'72	'73	'74	'75	'76
Number	33	30	30	11	12	10	10	12	10	17	15

Year	'77	'78	'79	'80	'81
Number	15	8	14	9	9

Source : Abe, Kunio America TV Movie Handbook 1982

For example, in the week of October 13 to 19, 1962, between 7 pm and 11 pm, all stations broadcast American programs except for an 8 pm slot on Monday and a 9 pm slot on Tuesday and Sunday. Most U.S. programs were 30 minutes long, so that the total percentage of broadcast hours was low for American programs, but the number of American drama programs

(including action serials) was 29 programs whereas Japanese dramas totalled 36 programs. Those American programs were mostly broadcast in prime time, which won popularity. Thus, in 1962, U.S. programs were relatively more popular than Japanese programs. A total of 19.3% of all movies and action programs were American made (See Table 4).

Table 4 The Prime Time Percentage of broadcasting hours by Imported TV Programs vs. Nationally Produced TV Programs in 1957 and 1962

Originated Countries									
Genre	National		U.S.		Inter-national		Regional		Co-Production
Year	1957	1962	1957	1962	1957	1962	1957	1962	1957 1962
Movies			15.5%	2.1%					
Action				15.3%					
Drama	15.6%	37.0%							
Historical Drama									
Children			0.1%	1.9%					
Mini-Series									
Daytime Soap									
Eve-Soap	1.0%	2.0%							
(Weekday)									
Weekend Soap									
Variety		0.1%							
News	1.6%	11.6%	5.2%						
Discussion		1.6%							
Music	7.8%	13.9%							
Comedy	5.8%	3.2%							
Sports		5.0%							
Adult Ed.	9.7%								
Children Ed.									
Religious									
Government									
Documen.	6.5%		1.3%				0.1%		
Cul.	18.2%	3.5%	3.9%						
Adult (Porno)									
Other		2.1%							
Quiz Show									
Game	7.8%	0.6%							
Total	74.0%	80.6%	26.0%	19.3%			0.1%		

Data Source : Hokkaido Shinbun (Hokkaido Newspaper) Sample Week of March 15-21 in 1957 and October 13-19 in 1962.

Number of TV channels available : 1957 - One channel; NHK General, 1962 - Four channels; NHK General, NHK Education, HBC, STV.

In 1961, a western "boom" began with such popular hits as "Raw Hide" and "Laramie" registering high audience rating (NHK, 1977: 152). These Western series attracted not only action movie fans but also women viewers, because of the frequent "romantic" situations (NHK, 1976: 267) However by late 1962, the Western boom was decreasing. Western series were replaced by Action, Adventure and Social Drama series. Other popular foreign programs were "Highway Patrol", "The Sheriff of Cochise", "77 Sunset Strip", "Tight Rope", "The Case of the Dangerous Robin" and other kinds of action dramas (See Appendix 4). Those American programs got high audience ratings (See Table 5).

Table 5 The audience ranking of imported programs
in the top 20 in 1962

Feb. 1962		August 1962	
-----		-----	
5. Rawhide	42.0%	1. Ben Casey	44.2%
6. Laramie	38.4%	8. Lassie	33.4%
12 Lassie	30.7%	11. Rawhide	31.2%
13 The Untouchable	30.4%	19. Disneyland	26.3%
19. Surfside 6	27.1%		
20. The Rifleman	26.7%		
-----		-----	
Total: 5 Programs		Total : 4 Programs	
Sep. 1965			

18. The Man from U.N.C.L.E.		27.8%	

Total : 1 Program			

Source : Abe. American TV Hand Book 1982

These American dramas might have changed the taste of the Japanese audience who had been content with a steady diet of sports events and quiz programs. Moreover, later they might have stimulated the production of domestic drama serials and features for television broadcast.

There were many reasons for Japanese broadcasters having to fill their air time with American programs. The first reason was that in spite of the increasing amount of broadcasting hours caused by opening new broadcasting stations, there were not enough facilities, staff and cast to produce domestic programs at that time. The second reason was that the Japanese movie industry had refused to release relatively new and popular films for television use as well as cast their movie stars in television programs in the 1950s.. As a result of that, Japanese broadcasters had to use foreign movies or TV dramas which had not been released in the Japanese movie theater to fill their on air time. Later, the movie industry realized the necessity of a cooperative effort with TV broadcasters, because movie theater attendance had been falling off since 1960 (See Table 6-1,2).

Table 6 - 1 Falling Movie Theater Attendance and Numbers of Movie Theaters Since 1960

Year	Number of Movie release	Numbers of of Movie Theaters	Numbers of Theater Attendance

	Japanese(Box Office Income: Million Yen)	Import (Box Office Income: Million Yen)	

1958	Total 516 (72,346)	7,067	1,127,000,000
1963	363 (22,259)	267 (11,456)	511,120,000
1967	410 (19,812)	239 (12,500)	335,070,000
1971	420 (15,613)	243 (14,800)	210,570,000
1988	-	-	146,000,000

Source: Asahi Nenkan 1958-1988 Eiga Toukei
(Movie Statistics)

Table 6 - 2
Number of Movie Theater Attendance Per Person by Years

Year	'63	'65	'67	'69	'71

Number of Attendance per Person	5.3	3.8	3.4	2.8	2.1

Source : Asahi Nenkan 1958-1988 Eiga Toukei
(Movie Statistics)

In cooperation with the film industry, Japanese broadcasters were able to produce domestic home dramas in the 1960s, and gradually American TV programs were replaced by the Japanese home dramas.

Thus it seems that the reason there were large numbers of American programs on TV in the early stage of Japanese TV

history was not because of an interest in the United States, but the necessity for broadcasters to fill their air time (Kawatake, 1983: 30). Moreover, it seems to be more economical to buy imported TV programs and movies than to produce domestically equivalent programs to fill their on air time.⁶ (Hoskins and Mirus, 1988) This situation is common in countries whose television broadcasting is in the developing stage (Kawatake, 1983) According to Tunstall, there was a high point of American influence on world television at some point in the 1960s. He stated that first, there was a direct transfer or adoption of a metropolitan - usually American, British or French - model of broadcasting. Then, at a second stage, there was a phase of adopting this system to the local society. In Japan, did a adoption of broadcasting for local society happen in the next stage ?

⁶ Even in the 1980s, production cost of one films (Made for TV) was \$ 1-2 million in Japan,(Variety, May 4, 1983 P 339) the prices for U.S. television films were \$60,000 - 2,000,000.(Variety, April 1986 P58) Broadcasters could select to buy a number of available American TV programs and movies within their budget.

CHAPTER 4

THE SECOND STAGE OF JAPANESE BROADCASTING (1963-1972)

1) BROADCASTING IN GENERAL

The second stage of Japanese broadcasting is from 1963 to 1972. In this stage, Japanese people enjoyed prosperous times. Household income increased year by year, people enjoyed buying many durable consumer goods to furnish their homes. On the other hand, Japanese broadcasters mastered their TV production technique to produce their own TV programs. The numbers of TV stations were increasing because of UHF TV stations established in the early 1970s. Although color telecasts began in 1960 in this country, there was only one hour of color broadcast in a day. After 1972, colorization of telecasts increased. When the TV license fee for the color TV was set in 1968, there were only 5 million color TV sets. However, in November 1971, the color TV license fee contracts with NHK exceeded 10 million households, and the next year, color TV license fee contracts exceeded black & white TV set license fee contracts (See Table 7).

Table 7
The Percentage of the ownership of TV sets and portable radios
Percentage by total population

Ownership of		
Durable Consumer		
Goods		
	1960-1964	1966

TV set and Radio	28.5% (1960)	80.3%
TV set	37.8% (1960)	95.4%
Radio	86.3% (1960)	83.7%
More than 2 Radios	29.3% (1961)	43.3%
Portable Radio	20.2% (1961)	61.7%
More than 2 TV sets	7.3% (1964)	13.7%

Source : Asahi Yearbook 1960 - 1966

Above table shows, in 1966, many households which had more than 2 TV sets. In 1966, over 50 % of color TV set owners were in the elite class such as independent businessmen, managers or specialists. Eighty tow percent owned their own home. Although black & white TV sets were widely available, color TV sets were still only among rich people.

As the diffusion rate of television receivers in households approached 50 per cent, the Japanese people began spending more time watching TV. According to NHK surveys conducted in both 1960 and 1965, in 1960, only 20 per cent of the nation watched TV between 7:30 pm and 9:00 pm. However in 1965, more than 45 million people (half of the nation) were watching television between 7:30 pm and 9 pm. (NHK, 1983).

The biggest change of viewership was the increase in morning viewers. In 1960, only 2.5 percent of the population

watched TV between 7 and 7:30 A.M. By 1965, 19 percent were watching in the same time slot. The new custom of watching early morning TV had been introduced, replacing listening the radio in the morning. Also, viewership among women in daytime, and late night viewership was established in the 1960s (NHK, 1983).

However, this increased viewership was not due to the increased colorization of programs or the increased numbers of TV channels. The main reason for increased viewership was that Japanese broadcasters set suitable programs for each time slot. For example, in busy weekday mornings, shows which were 1.5-2 hours long and divided into 15-20 minutes segments, including news, gossip and games began. In addition, 15 minute soap serials started in weekday mornings, around 8:15 a.m. on both NHK and Commercial broadcasting stations. In the afternoon, 30 minute soap serials attracted housewives. Late night variety magazine shows,⁷ such as "11 p.m." and "Tonight" which targeted adult men and late night movie broadcasts got a substantial audience. The broadcasters' efforts eventually increased of the number of nationally produced programs as well as the popularity of them.

Initially, when the television set was a novel item, people tended to concentrate their full attention on the screen whenever they had an opportunity to view TV. Later,

⁷ Magazine shows have a regular host and reporters who introduce various kinds of topics from sex to international and economic issues, much like "Playboy" magazine.

though, with the increase of TV-viewing time, people began to divide their concentration on television programs with meals, housekeeping, conversation, etc (See Table 8).

Table 8
TV viewing patterns (Attention Paid Hours)

Year	Total- Concentration Viewing Hours	Split- Concentration Viewing Hours	Percentage of Split-concentration Viewing Hours
1960	0:56	0:12	21%
1965	2:52	1:14	43%
1970	3:05	1:21	44%
1975	3:19	1:32	46%

Source:NHK, TV Shichou no 30 nen (30 years of TV viewing)
1983; 49

This shows that modern TV habits were formed during the 1960-65 period, and the existence of TV sets in households had changed people's lifestyle. The established viewing patterns became "split-concentration" viewing in the mornings and the afternoons, and "total-concentration" viewing in the evenings and night.

Thus, people's choice of what they watch in what time slots changed. People preferred information programs useful for their daily life and 15 minute drama serials for morning and afternoon viewing, and movies and one hour TV dramas for night time viewing.

A survey of 2,000 people conducted by NHK in central Tokyo in 1963 revealed that people considered Television an

"indispensable media". Regarding to reliability, in the case of conflicting reports, 43 per cent would rely on television, 32 per cent on newspapers and 16 per cent on radio. A follow-up survey in 1975 showed television advanced further to 58 percent as a more reliable media compared to other media (NHK, 1983).

As new television techniques developed, the Satellite Relay broadcast between Japan and overseas countries was established in the 1960's. An international relay reception experiment between Japan and the U.S. was aired on November 23, 1963, with the tragic news of the assassination of President John F. Kennedy in Dallas. Japanese audiences were shocked, but, impressed by the immediate news coverage by the Satellite Relay Broadcasting.

After the Tokyo Olympics in 1964, colorization of broadcast programs was extended. Colorized broadcasting ran for 12 hours 50 minutes in NHK General Channel, and NTV broadcasted 25 hours and 44 minutes each week (NHK, 1983). In addition, the use of international satellite relay broadcasts increased. In 1964, the Tokyo Olympics was relayed all over the world, either live or by VTR. During the 15 days of the Tokyo Olympics, there were 31 hours, 49 minutes and 21 seconds of satellite relay coverage. Following the Tokyo Olympics, the major events coverage utilizing satellite relay in this period were : the Olympic Games in Mexico City (1968), the Apollo 11 moon landing (1969) Expo'70 in Osaka (1970) China's entry to

the United Nations (1971) U.S. President Nixon's visit to China (1972) Prime Minister Tanaka's visit to China (1972) and the Sapporo Winter Olympics (1972).

2) JAPANESE PEOPLE AND DOMESTIC PROGRAMS

Since 1965, the multiple topic show known as "Wide Show" has been highly popular on Japanese television. In the morning, Japanese broadcasters borrowed the idea from the American morning shows (Research Group Communication '90, 1985). These shows are mostly two hour programs with live broadcasts which consist of fast-changing, independent 10-15 minutes segments concentrating on soft news and gossip. The first successful program of this kind was the NET's "Norio Kijima's Morning Show" which attained a 15 percent audience rating. Most of the commercial stations followed its success, creating the same type of variety show in the morning. This format was so popular that it expanded to afternoon and midnight shows. In the afternoon, most of the viewers were housewives. Thus, there were a lot of commercials for household goods and sometimes they were included into the programs as live commercials. The late night shows, which targeted adult males called "Magazine Show" (See Footnote 6) became so erotic due to the competition among commercial broadcasters.

In the late 1960's Japan's high economic growth was bringing increased affluence to the people and resulted in a

leisure boom. Television was offering programs which appealed to the new, affluent society. In 1966, current affairs took up 13 % of the TV schedule with rating of HUT (home using television) averaged 52%. Education and culture programs represented about 15% of TV schedule with averaged 4% HUT ratings. Entertainment and sports took about 52% of the TV schedule with average 75% HUT ratings. By 1969, the time share of entertainment programming had reached 65% with audience ratings of 79% (Asahi Nenkan 1967).

(See Table 9)

Table 9 High Audience Rating Programs in 1966 (Nov28-Dec 4)

Rank	Program Titles (Broadcaster)	Category	Ratings
1	Ohanahan(NHK)	Morning 15 minutes Soap drama	51.6%
2	Star Senichiya (Fuji)	Interview with celebrities in prime time	45.9%
3	Studio 102 (NHK)	Morning new show	7.9%
4	Ultraman (TBS)	Children' Program	36.5%
5	Camera Report (NHK)	Documentary	35.4%

Source : Asahi Nenkan 1967

The majority of domestic entertainment programs were on the air during prime time hours. These were Samurai dramas, modern dramas, films, musical and variety shows and sports. In the baseball season, pro-baseball game telecasts got high ratings. Both NHK and Commercial broadcasters started to produce many one hour historical dramas and samurai action

dramas with many of Japan's top stage and film actors.

Domestic drama serials replaced most foreign-produced drama series on Japanese television. There were some reasons for the decreasing numbers of imported programs. After the assassination of the Japanese JSP leader and many student uprisings, there was rising opposition from the public for the violent content in the U.S. action dramas. NHK made the decision to exclude all violent scenes from its TV programming.⁸

As a result, broadcasters began making domestic dramas called "Home Drama" which depicted the lives of economically stable middle and upper class Japanese families, with settings which included the most up-to-date furnishings and appliances, particularly electrical household goods. These became symbols of the "good life" for Japanese viewers who quickly began to regard them as the visible goals for economic improvement of their life.

In 1972, a typical prime time home drama called "Arigatou" (Thank You) recorded an audience rating of 13.8%. For the first time a home drama series overtook NHK's morning 15 minute-soap drama series. Moreover, there were increasing police stories and detective stories and evening soap dramas using the American programs as models for production and story

⁸ However, commercial broadcasters did not change their policy, so that remaining American action series were broadcast on commercial broadcasting channels.

making styles. For example, an American program called "Dr. Ben Casey" got top ratings after just 3 months. It started the boom for the occupation series in Japan. Japanese broadcasters borrowed the idea of such series from American drama series and made their own series. Also many "Made for TV movies" were created in cooperation with the movie companies. According to the Asahi Yearbook 1967, "Made for TV movies" were mostly broadcast after 8 P.M. which consisted of 23 % of total broadcast hours in the year of 1967 (Asahi Nenkan 1967).

Samurai dramas produced with film companies, maintained stable popularity. The American "Western boom" in early 1960's seemed to be replaced by the Samurai drama series. These series copied the style from the American "Western" action dramas, which were not only actions, but also had some romantic, home drama stories. In 1972, the Samurai-Hero-Drama called "Kogarashi Monjiro" whose hero was a nihilist was very popular. It was considered that the boom reflected Japanese society in which drop outs from Japanese society were the trend.

Meanwhile, the commercial broadcasting stations began to produce many music programs, with a weekly hit chart formula which won 20 percent audience share in 1965. Those music show programs were highly popular among the young generations, so it became a mainstream on prime time programming until late 1980s. For example, in April 1968, the six stations in Tokyo programmed a total of 25 popular music shows a week in prime

time (NHK, 1983).

Turning to education and culture programs, since 1957, broadcasters had been creating good quality Japanese documentaries such as NHK's "Japan Unmasked" which endeavored to explore real social problems in Japan, and the historical "The 20 Century" of NTV and JOKR's "From North and South". Foreign related domestic TV programs increased which provided small "windows" through which the Japanese could see some aspects of international life. Since 1959, NHK has dispatched special teams abroad to produce documentary reports.

In the 1960's, instead of imported documentary programs, commercial broadcasters also began to create documentaries and news shows which contained coverage of foreign countries. Some titles were "Japanese in the World" "The Yacht Adventure in the South Pacific" and "American Antarctic Expedition Base". Gradually, the content of documentaries with the travelogue style increased because from 1964, the government lifted restrictions on personal overseas travel and large numbers of Japanese began going abroad. One of the triggers of the "travel boom" was laid by television's introduction of travel documentary programming. Since 1959, JOKR broadcasted a new serial program which lasted over 15 years, called "Hopping around the World". In this popular show, a young woman named Kaoru Kanetaka took audiences to both famed international sightseeing attractions and to isolated spots generally inaccessible to the average person, introducing aspects of the

local family life, environment and people.

For educational programs, NHK started airing correspondence high school courses in 1963. It made broadcasting hours longer, and in addition to the school programs, they broadcast more general education programs. In 1972, with the aim of life long education, NHK started "Citizens College Course" as well as the imported American educational program "Sesame Street" as a language study program.

There was a new tide for producing broadcasting TV programs. In 1962, commercial broadcasters began to put their orders to subcontractors, such as small independent movie companies for the effective company management. In the early 1970s, both Fuji and NET cut their production departments to turn them into independent TV production companies. Later in 1972, rising cost of domestically produced TV drama series and made for TV movies, newly opened UHF stations imported many foreign movies (Research Group Communication '90, 1985).

On the other hand, Fuji broadcasting company expanded their business into the film industry establishing their film production department to produce theatrical movies and made for TV movies in 1967. Since then, the relationship between TV program productions and film productions has been very close and sometimes under the same company name, they have produced both TV programs and films for the same series (mostly Fuji network's works). Later in late 1970s, it shifted into media-

mix strategy with a close relationship among publishers, broadcasting companies, and film companies.⁹

3) IMPORTED PROGRAMS

In this second stage, domestic "Home drama" series replaced most of the foreign-produced drama series on Japanese television (See Tables 10 & 11). Especially on the prime time schedule, U.S. made programs was totaled 7.1% in 1962, but they decreased to 4.6% in 1972. In 1972, the increase of U.S. movies rationalized by newly opened UHF station which could not produce enough programs by themselves, so they relied on American movies to fill their on air time.

⁹ Because of the success of the Media-Mix strategy, Fuji broadcast group began to market their Films abroad in the 1980's. A typical example was the "Milo and Otis" series.

Table 10

The Percentage of Broadcast Hours of Imported TV vs. Nationally Produced TV Programs in Prime Time. (7-10pm)

Genre	National(%)		U.S.(%)		Other (%)	
	1967	1972	1967	1972	1967	1972
Movies				3.5		
Action	4.6	11.5	1.1			
Drama	7.0	4.5	1.8			
Historical		0.5				
Children	4.1	11.5	2.4	0.4		
Mini-Series						
Soap	15.9	10.4				
Variety	5.5	6.3				
News	10.1	9.1				
Discussion	0.6					
Music	8.5	8.6	0.6			
Comedy	1.1					
Sports	8.7	9.8				
Ed.Adult	23.0	15.7				
Ed.Child				0.7		
Religious						
Government						
Documentary	2.3	4.0	1.2			
Cultural						0.4
Adult						
Other	0.1	0.2				
Quiz	0.5	2.5				
Game	0.5	0.8				
TOTAL	92.5%	95.4%	7.1%	4.6%		0.4%

Data : Hokkaido Shinbun (Hokkaido Newspaper) April 20-26 1967, August 5-11, 1972.

The numbers of broadcasting channels :

Four channels in 1967 - NHK General, NHK Education (Public Broadcasting), STV, HBC(Commercial VHF stations).

Six channels in 1972 - NHK General, NHK Education (Public Broadcasting), STV, HBC(Commercial UHF stations), UHB, HTV(Commercial UHF stations).

Table 11
The Percentage of Broadcast Hours of Imported TV Programs vs.
Nationally Produced TV Programs in 1967 & 1972

Genre	National(%)		U.S.(%)		Other (%)	
	1967	1972	1967	1972	1967	1972
Movies	1.1	0.4	1.3	2.3		0.6
Action	2.8	3.4	1.5	2.3		
Drama	2.3	1.0	0.3	0.2		0.1
Historical	0.2	0.2				
Children	6.0	8.0	0.4	2.4		
Mini-Series						
Soap (Day Time)	7.7	5.8				
Soap (Evening)	2.9	2.8				
Soap (Weekend)	2.0	0.6				
Variety	6.7	11.2				
News	11.4	10.7				
Discussion	1.7	1.8				
Music	2.9	2.9	0.1	0.1		
Comedy	2.6	2.0	0.4	0.1		
Sports	5.0	7.1				
Ed.Adult	25.8	17.7		0.1		
Ed.Child	7.1	4.8		1.6		
Religious	0.2	0.3				
Government	0.3	0.2				
Documentary	2.2	3.4		0.1	0.1	0.2
Cultural	2.4	1.6				
Adult	0.6	1.3				
Other	0.3	0.3				
Quiz	0.5	1.5				
Game	1.2	0.9				
TOTAL	95.9	89.9	4.0	9.2	0.1	0.9

Data : Hokkaido Shinbun (Hokkaido Newspaper) April 20-26 1967,
 August 5-11, 1972

The numbers of broadcasting channels : Four channels in 1967 -
 NHK General, NHK Education (Public Broadcasting), STV,
 HBC(Commercial VHF stations).

Six channels in 1972 - NHK General, NHK Education (Public
 Broadcasting), STV, HBC (Commercial NHF stations) UHB, HTV
 (Commercial UHF stations).

Also, broadcasters faced the opposition of concerned viewers who opposed the violent content on TV. Because of the increasing attention and criticism in the mid-1960's, NHK decided to exclude all violent scenes from its TV programming which consisted of mostly American programs. As a result of that, "Highway Patrol" "Have Gun, Will Travel" and "Sugarfoot" disappeared from NHK's program in the 1960s in spite of their high audience ratings (NHK, 1977).

Moreover, the popularity of imported programs gradually decreased. For instance, in 1967, only two programs were ranked within the top 20 in audience rating. They were "Bewitched" and "The Man from U.N.C.L.E."¹⁰. In 1968, only "The Monkeys" got ranked twice at 20 and 15, in 1969, only "Mission: Impossible" got a 20% audience rating and in 1970, the only American programs which got audience ratings of more than 10% were "The Man from U.N.C.L.E." 18.3%, "Mission Impossible" 13.2%, "Ironside" 12.8%, and "It Takes a Thief" 11.6%. Most of the high rating imported programs shifted to foreign movies on Television. At that time, four "Foreign Movie Theater" programs played from 9:00 Pm to 11 Pm a week. Most foreign program fans changed their diet from the TV drama series to movies on TV. From 1963 to 1972, the popular American series are listed in Appendix 5.

Because the production facilities in the TV stations

¹⁰ American TV Hand Book: 105

production facilities and famous and popular casts became available), the large-scale domestic home dramas and pop song programs gained popularity. In 1962, the Japanese film industry made a breakthrough to improve the industry. They changed their attitude toward television by promising the coexistence of television and movies. For example, in 1964, Japanese film companies worried about the increased imports of foreign movies due to the liberalization of the movie imports, so they began to sell their old works to the TV stations (NHK, 1977). At the same time, the excessive supply of American programs saturated the Japanese viewers. With the growth of the Japanese economy, Japanese living standards improved. The love of Western culture and lifestyle changed, because the dream life (American style) had become a reality for them. Since their surroundings and lifestyle became more American style, they began to react. The Japanese became more nationalistic, especially concerning human relationships and feelings. Thus, programs which were popular in the United States were not always popular among Japanese, because of cultural differences. There are few Japanese who can totally understand jokes in American comedy programs (Kawatake, 1983).

In addition, the increase of ownership of television sets by the rural population also caused the drop of ratings of imported programs in the 1970s (See Appendix 5 for diffusion rate of durable goods). There were many people in Japanese rural areas, in farming and fishing villages who had never

seen Western people. Those people often complained about imported programs, especially dramas. They said that they could not distinguish the faces of Westerners or remember the names of Westerners. The stories were confusing for them, and they could not enjoy the programs. As these people became a significant part of the Japanese television audience, the average ratings of foreign programs naturally dropped (Ito, 1990b: 448).

Thus, the Japanese changed their lifestyle to Western style only on a superficial level, absorbing many good-living techniques. But Western culture could not change Japanese people's mentality so profoundly, especially in human relationships and feelings. Japanese have maintained their culture and mentality as it was before.

Thus, in this second stage, on Japanese television, the total amount of imported programs, especially American programs, were gradually decreased. The reasons for this declining popularity are, first due to increasing criticism among concerned audiences, for the violent content of American action series. Second, Japanese audiences became more fond of locally produced programs especially for drama series, because of the cultural differences between Japan and the United States. Another reason for the declining popularity of American programs was the change in the sense of adoration for western culture by the affluent Japanese society. Japanese people saw domestic TV drama fare as their ideal model for

their life rather than the American equivalent. Thus, Hypothesis 1 "Imported American programs were most frequent in the 1960s, then decreased over the years" was observed in this period. Regarding to Hypothesis 2, "Japanese prefer national TV programs to imported programs if they are available in particular in prime time program" was also observed.

CHAPTER 5

THE THIRD STAGE OF JAPANESE BROADCASTING (1973-1982)

1) THE ECONOMY AND LIVING IN GENERAL

The growth of the Japanese economy had been supported by the expansion of the heavy industry and manufacturing industry since the 1950s. However, in 1973, the Japanese economy faced the greatest difficulty under the impact of the oil crisis. The real economic growth rate recorded a minus for the first time after World War II. Owing to the oversupply, big companies in the heavy and manufacturing industries went into bankruptcy one after another. Due to the skyrocketing oil price, Japan registered a great deficit in its international balance of payments as the Japanese yen declined from a strong to a weak currency ¹¹(Takeuchi, 1988). Thus, commodity prices soared sky-high, and consumers cut down on their personal spending, especially for durable goods, which explains the big drop in sales of furniture and electronic appliances.

After 1977, the Japanese economy showed recovery from the depression, because the government of Japan enforced a variety of economic measures to revise the direction of the economy. In an attempt to get rid of the inactive economy, Japan had recourse to the export market. This, in turn, led to the

¹¹ In 1972, the yen was revalued upward by 17%. The exchange rate of One dollar was 360 yen in 1970, went up to 265 yen in 1973, and it dropped to 300 yen in 1974 after the oil shock..

violent rise in the value of the yen. In 1978, the exchange rate to one dollar went up to 176 yen. Due to this the inflation rate of consumer prices dropped to 4.3%. Thus, after 1978, personal consumption showed a recovery and sales of durable consumer goods began increasing. There were many kinds of new and improved durable consumer goods put on the market. Examples are household electric appliances with energy saving functions, compound commodities like radio cassettes, large size refrigerators and big screen color TV sets. All took advantage of the consumer's weakness for products of luxury (Takeuchi, 1988).

2) JAPANESE PEOPLE AND BROADCASTING IN GENERAL

The third stage of Japanese television broadcast is from 1973 to 1982 during which the diffusion of TV sets was already complete and Japanese broadcasting reached its maturity. The people recognized the important four functions of TV media which were entertainment, news, information and education. TV viewers valued TV media highly as a useful tool for happy family circles for learning social situations as well as learning how to deal with political and social problems. On the other hand, there was some change in viewership. There was also much new media development. For example, in 1972, new CATV regulations were established, as well as the plan for the satellite broadcasting, Captain System (Videotext System). In this third stage of TV broadcasting, TV was challenged by new

media for the first time.

NHK launched a price hike of the license fee in 1976, due to its huge deficit (2.16 billion yen = \$8.64 million: 250 Yen = \$1)¹² The major reason for the price hike was that the television diffusion reached the ceiling so that the income from TV reception fees reached stagnation (See Tables in Appendix 7). There were 13.73 million Black & White TV sets and 9.4 million color TV sets in 1971. In 1976, the diffusion rate for color TV sets reached 96.1%, which was 2.3 times as much as 5 years before.

At the end of 1976, there were 54 commercial TV stations and 36 commercial radio and TV stations. TV commercials got 33.9% of the total advertising budget in 1975. TV commercials became the top advertising medium in this country for the first time. Thus, in the 1970s, not only NHK - Public broadcaster which financially supported by licence fee, but also Commercial broadcasters became financially enough rich to produce their TV programs.

3) JAPANESE PEOPLE AND DOMESTIC PROGRAMS

As newscasts, simultaneous relay broadcasts for large incidents began to show popularity among audiences. The relay

¹²It became 710 yen per month for color TV reception (52% increase) and 420 Yen per month for Black & White TV reception.

broadcast of witness reports for the "Lockheed Scandal"¹³ in the Japanese Diet, got 35.3 % audience ratings in 1976-1977. In September 1977, because of a hijacked Japanese airplane, an international satellite broadcasting relay was set up between Dacha and Japan which lasted five hours and 57 minutes with high audience ratings (Average 18.0%) (Asahi Nennkan, 1978).

Similarly, after the American documentary drama "Missile in October" which had the Cuban crisis as a theme got high ratings, both NHK and commercial broadcasters began to produce Japanese equivalents (See Table 12).

Table 12 : Documentary Dramas in 1977

Network	Programs
NTV	"Spy Zorge", "2.26 Incident : The Witness's Testimonies"
Fuji	"Burning, Daruma Minister, a biography of Korekiyo Takahashi"
TBS	"Hope from East, a Biography of Hideyo Noguchi"
NHK	"The Persons of the Meiji Era"
DATA : <u>Asahi Nennkan</u> 1978: 285.	

Also, a fifteen minute morning soap, "The Carpet of Cloud", which was modeled after the first woman airplane pilot in Japan recorded 30% audience ratings.

Regarding drama series, there were fifteen home drama

¹³ High government officials in Japan were arrested for receiving bribes from American Airplane company, Lockheed.

series five years before, but in 1977, the numbers decreased. Instead of the home drama series, the number of detective and action programs on TV increased. The main reasons were, first, there was a change of viewer's taste because of the prolonged economic recession. Second, there was a sudden rise of production expenses for making home drama series. Making a home drama became expensive because of high guarantee fee for popular talents and expensive set production fees. Another reason is that the setting of the family drama was usually in a large traditional family but it was no longer suitable since the modern Japanese society was becoming a nuclear family.

Meanwhile commercial broadcasting companies started producing large-scale dramas, sometimes mini-series. For example, the three hour-long drama called "The Resurgent Sea" with production costs over 100,000,000 Yen (US\$400,000) due to shooting in foreign countries, achieved a high audience rating of 30 %. There were also increasing numbers of 1.5 hour programs which were made for TV. TV Asahi's 1.5 hour "Saturday Wide Theater" consistently got a 15% audience rating (NHK, 1983). The types of programs were mostly documentary dramas which were based on historical characters and facts, or TV movies which dealt with suspense or mystery. Most of them were one time only programs. These program's production costs were about 23 million Yen, 8.9 million Yen more expensive than a one hour length TV drama. Behind the increasing production of these expensive 2 hour length drama programs, the programs'

sponsors showed an understanding attitude toward the creation of good quality masterpieces programs, rather than being concerned only about the audience rating only. Besides, for the TV stations, they could not buy foreign films and programs to fill their on-air time as before, because of increasing prices. Also TV stations could hire many capable film producers and movie actors due to the prolonged recession in the film industry. Those factors contributed to an increase of large scale TV drama productions (Research Group Communication '90, 1985; Kitamura & Nakano, 1983).

Since 1975, the comedian "Mr.Kinich Hagimoto" became a big fad in which he depicted a typical salaried worker's family and took his comedy material from the audiences by collecting post cards from viewers. Programs in which the audience could find some way of participating gained the popularity (Originally, this format was used in radio programs but it began to move into TV programs) (Asahi Nenkan 1978).

Other popular programs were cartoons and animation programs which increased to 28 programs in 1978. However, because of the limitation of production abilities (maximum production ability is 20 animation series in a year. Source: Research Group Communication '90, 1985), there were many cartoon series which ordered productions from subcontract enterprises in Taiwan and Korea. Later, the lack of a domestic labor force for producing cartoons became a big issue in Japan.

In the 1980's, other popular programs were Talk shows and Quiz programs. The main reason for increasing these programs was that commercial television companies tried to get high audience ratings with minimum production costs.¹⁴ The increase of such programs was not only for NHK but also most of commercial broadcasters suffered the deficit of TV program production costs. They tended to produce cheaper programs such as interviews or Quiz shows which used regular hosts and guests among celebrities.

Also, there were new style Quiz and Game shows which contained educational and scientific material as questions. Those Quiz shows tried to teach international topics and scientific knowledge in an entertaining style. Typical examples were, "Naruhodo, the World" (Indeed, the world) which dealt with international topics in an overseas location and "Wonder of the Human Body" which dealt with human health and physiology. Both programs were highly popular and broadcast on prime time hours.

4) VIEWERSHIP

In NHK research which took place in August 1976, the viewing time of TV was an average of 3 hours 19 minutes for a weekday, 3 hours and 45 minutes on Saturday, and 4 hours and

¹⁴ As major interview programs, "The Room of Tetsuko", "Relay Interview, The Best Friend and Bad Friend", "Kitten Castle of Kayoko" aired in 1981. Most of these programs took the format of a regular host inviting various kinds of famous guests to the programs for discussion. (Asahi Nenkan 1982)

11 minutes on Sunday. Since 1972, there has not been a large change in average TV viewing time (still about 3 hours per day). It seems that the increase of TV viewing time reached the limit. Because TV viewing had already become a daily habit, there was no more room for increasing viewing time in the daily life schedule.

However, according to NHK research of 1982, for the first time, the audience TV viewing time showed a decrease. The people who did not watch television as much as before did more leisure activities. Moreover, there was some people saying TV was no more interesting than it was before. It was known as "weaning from TV" phenomenon. Citing their reasons, first, many TV viewers complained about TV entertainment programs which became stereotyped. The second reason was that TV was no longer the only activity in which people engaged for their leisure time. There was an increasing variety of leisure activities such as tourism, sports etc. The third reason was due to the social and living condition changes, the decrease in large families, and the increase in people living alone. Moreover, an increasing number of children and elderly people who had their own rooms in the house led to an increased the number of TV sets in one household. Thus, there was larger amount of personal viewing compared with a decreased amount of family viewing. People began to chose what they watched by personal choice rather than by family consensus. The change of TV viewing pattern was accelerated by an increased number of

TV sets in each household and the change in size of family and housing conditions (NHK, 1983; Fujitake, 1985).

In a 1982 survey, it was revealed there was a low audience rating concentration on particular programs. Not only could the TV audience do individual selection of TV programs, but also the audience's choice of programs began to show variety. According to NHK research, the people who selected programs to watch, tended to watch more news and educational programs rather than entertainment programs. This is further evidence that entertainment programs had gradually lost popularity.

5) IMPORTED PROGRAMS

Between October 1980 and September 1981, ITFP Japan project was conducted which investigated imported TV programs on Japanese television. The following observations were based on both my research and the ITFP projects.¹⁵

In general, in the period from 1972 to 1982, the numbers of imported programs (mostly American programs) and the popularity of imported programs decreased. Both NHK channels (Education and General) and commercial broadcast stations had fewer imported programs than before. However still most imported programs were from the United States. American programs consisted 80% of imported programs in 1977, 77.4% in

¹⁵ ITFP report was the one year world wide research of TV program flow done in 1982. Kawatake (NHK) was a chief director of that project in Japan.

1981 and 88% in 1982 (See Table 13).

Table 13 **Percentage of Broadcasting Hours by Import vs.**
National Programs in 1977 & 1982

Category	National		the U.S.		Other	
	1977	1982	1977	1982	1977	1982
Movies	1.6	1.8	2.7	1.5	1.0	0.6
Action	5.0	5.3	2.0	1.1	0.1	
Drama	0.5	0.9	0.2	0.2		
Historical	0.2	0.2				
Children	7.7	6.3	1.3	1.2		
Mini-Series						
Soap(Daytime)	4.5	5.3				
Soap(Evening)	3.1	1.3				
Soap (Weekend)	0.9	1.0				
Variety	11.2	11.7				
News	11.0	12.8				
Discussion	3.4	4.1				
Music	2.3	1.5	0.3			
Comedy	1.0	2.0	0.1	0.3		
Sports	7.4	8.0				
Ed. Adult	15.0	12.5	0.2			
Ed.Child	6.3	4.0				
Religious	0.2	0.2				
Government	0.2	0.2				
Documentary	3.1	4.1			0.6*1	
Cultural	1.2	2.3				
Adult	1.5	1.2				
Quiz	1.5	1.8				
Game	2.0	1.6				
Other	0.2	2.8				
TOTAL	91.5	95.0	6.8	4.4	1.7	0.6

*1 Co-Production 0.5% included.

Data : Hokkaido Shinbun (Hokkaido Newspaper). September 21-27 in 1977, September 12-18 in 1982.

Available Broadcast Channels: Total 6 channels : Two public broadcast channels, NHK General, NHK Education, Four commercial broadcasters: HBC, STV (VHF Stations) UHB, HTV(UHF Stations).

TABLE 14 The Percentage of Broadcasting Hours by Imported TV Programs vs. Nationally Produced TV programs in Prime time of 1977 and 1982. Prime Time: 7 pm-11 pm

Category	National %		the U.S.%		Other %	
	1977	1982	1977	1982	1977	1982
Movies			3.2	1.8		1.0
Action	11.4	12.0		1.0		
Drama	4.7	4.0	1.2	0.5		
Historical						
Children	8.7	7.5				
Mini-Series						
Soap	11.9	8.0				
Variety	12.6	11.0				
News	10.2	9.3				
Discussion		0.7				
Music	4.8	5.0				
Comedy	0.6					
Sports	5.5	6.0				
Ed. Adult	13.4	12.0				
Ed. Child						
Religious						
Government						
Documentary	4.5	5.5				
Cultural	2.4	9.5				
Adult						
Quiz	3.7	3.5				
Game	1.1	1.3				
Other	0.1	0.2				
TOTAL	95.6%	95.7%	4.4%	3.3%		1.0%
DATA : Hokkaido Shinbun.(Hokkaido Newspapers)						
September 21-27 in 1977, September 12-18 in 1982						

Available Broadcast Channels : Total 6 channels : Two public broadcast channels, NHK General, NHK Education, Four commercial broadcasters: HBC, STV (VHF Stations) UHB, HTV (UHF Stations)

Again, there was no notable change over the number of imported programs by country as there was in the 1960's imported movies (Compare Table 15-1 and 15-2).

Table 15-1 1962 Numbers of Imported Movies by Country Origin

Rank	Originated Countries	Numbers of Movies
1.	U.S.A.	145
2.	Italy	24
3.	France	19
4.	England	17
5.	U.S.S.R.	7
6.	West Germany	4
9.	Austria	2
9.	Sweden	2
9.	Mexico	2
10.	Other	6 *

Total	15 Countries	228
* Poland, Yugoslavia, Czechoslovakia, Argentina, Hong kong, Korea x 1		
SOURCE : <u>Asahi Nenkan</u> 1962		

Table 15 - 2 Imported TV programs by Country Origin in 1982

Rank	Originated Countries	Number Of Programs	Broadcasting Hours	%
1.	U.S.A.	1,972	1,804	77.4
2.	Britain	209	204	8.8
3.	Italy	69	111	4.8
4.	France	53	70	3.0
5.	W.Germany	38	20	1.6
6.	U.S.S.R.	26	19	0.8
7.	Canada	29	16	0.7

Total	30 countries	2,631	2,332	100

Data: Kawatake, TV no Nakano Gaikokubunka (Foreign Culture in TV) 1983, 34.

In the ITFP projects, imported programs were analyzed by their content. The results showed some interesting characteristics of both imported and domestic programs. Imported programs had more fiction than domestic programs. Seventy two percent of imported dramas were action or westerns and they depicted more fighting, conflicts and crisis situations than domestic ones. There were fewer serials in imported programs than domestic ones. Most imported programs were action, but there were some differences by countries. For instance, although the majority of American programs were action drama, the numbers were limited. American programs spread over many program genres such as science, education, music and sports. Ninety-six percent of British programs were dramas, in which 46% were actions and 7% were cartoons.

Other than American and British programs, most imported programs were theatrical movies. For example, all Italian programs were theatrical movies, and over 70% of France's programs were also theatrical movies. The reasons for many theatrical movies was that there had been the "Movie Theater" programs from some stations every night from 9 pm to 11 pm since 1967. Other imported programs tended not to broadcast in prime time, except special programs scheduled in December for Christmas and March to fill the empty slot for preparation of the new season scheduling (Kawatake, 1983). Except in these special seasons, there were no imported programs on prime time other than Theatrical Movies, Action Series and Drama Series

(See Prime Time Table 14).

The rest of the imported programs were moved to daytime slots for housewives, early evening slots for children and late night slots for adults. In general, imported programs were no more popular than domestic programs in the entertainment genre.

Table 16 Comparison of Audience rating
between Imported programs and Japanese programs

programs	Imported programs	Domestic
Drama	5.6%	8.8%
Comedy	6.4%	8.9%
Entertainment	1.1%	6.9%
Sports	2.9%	8.6%
Serious Drama	1.3%	1.1%
Information	5.6%	4.9%
Education	1.6%	1.4%
Cultural	9.2%	1.4%
Average	5.1%	6.2%

Source: Kawatake, TV no Nakano Gaikokubunka
(Foreign Culture on TV), 1983: 35.

As the above result shows, imported programs got higher audience ratings in information and cultural programs than general entertainment programs. Most of cultural programs were imported from Europe, which were classic music concerts, operas, and ballet programs. Few imported movies got high audience rating, (only two movies, "Jaws" 37.3% and "Shogun" 27.1%) and both of them were American movies and action dramas. Other imported theatrical movies could not attract a

large enough audience to get high ratings. Even in "Movie Theater" programs, Japanese broadcasters began to broadcast Japanese theatrical movies because of their popularity. However some American entertainment programs still keep stable audience ratings. Those popular programs were mostly on prime time (See appendix 5 for details by years).

In spite of the decreasing popularity of imported programs, some popular programs which were American made such as "Columbo" (24.6% audience rating) and "Roots" (23.4% audience ratings) got high audience ratings. Whereas the worldwide big hit program "Dallas" failed in Japan after being broadcast for only six months. Katz and Liebes (1990) did research by using focus groups to seek reasons why "Dallas" failed in Japan. They found that Japanese viewers regarded "Dallas" as incompatible with their values and tastes. They did not like the inconsistencies in the construction of the story. Some subjects told that there was a credibility gap between the story and their image of America, especially the American rich. Some noted " It is a story of a remote world, it is not a possible story". Some Japanese viewers thought the characters were too stereotypical and too old-fashioned.

But, Katz and Liebes conclude the main reasons rested on the inconsistencies in "Dallas". They noted :

"Dallas is inconsistent within itself, ---- with the genre in which it presumes to belong, with the romantic expectations the Japanese have of this genre, with their aesthetic criteria for the construction of a television narrative, with their image of post-war American society, with their

image of themselves, with their image of men.---
Some of it is incompatibility between the cultural
product and this audience (Katz and Liebes, 1990:
138).

A successful example of an American program is "Columbo" which is a detective story whose hero is a middle-aged police detective who looks simple, wearing old clothes and driving an old car. Most Japanese audiences relate to him, in his appearance and in his way of talking (always citing his wife's words). The story is simple, is consistent in each episode and the audience can enjoy how he reasoned to solve the murder cases. Thus this program's popularity was also reasoned by "consistency" and "compatibility" with Japanese people's life.

Not only for imported programs but also for domestic programs, the Japanese audience prefers consistency and compatibility in plot. For example, the all time high rating Samurai Drama, "Mito Komon" always encourages the good and punishes the evil in different situations. Thus, nationally produced programs have more compatibility through which to hook the Japanese audience because of compatibility with their life and consistency of story plots. Naturally then, nationally produced programs became more popular than imported programs (Research Group Communication '90, 1983: 210).

The reasons for decreasing popularity and numbers of imported programs in Japan was not only due to the change of Japanese audience preference for domestic programs, but also the lack of well produced imported programs. As proof, even

the United States suffered the losing popularity of the TV drama series (Kawatake, 1983).

In conclusion, in this third stage of Japanese broadcasting, again, imported programs number and popularity relatively decreased and was replaced by Japanese domestic programs. This replacement was hastened by the change of Japanese audience preference to domestic programs which were more culturally compatible.

Thus, Hypothesis 3, " American made programs are the majority of imported programs in Japanese television." was observed. However their general appeal gradually decreased. Hypothesis 2 " Japanese prefer national TV programs to imported programs if they are available, and nationally produced programs have increased in prime time." are also confirmed.

However in this period, tired of stereotypical entertainment programs, the Japanese audience relatively chose news and documentary programs over entertainment programs. These reasons also accelerated the fall in popularity of imported programs.

In the next stage, after 1983 to present, the genre of imported programs showed some change, such as an increase of information, documentary type programs.

CHAPTER 6

THE FOURTH STAGE OF JAPANESE BROADCASTING (FROM 1983 TO PRESENT)

1) THE ECONOMY AND LIVING IN GENERAL

Since 1983, the economy in general showed a big recovery from the second oil shock. The main sources of power were the expansion of exports to the United States of America, improving efficiency of production by microelectoronization and factory automatization.

However, because of the concern for surplus of Japanese international trade, after the 1985 Plaza Accord, the Yen strengthened on the exchange market. As of 1985, one dollar was 210 Yen, however as of 1986, it went up to about 120 Yen. After 1986, the strong Yen had started to affect the Japanese economy, which caused many export businesses to go bankrupt. Some changed their international strategy into local production overseas or increased the supply of local materials or purchased overseas companies to avoid bankruptcy. Meanwhile, the strong Yen expanded imports which made the consumer prices stable. Also the increase of real income stimulated the consumption of durable goods.

The other reason for expanded domestic consumption was the emergence of the new service industry in the 1980's. These new services included, Housekeeping Service Agencies, Record and Video Tape Rental Shops, and Express Delivery Services.

These businesses were aimed at improving the quality of living and they regarded sensitivity and delicacy as important elements. These new businesses employed women power not only as labor force but also as a source for ideas. It was said that the age for women was coming, which included not only women becoming working members of society, but also many fashions and goods were targeted to women.

In the period of high economic growth in Japan, TV sets, washing machines and refrigerators were the most popular consumer durable goods. Although almost all households now own these products, consumers are buying cars and color TV sets to replace old ones or they install additional sets or new models with higher quality and with improved functions. For example, there was an increased demand for camcorders, mini-stereo sets, 27-29 inch TV sets and color TV sets capable of receiving multiplex broadcasts. According to NHK Broadcast Year Books, the diffusion rate of color television in 1975 was 90.3% but in 1985, it reached to 99.1% in Japanese households. As of March 1986, multiplex broadcast TV sets were owned by 45.6% and as of March 1989, by 55.6%. Moreover, the VCR ownership showed a great increase. As of the end of March 1985, it was 27.8% and as of March 1989, it reached by 63.7%. This means as of 1989, that two thirds of households own one VCR. Two main factors lie behind this rapid diffusion of VCR. One is the broadened scope of product selection accompanied by price cuts, and the other one is the expanding video tape

rental business. Also, the ownership of color TV sets rose to 1.9 units per household which meant each family owned roughly two sets in 1988. (Asahi Nenkan 1988, 1989, 1990; Telecommunication White Paper 1990; NHK, Broadcasting Yearbook 1990).

Since the rise of the average income and the increase of leisure time, the expenditure of household income shifted to the "Service Industry" (from "Goods") such as hobbies, sports education and overseas travel. Since people wished to live in affluent circumstances, leisure activities became more luxurious. The popular daily leisure activities are watching TV with large screen TV sets, VCRs, athletic club membership and playing golf. Among young people, indoor leisure activities are popular, mainly using audio visual equipment such as CD radio cassettes, Mini Stereo Sets, and Rental video tapes (Asahi Nenkan 1990). As a leisure activity, both domestic and overseas travel flourished. As of 1987, Japanese tourists overseas reached 6,380,000, a 24% increase over the previous year. The popular destinations are, Guam, Hong Kong, Hawaii and Australia. Later, popular destinations expanded to countries in Europe (Asahi Nenkan, 1990).

2) BROADCASTING IN GENERAL

In 1987, the MPT revised the broadcasting law and radio regulation law to set new regulations for commercial pay broadcasting systems like CATV. New expansion plans for broadcasting were set to urge the establishment of new local UHF stations. The aim was to have at least four commercial channels which can be received in all parts of Japan. As a result of that, the establishment of new UHF stations have frequently occurred, so that as of the end of June 1989, there were 103 commercial TV broadcasting companies and 6,598 local stations in Japan (Asahi Nenkan, 1990).

In addition to the increased number of TV stations, in April 1985, University of the Air was inaugurated as an educational project. Listeners and viewers of the University's lectures on radio and television could obtain a certificate of graduation from this University. The service was started in Tokyo and the Gunma area, but in the future it is proposed to expand nationwide.

Meanwhile, NHK started a satellite broadcasting service using one of the two channels of their broadcasting satellites. Originally, the satellite broadcasting service was aimed at the households in the area with poor reception of NHK's General and Education channels. Instead, both NHK and MPT decided to broadcast original programs for satellite service to increase satellite service subscribers (Commercial Broadcasting Associates, 1988). The original satellite

programs included international news, famous movies and sports activities which are aired around the clock on satellite channel 1. On satellite channel 2, the programs are a mixture of programs from NHK General and Educational channels. In addition to these programs, NHK began a one hour experiment of high definition TV broadcast every day. Subscribers to this satellite broadcast have been increasing steadily, and as of January 1988 their numbers stood at 480,000 households, and as of October of same year, it reached 1,150,000. The reason for this huge stride were the Olympic Games in Seoul. Meanwhile, NHK began to charge a reception fee after June of 1989. The fee is 2,000 Yen (US\$14.50) per month. As of June 1989, number of subscribers stood at 1,600,000 households (NHK, 1990).

By contrast, videotext started in December 1985. Called the Captain system, it has undergone a slower increase in users. In March 1987, the number of videotex tuners in use was 39,000.

In addition to the Satellite TV development, there was a great effort to develop high-definition TV systems. NHK developed HI-VISION systems and began experimental one hour broadcast every day via satellite. Meanwhile the commercial broadcasting association put a great deal of effort in EDTV which coexisted with the present NTSC system. Since August 1989, they started EDTV broadcasts in both the Tokyo and Osaka key stations known as Clear Vision systems.

To turn to the management aspect of Japanese broadcasting

companies, NHK's large deficits had become chronic. In 1988, the deficit reached 10,3 trillion Yen. To aim at the rationalization of management and to increase secondary revenues, NHK established the subcontract company called "NHK Enterprize" in 1985. Besides this subcontract company which produced programs for NHK, it also bought programs from domestic allies and overseas. Moreover, it produced programs for CATV and others, it sold programs to CATV and projected and executed the events NHK Enterprize planned. In February of 1988, NHK set up another subcontract company called "NHK Network Service" for news. Thus, the increased sub-contracting companies around NHK made its structure become more like a commercial broadcasting company.

For the commercial broadcasting stations, there were increasing orders to subcontract productions because of the excessive cost of producing TV programs by themselves. Some broadcasters began to suffer because of the slow increase of profits in the 1980s. As a result of seeking effective management, most commercial TV broadcasters began to order subcontract productions. With the increase of orders, the numbers of subcontract producers increased. In 1981, there were only 307 companies but in 1985, they totalled 441 companies (Yamamoto & Fujitake, 1990). In 1985, the percentage of programs produced by TV broadcasting companies was around 60% in network key stations and 10% in local stations.

Thus, even in the network key stations, they depended on

subcontract productions for producing 40% of their programs. The costs for subcontract productions was 16.8 billion Yen (US\$ 127 million) in 1985, and the average cost of purchasing program from others was 10.3 billion Yen (US\$ 78 million) for movies, and 6.1 billion Yen (US\$ 46,2 million) for other TV programs. In 1985, NTV spent 20.4 billion Yen (\$US 154 million) for producing TV programs by themselves while their payment to subcontractors for ordering TV programs reached 16.8 billion Yen (\$US 127million)(Yamamoto, 1990). Year by year, commercial broadcasters depended more heavily on subcontract production to create an effective management system.

Consequently, the production steps became more complex and required more time. Moreover cost of production went up, but broadcast companies wanted to produce programs with minimum costs, so conflict between broadcast companies and sub-contractors were frequent. Broadcast companies tended to oppress sub-contractors. Newly opened local UHF stations, which did not have much power over subcontractors to produce their own programs, tended to buy old programs (both imported and domestic) to fill their on air time. That is one reason why there are more imported programs and movies on newly opened UHF stations than existing stations.

3) DOMESTIC TV PROGRAMS AND AUDIENCE

From the late 1970's to 1981, viewing time was comparatively stable at an average of 3 hours and 10 minutes. As the TV medium attained maturity, people regarded it as a useful tool for a happy family circle. On the other hand, many people felt dissatisfied with TV entertainment programs because of their stereotyped content (NHK, 1983). During the period from 1982 to 1987, this dissatisfaction caused a decrease in audience TV viewing time. The TV viewing time in 1985 dropped to 3 hours. Also the audience rating of most programs dropped. Some people blamed TV for having a bad influence on society. In the National Diet of 1985, the contents of the Saturday midnight programs became a subject of discussion. Due to intense competition for audience ratings, there was frequent nudity and obscene expressions on late night programs. After the discussion in the National Diet, all commercial stations decided to exercise more strict control over indecent and obscene expression on TV programs (Research Group Communication '90, 1985; Asahi Nenkan, 1990). However, there was no limit to stop audience rating competition among news and information programs. In 1985, in the reports of the incidents at Kazuyoshi Miura¹⁶ and the murder case of Toyota

¹⁶ Kazuyoshi Miura was a suspect in the murder of his wife in Los Angeles. Some Commercial broadcasting reporters (mostly for long afternoon variety shows) did a stake out for 3 months around Miura's house. The Public was concerned about the infringement of the human rights of suspects.

Trading Company¹⁷, some commercial broadcasting reporters infringed upon the human rights of suspects. This intensified the distrust and repulsion toward TV media more and more among people.

From 1960 to the end of the 1970's the TV media had the power to create words of fashion. Most of them were from entertainment programs and TV commercials. However in the late 1980's the power of creating vogue words moved to the newspapers and the magazines which used them as "signs of the time" in the headlines. This suggested the end of a strong TV media influence over audiences in which even meaningless words became vogue words because of the massive amount of repetition on TV screens (Asahi Nenkan, 1990).

In the fourth stage, the popularity of TV program genres shifted from entertainment programs to News programs in the Japanese audience. Especially drama programs suffered unpopularity because of their stereotypical stories. The stories of TV drama in general were similar employing violence, murder, prostitution, drugs and other such scandalous incidents as main plots. Formerly, the popular Japanese TV dramas were social dramas such as "I Want To Be A Shellfish" in late 1950's and home dramas such as "The Album in the Sea Shore" in the 1970's. Both were highly recognized

¹⁷ In front of many broadcasters who were conducting a stake out(including Cameramen), the former head of Toyota Trading Company was murdered by knife, but no reporters and no cameraman went to help him. They just watched, taking pictures and filming that murder.

because they dealt with the social problems of the time. There have been very few social dramas recently because of the pressures from outside, like sponsors, and government organizations.¹⁸ Some were canceled because of outside pressures. Consequently, broadcasters tended to produce noncommittal programs with easy plots.

Another reason was the budget cut for producing TV dramas. For example, the guarantee payment for TV screen writers was very low, so that writing for TV dramas was not attractive for experienced and popular screen writers. In addition, the lack of budget for producing TV dramas, led the studio sets to cut down on numbers. For all these reasons TV drama became stereotyped.

There is another reason for low audience ratings for TV drama, especially for daytime soap operas. A typical soap opera called "Pola TV Novels Series" which had broadcasted for 15 years as a 30 minutes serial soap opera in the afternoon sponsored by a cosmetic company was shut down in the spring of 1984. The main reason is a social change in that an increasing number of women began working.

However, some TV dramas still maintain popularity. Those programs are mainly historical dramas. NHK's historical drama

¹⁸ The docu-dramas "Hanketsu" (Judgement) 1966, "Wakamonotachi" (Youngster) 1967 were canceled because both stories were judged by opposing government at that time. Since then, docu-dramas which dealt with current issues have been difficult to produce. (Research Group : Communication '90 P50, 1985)

called "Saga Series" on Sunday night got more than 20 % audience ratings consistently. NHK's saga depicted the people and society in the era of federalism, and the series were based on reality, with some detailed or romantic situations added. The secret of the success of NHK's saga lies in following three factors. First, NHK used a large budget and long planning time for such programs. Second, they casted very popular talents, actors and actresses. Third, the scenario was full of originalities even if based on popular period novels. Consequently, this program appealed to many generations (Kitamura & Nakano, 1983).

The commercial broadcasting stations produced Long Historical Saga programs following the success of NHK. These usually were 4 hour long single programs or 2-3 day miniseries. Other typical popular programs in commercial broadcasting were called "Komon Mito" and "Echizen Ooka" which portrayed historical figures as heros in feudal government, but the stories were mostly fictional and encouraged the good and punished evil. Although these programs lasted more than 15 years, other kinds of Samurai dramas which depicted violence by sword battle or "Ninja" actions did not last so long. Most of action type programs suffered the same difficulty in attracting audiences, because of a stereotypical story line.

Regarding to children's programs, Japanese cartoons occupied most of those programs, about 50 cartoon programs are

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broadcast a week in 1991 and most are getting good audience ratings. However, the cartoon industry is facing serious problems. First, the production costs for cartoons have been cut and oppressed by commercial broadcasting companies, in spite of the increasing number of orders. For example a typical 30 minute program required 7,000,000 Yen, (about US\$ 54,000) but the usual price of the order was 1,000,000 Yen (About US\$ 7700) lower than the actual cost of production. Thus, to fill the deficits, most cartoon productions sold the trade mark of their cartoon characters for commercialization. Consequently, they tended to set up the cartoon character and stories which easily appealed to children to sell more character goods.¹⁹

There are more factors which make Japanese cartoon programs worse. The first is using non-professional part time colorization staff because of the shortage of professional animators and colorizing staff due to hard working conditions and low wages. To reduce personnel expenses, cartoon productions placed orders to Taiwan and Korea, China and Indonesian companies.

Usually most 30 minutes cartoon programs need at least a 6 month period for preparation with 4500 pictures (Research Group Communiation'90, 1985). However the reality of Japanese cartoon productions is that they must finish the work within

¹⁹ It was said that the hit robot battle cartoon called "Mazinger Z" was originally created to sell character goods from the beginning.

4 months and use only 3,000 celluloid pictures. Insufficient numbers of celluloid pictures are covered by camera work techniques. However, as long as the lack of labor force continues in Japan, these bad production situations may eventually make Japanese cartoons worthless for export because of bad quality.

The last popular entertainment program genre is the variety program. In the early 1980's, because of the comedy boom, variety programs took a leading role on Japanese television. Since 1982, there have been increasing live broadcast programs which have popular comedians as hosts. In those programs, popular personalities (usually talents, or comedians) played host with live broadcasts which contained relay broadcasts from local stations or locations. Programs usually lasted 2 hours and attached the importance of "Talk" rather than "Picture". In a sense, the TV media became more like radio. In popular live variety programs, there were telephone interviews and requests and questions by mail. It used to be those formats were frequently used only for radio programs, but recently became popular on TV live broadcast programs to let the audience feel more involved in programs. Behind the increasing number of live broadcastings, there is the development of new technology. Electronic News Gathering techniques, miniaturization and the light-weight equipment for relay broadcastings are some examples of such new technology (Research Group Communication'90, 1985).

For entertainment programs, the most popular programs became fictional programs based on reality. Such as docudrama and Saga dramas. For quiz shows, again reality based world information programs were most popular. Thus, more variety type programs that are live, non-fiction type programs with camera crews who go out to find a tie with the audience became more and more popular.

From 1988 to the present, TV viewing time showed a recovery from the lowest amount in 1987 of 3 hours and 12 minutes. Although morning viewers increased, audiences at night still kept the lowest level since 1985, especially during prime time. Behind the decreasing audience in prime time, was apparently the change of people's lifestyle. People's daily schedule on average shifted to a more "night-owl" type, in which people stayed up late at night. Instead of a decreasing number of viewers from 7 to 9 pm, there was an increase of viewers from 10 pm to 11 pm. Other reasons are first, people became more selective of their TV programs, so there is concentration only in prime time hours. Second, because of the increasing number of TV sets in one household, individual viewing became common, so that people's viewing time dispersed.

Since the beginning of TV broadcasts, TV media was regarded as merely an entertainment function and people relied on newspapers or magazines for information. However in the late 1980's, the biggest reason for the recovery of viewing

time was that news programs became very popular both on NHK and commercial broadcasting channels. Since 1988, broadcasters have increased news, political and economic programs on their channels. Under this condition, people watched more news and information programs than ever before. Moreover, the audience valued highly those news programs, and they began to think that the TV media was more of an "information source " than an " entertainment medium".

In 1984, TBS expanded the evening news, called "News Scope", to 50 minutes in early evening time. Since then, most commercial broadcasting companies began to follow. In the late 1980's frequently major incidents occurred (JAL flight crashing, Recruit scandals), and these incidents became the trigger of expanding news show program time on commercial channels. After TV Asahi started a 80 minute news show called "News Station" at 10:00pm and appointed popular personality "Hiroshi Kume", it accelerated the competition more and more. In 1988, on prime time, there were 6 news programs (60-90 minutes long) competing (See Table 17-19).

Table 17 The comparisons of the broadcast time by each program genre 1988 and 1989

Genre	NHK General		NHK Educational		Commercial Broadcast Average	
	1988	1989	1988	1989	1988	1989
News	40.6%	43.4%	3.3%	3.0%	17.6%	18.5%
Education	14.6%	12.4%	78.9%	78.7%	12.1%	12.0%
Culture	26.3%	24.1%	17.8%	18.3%	24.4%	23.3%
Entertainment	18.5%	20.1%	-	-	44.1%	43.7%
Commercial	-	-	-	-	0.9%	0.9%
Other	-	-	-	-	0.9%	1.5%
Total	100%	100%	100%	100%	100%	100%

Source : Asahi Nenkan 1989, 1990.

Table 18 Prime Time News in 1988

NHK	Seven O'clock News
	News Today (9 - 10 PM)
TBS	Prime Time News (7:30 - 9:00pm)
	News 22 (10: 00 PM)
TV Asahi	News Shuttle (6:00 - 7:30pm)
	News Station (10:30 - 11:15 pm)

Total : 6 News Shows

Source: The NHK Monthly Report on Broadcasting Research June 1990: 24.

Table 19 The News Program Audience Rating
within Top 10 ranking program in the Year

Year	Rank	Program	Rating
1980	2	NHK News Wide (Morning)	17.5%
1985	3	NHK News Wide (Morning)	15.5%
1989	3	TV Asahi News Station (10:30 Pm)	16.1%
	5	NHK Morning Wide	15.1%
	6	NHK news at noon	14.4%

Source: The NHK Monthly Report on Broadcasting Research June 1990: 24.

Untill 1988, the highest audience rated news programs were only NHK's. Whereas in 1989, TV Asahi's " News Station" got higher ranking than NHK. According to an NHK's 1990 Survey (Nipponjinnto Terebi), the audience of News programs on commercial broadcasting channels is younger than NHK's. As NHK research of 1985 revealed, young audiences tended to prefer watching commercial broadcasting channels over NHK in order to watch more variety of entertainment programs. In the late 1980's, however young audiences preference for entertainment programs had not changed. It seems that the young generation happened to watch news programs before or after entertainment programs because there were increasing numbers of news programs on commercial broadcasting channels and they were accustomed to watch them regularly because of their high quality. (The NHK Monthly Report on Broadcasting Research June 1990: 26)

In the United States, TV news programs had greatly

affected politics and public opinions. At the end of McCarthyism and the Vietnam War, it worked to arouse public opinions. However in Japan, TV media worked as mainly an entertainment function rather than as an information source until the 1970s. One of the reasons was that the broadcasting companies changed their attitude toward politics and social issues due to the pressure from the outside, which meant that sometimes they could not discuss political matters. NHK had pressure from the Government because they are a public broadcasting company, and Commercial broadcasters mainly had the pressure from sponsors (Research Group Communication '90, 1985).

However, research by NHK in 1990 showed that the people chose and regarded TV media as an information source over newspapers and magazines. Over half of the respondents said their interest or sense of distrust toward politics and social issues are enhanced by TV news programs. Moreover, half of the respondents answered that they thought TV media had influenced national politics. Also people found that they experienced incidents simultaneously all over the world through TV pictures. The fundamental factors which TV media affect in the United States, became similar in Japan. Because in the 1980's all local broadcasters made an effort to increase substantially the amount of local news coverage in daily programs. And now, using Satellite News Gathering techniques, local news coverage as well as international news, are enjoyed

in the national network news. In this forth Stage, the audience re-evaluated TV media as an important information source which met audience expectations in every respect. Probably, the popularity of news programs will continue for a while. Thus, it is expected that news programs must grasp "real world view" correctly and quickly, as well as making programs to which the audience can relate. The role of broadcasters is to meet people's needs and to help them form an understanding of the world and society.

4) IMPORTED PROGRAMS

In the field of international communication, the reception of international TV programs in 1986, reached 723,400 minutes, roughly four times as much as the level a year earlier. This was helped by the 24 hour relay of overseas news programs. In 1987, again the reception was increased because of material for the satellite broadcast program "World News"(See Table 20).

Table 20 Reception of TV Programs from Overseas (NHK)

	1987		1989	
	Times	Hours	Times	Hours
Regular Reception	5,188	2,911	7,583	4,612
Reception on Occasion	2,851	1,757	3,784	2,449
Asia Vision	1,408	181	694	162
Total	9,447	4,849	12,061	7,223

Source : NHK Broadcasting Year Book 1988 & 1989

The contents of Regular reception of NHK follows.

Table 21 The Contents of Regular Receiving TV Programs

1. ABC " World News Tonight" " This Morning" " News One"
2. CBS, DEF
3. CNN II
4. FNN " Count Down"
5. BBC " Breakfast Time News" " 6 O'clock News""9 O'clock News"
6. EVN (Euro-vision) IVN (Inter-Vision)
7. Major League Tournament, NFL e.t.c. Sports Events

Source : NHK broadcasting Year Book 1988 & 1989.

On the other hand, the transmission of international TV programs dropped by 9.2 percent to 30,000 minutes in 1986. Thus, the ratio of reception was 95.9 % and that of transmission 4.1%. News agencies also received much more reception of foreign news than transmission. The former was 74.0%, while the latter 26.0%. This rate did not show any

difference from 1981's figure. In the National Diet, the lower amount of transmission had been the topic of discussion. Ito explained in case of Japanese news agency's inability to export their news to overseas by language. He noted:

"In order for Kyodo (Japanese news agency) to sell news reports in foreign markets, the reports must be translated into English or French. This means higher cost and, more important, delayed distribution." (Ito, 1990b: 436) This is likely to one of the reasons of few transmission of news to overseas from Japan.

The following is an overview of imported programs in tables. (See Table 22,23)

Table 22 The Percentage of Broadcasting Hours by Import vs. National Programs 1987 & 1991

	National		U.S.		Other	
	1987	1991	1987	1991	1987	1991
Movies	4.0	4.0	1.2	2.3	0.8*1	0.6
Action	3.3	3.4	1.5	1.9		
Drama	0.8	0.7	0.2			
Historical	0.2	0.2				
Children	4.2	5.0	0.3			
Mini-Series	0	0.1				
Soap (Day Time)	5.0	4.3				
Soap (Evening)	2.0	1.0				
Soap (Weekend)	0.8	0.5				
Variety	15.0	18.6	0.1			
News	16.7	16.3	0.5	0.2		
Discussion	2.6	2.4				
Music	1.5	1.7	0.6	0.1		
Comedy	1.5	0.3	0.6			
Sports	6.8	9.4				0.3
ED. (Adult)	16.3	11.5		0.2		
Ed. (Child)	3.0	2.9				
Religious	0.1	0.1				
Government	0.1	0.1				
Documentary	4.9	6.3		0.1	0.1	0.3*2
Cultural	2.1	1.7	0.1			
Adult	1.0	0.4				
Quiz	1.4	1.7				
Game	0.6	0.5				
Other	0.1	0.9				
Total	94.0%	94.0%	5.1%	4.8%	0.9%	1.2%

*1 Include Co- Production 0.3% Programs from Regional Countries 0.3%.

*2 Include Programs from Regional Countries 0.2%.

Data : Hokkaido Shinbun (Hokkaido Newspaper) :
October 20-26 in 1987 & April 10-16 in 1991.

The Number of Broadcasting Channels : In 1987, Total was 6 channels, NHK Education, NHK General as public broadcasters, STV and HBC for Commercial VHF stations and HTV and UHB as Commercial UHF stations. However in 1991, Total was 7 channels, HNK Education, NHK General (Public Broadcasters), STV, HBC (VHF Commercial stations), HTV, UHV, and TVH (UHF Commercial Stations).

Table 23 The Prime Time Percentage of Broadcasting Hours
by Import vs. National Programs 1987 & 1991

	National		U.S.		Other	
	1987	1991	1987	1991	1987	1991
Movies			2.3	5.2	2.2	1.1
Action	7.5	7.2	0.5	0.9		
Drama	3.0	4.0	0.4			
Historical						
Children	6.4	6.2				
Mini-Series						
Soap	8.3	8.4				
Variety	14.3	19.4				
News	17.3	12.3				
Discussion	5.1	0.3				
Music	1.7	5.1		0.1		
Comedy						
Sports	1.2	3.4				
ED. (Adult)	13.8	11.3				
Ed. (Child)		0.3				
Religious						
Government						
Documentary	6.4	10.9				
Cultural	2.5	2.1				
Adult						
Quiz	5.2	7.9				
Game	0.3	0.3				
Other						
--Total	94.4%	92.4%	3.2%	6.5%	2.2%	1.1%

Data : Hokkaido Shinbun (Newspaper):

October 20-26 in 1987 & April 10-16 in 1991.

The Number of Broadcasting Channels : In 1987, Total was 6 channels, NHK Education, NHK General as public broadcasters, STV and HBC for Commercial VHF stations and HTV and UHB as Commercial UHF stations. However in 1991, Total was 7 channels, HNK Education, NHK General, (Public Broadcasters) STV, HBC (VHF Commercial stations) HTV, UHV, and TVH (UHF Commercial Stations).

Table 20 and 21 showed imported news and information increase on Japanese Television. However majority of those imported programs were used for nationally produced news programs as parts of international news, or they were used for DBS service of NHK. Thus, it was not reflected into table 22 and 23. In Table 22, although imported documentary showed some increase, as same as Japanese documentary increased. NHK had been broadcasting not only domestic documentaries but also imported ones regularly. Although imported documentary programs appeared as less than 1% of all broadcasting hours on my samle week (Table 22), in 1987, a total of 47 imported documentaries were broadcast in a year by NHK (See Table 24).

Table 24 Imported Documentaries

1987			1989	
Country	Production	Numbers of Program	Production	Numbers of Program
Britain	BBC	30	BBC	6
	Central TV	2	Central TV	1
			Channel 4	2
			Yorkshire TV	1
			VATV	1
France	-		Seria Film	1
			GAMMA	1
			Film Doraje	1
West Germany	-		Igere Film	1
			Ebebrenc Film	1
Australia	ABC	8	ABC	1
Spain	-		Spain	1
Canada	-		CBB	1
USA	ABC	3	ABC	1
	Transtel	4	Harb Crosny	1
	Communication		Box Pro.	
			WGBH	3
			KHOH	1
Total		47		25

Data: NHK Broadcasting Year Book 1988 & 1990.

Other than the above programs, in 1987, because of the political change of Eastern Europe, documentaries from Eastern Europe increased. Also, the documentary series "The Living in Asian Countries" was imported from 7 ABU countries.

Although not shown on my research figures, since the early 1980's, NHK has been producing co-producing programs with foreign countries. Examples are "Silk Road" and "The Great Yellow River" with China, and "The Louvre Museum" with France. On commercial broadcasting channels, also

documentaries dealing with foreign countries have been increasing in recent years. However most of those documentaries were covered and produced by Japanese broadcasters not by overseas' productions. Most of them were like travelogues and nature series due to the overseas travel boom. In 1987, the exchange rate of one dollar became 122 Yen, and it became easier to dispatch staff overseas than ever before. Such kinds of popular programs consist of popular actors reporting about nature, people and living conditions from all over the world. Some have documentary formats and others have quiz type formats. In addition, the world documentary series of TBS "Leaving World at 23:00 O'clock, Atsuo, Nakamura" was very popular in that it caught the world's current issues accurately (Asahi Nenkan 1990).

Since 1987, topics related to the Soviet Union have been multiplying. For example, in 1987, "News Station" by TV Asahi broadcast an imported Russian documentary about the accident of the atomic power plant in Chernobil. Also TBS broadcast the documentary "Seven Days of May in U.S.S.R." produced by American CBS. Fuji dispatched the staff to produce "Journey in North Soviet" in 1989. NHK produced "The Arctic Circle" series with the cooperation of Soviet staff, and in the April of 1991, before the visit of President Mikhail S. Gorbachev to Japan, various types of coverage about U.S.S.R. were broadcast. Meanwhile, in 1987, TV Asahi started to broadcast "CNN Headline News" which offered translation and commentary

based on the CNN news in the early morning and at midnight (Monday through Friday).

In 1987 and 1988, (both were the Olympic years) but other than Olympic Games, there have been increasing amounts of sports relay from overseas. Some examples, of sports relay broadcasts from overseas in 1987 were the following.

Table 25 Sports Relay From Overseas

Broadcasting Companies	Titles of Programs
NHK,TBS	World-Cup Rugby
TV Asahi	Le Mans Car Race
NHK	Wimbledon Tennis Match
Fuji	F1 Grand Prix Race
TV Tokyo	Soccer - Latin America Tournament
TV Asahi	British Open Golf Competition
NHK	American Open Golf Competition
NTV	The 2nd International Track and Field Championship
TBS	All- American Tennis match
TV Tokyo	NBA National Basketball Series

Source: NHK Broadcasting Year Book 1988.

As entertainment programs, imported TV dramas were decreasing in numbers but still American TV drama series and movies were the major imported programs on Japanese TV. The following is a one week sample list of imported programs in June of 1991 (See Table 26,27 and 28).

Table 26 Imported Programs on TV (Hokkaido Area 29 June,
- 5 July 1991)

Morning, Daytime Programs

Title Origin	Broadcast Time & Day	Genre	
Night Rider	3:00-3:55 PM Sat	Action Series	U.S.A.
The Little House in the prairie	10:00-10:45AM Sun	Family Drama	U.S.A.
Un Maled tto			
Imbroglia	0:45-2:35 PM Sat	Detective Movie	Italy
The Parallax View	2:30-3:55 PM Sun	Drama Movie	U.S.A.
Coma	2:00-3:30 PM Mon	Action Movie	U.S.A.
Chase	2:00-3:30 PM TUE	Action Movie	U.S.A.
Born Losers	2:00-3:30 PM WED	Action Movie	U.S.A.
Raton Pass	2:00-3:30 PM THU	Western Movie	U.S.A.
The Lion and the Horse	2:00-3:30 PM FRI	Western Movie	U.S.A.
Total 7 movies, 2 TV series , 8 from U.S.A. 1 from Italy			
Source : <u>TV Guide</u> June 29 1991.			

Table 27 Imported Programs in the Evening

Title Origin	Broadcast Time & Day	Genre	
Stake Out	21:02-22:54 PM SAT	Action Movie	U.S.A.
Poaro	21:45-22:30 PM SAT	Detective Series	Britain
No Mans Land	21:02-22:45 PM MON	Action Movie	U.S.A.
FBI	22:00-21:00 PM TUE	Action Series	U.S.A.
Last Platoon	21:00-22:54 PM WED	Action Movie	U.S.A.
Dream Scape	21:02-22:54 PM THU	Action Movie	U.S.A.
Escape to Victory	21:00-22:52 PM PM	Action Movie	U.S.A.
Total 5 Movies (All American)			
2 TV series (1 From Britain, 1 from U.S.A.)			
Source: <u>TV Guide</u> June 29 1991			

Table 28 Imported Programs at Midnight

Title	Broadcast Time & Day	Genre	Origin
La lune Dans			
Le Caniveau	3:34-5:56 AM SAT	Drama Movie	France
Midnight Caller	1:50-2:45 AM SAT	Action Series	U.S.A.
Galison Gorilla	1:05-2:00 AM MON	Action Series	U.S.A.
Hill Street Blues	1:40-2:35 AM TUE	Action Series	U.S.A.
Wonder Woman	0:30-1:25 AM TUE	Action Series	U.S.A.
Cover Up	1:05-2:00 AM TUE	Action Series	U.S.A.
Miami Vice	0:40-1:33 AM TUE	Action Series	U.S.A.
Mission Impossible	1:05-2:00 AM WED	Action Series	U.S.A.
Miami Vice	0:30-1:23 AM WED	Action Series	U.S.A.
From the Dark side	1:10-1:48 AM THU	Horror Series	U.S.A.
Star Trek	1:05-2:00 AM THU	SF Series	U.S.A.
Miami Vice	0:30-1:23 AM THU	Action Series	U.S.A.
Buddy System	0:30-2:25 AM FRI	Comedy Movie	U.S.A.
Sunset 77	1:10-2:03 AM FRI	Action Series	U.S.A.

Total 2 movies (1 from France , 1 from U.S.A.)			
12 TV series (All America			
Source : <u>TV Guide</u> 29 June 1991.			

During the period from June 29 to July 5 in 1991, there were a total of 16 imported TV series. Fifteen programs were American programs and 5 programs were re-runs. Within them, 12 programs were broadcast at midnight, prime time broadcast was only utilized for two of them. Theatrical movies which broadcast for this period totalled 14 movies, 12 movies from the U.S.A., one from Italy, and one from France (TV Guide 29 June 1991).

On the prime time schedule, there were five movies such as "Stake Out", "No Man's Land", "Last Platoon", "Dream Scape" and "Escape to Victory" which were produced after the 1980's with star actors. Other movies were broadcasted at midnight.

There was no change from the ITPF survey of 1982, in which the major genre of imported programs were Actions. Most of them were imported from the U.S.A. and major programs were on prime time but few, and the rest of them were broadcast at midnight.

In current stage, international news and information increase on Japanese Television but majority of those programs were nationally produced programs. Although imported documentary showed increase, generally imported programs are decreasing, and their genres were limited. Remaining programs on prime time are mostly movie programs, and other imported entertainment programs shifted to fringe time like afternoon or midnight slot.

Thus, again, Hypothesis 2, "imported American programs were decreased over the years" was observed and Hypothesis 3 "Japanese prefer national TV programs to imported programs if they are available" can be observed in news programs for international news coverage. Finally Hypothesis 1 "American made programs are the majority of imported programs in Japanese television." is observed. However the imports from countries other than the United States relatively showed an increase.

CHAPTER 7

IMPORTED TV PROGRAMS IN JAPANESE TELEVISION BROADCASTING

To overview the change of imported programs in Japan, the summarization of the transition of numbers of imported TV programs are the following (See Table 29-31).

Table 29 Percentage of Broadcasting Hours by Import vs.
National Programs 1962 - 1991

National Program Percentage

	1957	1962	1967	1972
	Total(Prime)	Total(Prime)	Total(Prime)	Total(Prime)
Movies	0.0	3.0	1.1	0.4
Action	0.0	1.0	2.8 (4.6)	3.4 (11.5)
Drama	5.7 (15.6)	4.0 (37.0)	2.3 (7.0)	1.0 (4.5)
Historical	0.0	0.0	0.2	0.2 (0.5)
Children	3.5	3.0	6.0 (4.1)	8.0 (11.5)
Mini-Series	0.0	0.0	0.0	0.0
Soap	0.6 (1.0)	8.0 (2.0)	12.6 (15.9)	9.2 (10.4)
Variety	0.0	3.0 (0.1)	6.7 (5.5)	11.2 (6.3)
News	12.0 (1.6)	13.0 (11.6)	11.4 (10.1)	10.7 (9.1)
Discussion	0.0	1.0 (1.6)	1.7 (0.6)	1.8
Music	2.7 (7.8)	3.0 (13.9)	2.9 (8.5)	2.9 (8.6)
Comedy	8.9 (5.8)	0.7 (3.2)	2.6 (1.1)	2.0
Sports	20.7	13.0 (5.0)	5.0 (8.7)	7.1 (9.8)
Ed.Adult	15.1 (9.7)	20.0	25.8 (23.0)	17.7 (15.7)
Ed.Child	4.0	9.0	7.1	4.8
Religious	0.0	0.5	0.2	0.3
Government	0.0	0.3	0.3	0.2
Documentary	5.7 (6.5)	4.0	2.2 (2.3)	3.4 (4.0)
Cultural	7.3 (18.2)	3.0	2.4	1.6
Adult	0.0	0.0	0.6	1.3
Quiz	1.7	0.5	0.5 (0.5)	1.5 (2.5)
Game	0.9 (7.8)	1.0 (0.9)	1.2 (0.5)	0.9 (0.8)
Other	0.0	1.0 (2.1)	0.3 (0.1)	0.3 (0.2)
Total	88.8% (74%)	92% (80.6%)	95.9% (92.5%)	89.9% (95.4%)

Table 29 (Cont'd)

	1977	1982	1987	1991
	Total (Prime)	Total (Prime)	Total (Prime)	Total (Prime)
Movies	1.6	1.8	4.0	4.0
Action	5.0(11.4)	5.3(12.0)	3.3(7.5)	3.4(7.2)
Drama	0.5(4.7)	0.9(4.0)	0.8(3.0)	0.7(4.0)
Historical	0.2	0.2	0.2	0.2
Children	7.7(8.7)	6.3(7.5)	4.2(6.4)	5.0(6.2)
Mini-Serie	0.0	0.0	0.0	0.1
Soap	8.5(11.9)	7.6(8.0)	7.8(8.3)	5.8 (8.4)
Variety	11.7(12.6)	13.6(11.0)	15.0(14.3)	18.6(19.4)
News	11.0(10.2)	12.8(9.3)	16.7(17.3)	16.3(12.3)
Discussion	3.4	4.1(0.7)	2.6(5.1)	2.4(0.3)
Music	2.3(4.8)	1.5(5.0)	1.5(1.7)	1.7(5.1)
Comedy	1.0(0.6)	2.0	1.5	0.3
Sports	7.4(5.5)	8.0(6.0)	6.8(1.2)	9.4(3.4)
Ed.Adult	15.0(13.4)	12.5(12.0)	16.3(13.8)	11.5(11.3)
Ed.Child	6.3	4.0	3.0	2.9(0.3)
Religious	0.2	0.2	0.1	0.1
Government	0.3	0.4	0.1	0.1
Documentary	3.1(4.5)	4.1(5.5)	4.9(6.4)	6.3(10.9)
Cultural	1.2(2.4)	2.3(9.5)	2.1(2.5)	1.7(2.1)
Adult	1.5	1.2	1.0	0.4
Quiz	1.5(3.7)	1.8(3.5)	1.4(5.2)	1.7(7.9)
Game	2.0(1.1)	1.6(1.3)	0.6(0.3)	0.5(0.3)
Other	0.2(0.1)	2.8(0.2)	0.1	0.9
Total	91.5%(95.6%)	95% (95.7%)	94%(94.4%)	94%(92.4%)

Table 30 Percentage of Programs From U.S.A.

	1957	1962	1967	1972	1977	1982	1987	1991

Total (Prime Time)								

Movies	3.5 (15.5)	0.3 (2.1)	1.3	2.3 (3.5)	2.7 (3.2)	1.5 (1.8)	1.2 (2.3)	2.3 (5.2)
Action	-	5.0 (15.3)	1.5 (1.1)	2.3	2.0	1.1 (1.0)	1.5 (0.5)	1.9 (0.9)
Drama	-	0.5	0.3 (1.8)	0.2	0.2 (1.2)	0.2 (0.5)	0.2 (0.4)	0.2
Historical	-	-	-	-	-	-	-	-
Children	1.5 (0.1)	1.0 (1.9)	0.4 (2.4)	2.4 (0.4)	1.3	1.2	0.3	-
Mini-Series	-	-	-	-	-	-	-	-
Soap	-	-	-	-	-	-	-	-
Variety	-	-	-	-	-	-	0.1	-
News	1.2 (5.2)	-	-	-	-	-	0.5	-
Discussion	-	0.1	-	-	-	-	-	0.2
Music	-	0.2	0.1 (0.6)	0.1	0.3	-	0.6	- (0.1)
Comedy	-	-	0.4	0.1	0.1	-	0.3	0.6
Sports	-	-	-	-	-	-	-	-
Ed.Adult	0.9	-	-	0.1	0.2	-	-	-
Ed.Child	-	-	-	1.6 (0.7)	-	-	-	0.2
Religious	-	-	-	-	-	-	-	-
Documentar	3.2 (1.3)	0.1	- (1.2)	0.1	-	-	-	0.1
Cultural	0.9 (3.9)	-	-	-	-	0.1	0.1	-
Quiz&Game	-	-	-	-	-	-	-	-
Government	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-

Total	11.2%	7.2%	4.0%	9.2%	6.8%	4.4%	5.1%	4.8%
(Prime Time)	(26.0)	(19.3)	(7.1)	(4.6)	(4.4)	(3.3)	(3.2)	(6.5)

Table 31 Percentage of Import Programs from non-U.S. countries

	1957	1962	1967	1972	1977	1982	1987	1991

	Total (Prime Time)							

Movies				0.6	1.0	0.6 (1.0)	0.8*1 (2.2)	0.6 (1.1)
Action					0.1			
Drama				0.1				
News								
Sports								0.3
Discussion								
Music								
Documentary		0.8*3 (0.1)	0.1	0.2 (0.4)	0.6*4		0.1	0.3*2
Cultural								

Total (Prime Time)		0.8 (0.1)	0.1	0.9 (0.4)	1.7	0.6 (1.0)	0.9 (2.2)	2.1 (1.1)

*1 Includes Programs from Regional countries - 0.3% and Co-production 0.3%

*2 Includes programs from Regional countries - 0.2%

*3 Includes Programs from Regional countries - 0.2% and Co-production 0.1%

*4 Includes Co-production - 0.5%

When broadcasting began in Japan in the 1950's, the program tables showed relatively more imported programs from the United States than in later stages. Thus hypothesis 2,

"Imported American programs were most frequent in the 1960s, then decreased over the years" is confirmed. From the broadcasters point of view, in those early stages, Japanese broadcasters were not able to create enough of their own programs, because of the lack of broadcasting equipment and the staff. To fill their empty broadcasting hours, they had to

broadcast live programs, such as sports or theatrical plays, or imported programs mainly from the United States. Thus, after 1960, when Japanese broadcasters were able to produce programs by themselves, the amount of imported programs decreased every year. Short rebounds were shown in the 1970s, through an increase of imported movies and re-runs of old American TV drama series because of extended broadcast hours due to increase of newly opened UHF stations. This tendency was also observed in late 1980s to 1990s, due to increase of opening new local UHF TV stations in regional basis, which was new policy set by the Ministry of Postal and Telecommunication in late 1980s (See Chapter 6 Broadcast in General). Such newly opened TV stations tended to broadcast more American TV dramas and Movies then exisiting other TV stations in that region to fill their on air time due to thier inability of producing original programs in the early stage. After they acquired the ability of producing their own programs, they broadcast more nationally produced programs, but the percentage of broadcast hours of imported programs were decreased. In addition, imported children's programs showed a decrease. The reason seems to be the rising popularity of Japanese cartoons and their availability. However not all imported programs have been replaced by Japanese equivalents. Still there are import movies, action, action adventure programs on Japanese television and the majority of them are American. The reasons for these programs remaining an Japanese television lies in

the that the particular genre of American programs such as international spy action, action adventure and science fiction series are generally more popular than Japanese equivalents. In addition, there are few Japanese equivalents, because Japanese producers can not compete with such American programs. Frequently Japanese producers can not employ "international factors" into their programs such as a variety of international casts as well as international settings. In the case of science fiction programs, once there were popular Japanese science fiction series for children by Entani production (famous for "Godzilla" monster movies), in which super heros and monsters or aliens appeared. However in the late 1970s, the special effects technology which Entani production employed became old fashioned, and American made programs became more popular. For those reasons, such kinds of programs (international action programs, action adventure and science fictions) shifted to animation programs in Japanese television.

Next, consider why American programs were the majority of imported programs on Japanese television. The first reason is because of American TV programs availability. Not only Hollywood movies, but also the United States has the longest history of producing entertainment programs for TV, so that they have more available stocks than any other country. Secondly, some American programs (Western dramas etc.) which encourage the good and punish the evil agreed with the

tradition of Japanese culture. Thus, cultural proximity encourages the popularity of such American programs in Japan. Third, in the early stages, in which Japan was still developing, the life which Japanese people assumed to be ideal was represented in American home dramas such as "Father Knows Best". These reasons made American TV dram series very popular in the early stages. Finally, there seems to be some relationship between language translation. In Japan, all of imported TV dramas were dubbed in Japanese.²⁰ The process of dubbing also causes a delay for release, so that sometime this became another reason for fewer imported programs. If the equivalent programs were available in Japanese production at the purchasing time, Japanese broadcasters choose national programs and did not wait to finish dubbing process of imported programs. Thus, in the case of TV drama series, since most of imported programs were American in the 1960s, so that there have been many translators and specialists for the dubbing process available. However for other languages, such as German, French or Chinese, there are fewer translators. Consequently, it takes more time to dubbing for non-English programs and there will be fewer of such programs available on

²⁰ Most imported movies are subtitled for theatrical release but if they are on TV, they are usually dubbed in Japanese. Subtitled broadcasting is usually for German or French (Non English movies) or midnight movie programs.

Japanese TV. ²¹

Thus, hypothesis 1, "American made programs are the majority of imported programs due to their general appeal" was confirmed in early stages, but later, those popular programs are limited to movies, action series and science fiction series, because there are few equivalent programs in Japanese productions. Thus, hypothesis 3, if nationally produced equivalent programs are available, Japanese prefer national TV programs to imported programs is confirmed.

Entering in 1980s, much new media technology was developed. VCR, CATV were available in the early 1980's, and satellite broadcasting began in the late 1980s. In next chapter, on such new medias, the comparison of imported and nationally produced programs will be examined.

²¹ The same situation is observed in movie releases. Most American movies are released earlier than other language movies after purchase. (For American movies, a 3-6 month delay but non-English programs are usually more than a 6 month delay .)

CHAPTER 8

IMPORTED PROGRAMS ON NEW MEDIA (SATELITE,VIDEO and CATV)

1) IMPORTED PROGRAMS ON SATELLITE CHANNELS

As of fiscal year 1989, the total broadcasting hours of NHK's satellite broadcastings were 8,284 hours and 30 minutes and on satellite channel 1, and 7,735 hours on satellite channel 2. NHK and the Ministry of Posts and Telecommunication set the policy of satellite broadcasting in 1987. They decided the contents of satellite channel 1 would be independent from the regular broadcast programming. As a result of that, each satellite channel has distinct characteristics. Satellite channel 1 has more news and information programs and satellite channel 2 has more entertainment programs (The NHK Monthly Report on Broadcast Research July 1989).

Table 32 The Comparison of Programming

Genre	NHK General	Commercial TV	Satellite 1	Satellite 2
News	45.6%	19.3%	49.0%	18.6%
Education	10.7%	11.9%	11.9%	30.4%
Culture	22.9%	24.1%	23.1%	22.6%
Entertainment	20.8%	42.6%	16.0%	28.4%
Advertisement	-	0.9%	-	-
Other	-	1.2%	-	-
Total	100%	100%	100%	100%

Data : NHK Broadcasting Year Book 1990

At the beginning, subscribers of satellite broadcasts were mostly upper income households or households with poor

reception of regular broadcasts. Thus, characteristics of subscribing households became closer to the regular NHK licensed households gradually.

Table 33 Increase of Subscribing Households of Satellite Broadcast

	1987 July	1988 July	1989 July	1990 March
Number of Subscribing Households	8,000	331,000	748,000	1,205,372

Source : NHK Monthly Report on Broadcast Research June 1990.

There are two reasons for the increase in subscribers. First is that the tuner for receiving satellite broadcast became cheaper, (150,000 Yen - US\$ 1140 in 1987, but in 1991, it became only 50,000 Yen - US\$ 380. Source: Asahi Nenkan 1991) The second reason is an increase in subscribers through CATV and a community antenna in the condominiums. However, heads of subscribing households have a higher education than average (41% of them are university graduates). Furthermore, these households have more electronic information devices such as Personal Computers and VCRs. For example, their rate of ownership of a VCR is 81% while the national average is 73%, and their ownership of more than two TV sets is 69%, while the national average is 65%. The average viewing hours of a subscribing household per a day is 27 minutes. The viewers who

watch the most are men aged over 40. There are more viewers on satellite channel 2, because of more entertainment programs. On the other hand, males aged between 20 years old and 30 years old are the highest viewers of satellite channel 1 to seek up-dated international information (NHK Monthly Report on Broadcast Research July 1989).

Satellite channel 1 has over 13 hours of international news. International news consists of two categories. One is live broadcast from New York, London, Paris, Seoul, Beijing and Bangkok where NHK has newscasters to broadcast up-to-date news and commentary. The other is imported news programs which broadcast with translation or original language (On multiplex broadcasting systems, listeners can pick up their choice of language. This system is very popular for foreign language learners) (NHK Broadcast yearbook 1990)

The percentage of imported TV programs versus Nationally produced TV programs is as follows:

TABLE 34 The Percentage of Broadcast Hours of Imported TV Programs vs. Nationally Produced TV Programs on Satellite Broadcast Channels

	National	Regional	U.S.	International	Co- Production
Movies	0.9		3.5	1.1	
Action	0.5				
Drama	0.1				
Historical					
Children	1.7				
Mini-Series					
Soap	1.1				
Variety	3.7		0.7		
News	14.8	1.3	11.6	5.6	
Discussion	2.1		0.4	0.8	
Music(Pop)	3.3		0.8	0.4	
Comedy					
Sports	14.1		6.3	1.7	
Ed.Adult	5.8		0.4		
Ed.Child					
Religious					
Government					
Documentary	6.2		1.1	0.6	
Cultural	1.2			5.1	
Adult					
Other	3.1				
Quiz					
Game					
Total :	58.6%	1.3%	24.8%	15.3%	

Data: TV Guide 10-17 April 1991.

Table 35 Regular Imported Programs on Satellite Broadcast

Originated Country	Program Titles	Production
Britain	7 O'clock News ITN News	BBC ITN
France	20 O'clock News	A2
Germany	Heute	ZDF
Italy	20 O'clock News	RAI
USSR	Vremya	Moscow TV
USA	CNN Headline News MacNeil, Lehrer Hours World News Tonight Meet The Press	CNN PBS ABC NBC
Korea	7 O'clock News	KBS
China	7 O'clock News	CCTV
Thailand	Channel 9 News	Thai National Broadcast

Source : NHK Broadcasting Yearbook 1990

The daytime audience rating of world news is an average of 0.15%, and most viewers are males aged in their 50's with no job. At night time, the average audience rating of the world news goes up to around 0.55%. The audience is males aged 20 years old to 50 years old. The world news tends to be viewed more on weekends than weekdays. Further, satellite channel 2 broadcasts many foreign movies. For instance, between October of 1989 and March of 1990, a total of 178 movies were broadcast. Out of these, 114 were imported movies and over 50 % of them were American movies. Most broadcast movies were produced before the early 1970's and there had been few movies produced at that time in countries other than Western Europe and U.S.A. Gradually, there are an increasing

number of movies from Asia and developing countries. (NHK Monthly Reports on Broadcast Research June 1990)

With regards to audience ratings of satellite broadcast, a survey conducted by NHK in June of 1990, showed a 2.6% audience rating of foreign movies. The programs broadcast at that time were mostly Italian, except one musical, "Mary Poppins". The comparison of audience rating between Japanese movies and Italian movies showed that Japanese movies recorded better audience ratings (the average was 3.6%). As for viewers, males aged over 50 and females aged between 30 - 50 were the highest viewers for Italian movies (NHK Monthly Report on Broadcast Research June 1990).

Table 36 Comparisons of Audience Rating of Italian Movies on Satellite Channel 2

Origin of Movies	Average Rating
-----	-----
Japanese Movies	3.6%
Italian Movies	2.6%
-----	-----

Imported Movie Titles	Ratings
-----	-----
Riso Amaro	2.9%
L'Uomo di Paglia	2.5%
The Night Porter	2.3%
L'Innocente	2.6%
-----	-----

Data : NHK Monthly Report on Broadcast Research June 1990

In addition to regular sports programs, satellite channel 1 broadcasts American major sports games daily. It is a two hour regular program. Sports programs are mostly viewed by males aged between 20 and 30. (See Table 37)

Table 37 Sports Programs on Satellite Broadcasting

 Major League (April-October)
 Professional Foot ball (October-December)
 Professional Basket ball (November-June)
 Professional Ice Hockey (Winter)

Data : NHK Broadcasting Year Book 1990

Thus, the satellite broadcasting service is a more specialized service which tends to be viewed by a specific audience for definite programs rather than regular broadcast services. For example, cartoon programs in the early evening for children and late night sports programs for male viewers aged over 20 years old.

On the satellite channels, the specialization of contents is known by both broadcasters and the audience. NHK divided into two channels of which one is for news and information and the other is for entertainment. Thus, on these channels, the amount of import programs has increased to improve their programming as a specialized information media. Also import programs are used to supplement the empty slots which is similar to the phenomenon which occurred in the early stage of television broadcasting. Not only Japan but also the

same kind of overseas programs are inevitably needed to serve specialty based service. Therefore the amount of imported programs is likely not to change much in the future.

2) Imported Programs on CATV and VCR

Next, on the CATV system, the majority of entertainment channels broadcast American movies and old American TV drama series. In the Hokkaido area, SCAT (Sapporo Cable Television Company) is the leading CATV company. The following data is based on their monthly program guide. They have a total of 15 CATV channels. Fourteen channels are for basic services and one is for pay service (Star Channel) (See Table 38 & 39).

Table 38 Available Services and Channels on SCAT
(January 1990)

Service provider	Number of Channels	Names of service
Movies & TV drama	3 (1 pay)	Star Channel (Pay) Super Channel CSN entertainment
Music	2	MHL Space Shower Channel
Sports	2	Sports & Topics Japan Sports
BGM & BGV	1	Free Time BGV
News	3	CNN Hokkaido Newspaper Nikkei
Culture & Education	2	Let's Try C's Station
Special	1	Documentary
Local	1	Town Information
Total	15	

DATA: Monthly Program Guide by SCAT Vol.25 January 1990.

**Table 39 Imported Programs on CATV in January 1990 on
SCAT**

Name of Service	Total Number of Programs	Programs by Countries				

Star Channel	42 Movies	37	American Movies			
		1	Italian Movies			
(Pay Movie)		1	French Movies			
		3	Japanese Movies			

Super Channel	713 TV Dramas	100% of Programs are				
(Basic)	31 Movies	American. Mostly				
		old TV Program series.				
		(1960s - 1980s)				

CSN	33 Movies	Movies	Music	TV		
				Drama		
	12 TV dramas	18 U.S.	5 U.S.	5 Japan		
(Basic)	9 Music Programs	10 Japan	1 Britain	7 U.S.		
		2 Italy	1 Germany			
		1 Britain	2 Japan			
		1 France				
		1 Denmark				

DATA: Monthly Program Guide by SCAT Vol.25 January 1990.						

On CATV, most of imported programs are American. The reason is likely to be the availability of old-American TV series in Japan.

However, even in the video market for new release videos, American movies are likely to be more popular than Japanese ones (American movies mostly ranked higher in rental video rankings).

Table 40 Video Rental Top 10

Rank	September 1989	June 1991
1.	Die Hard (U.S.A.)	Days of Thunder (U.S.A.)
2.	Sweet Home (U.S.A.)	Back To The Future 3 (U.S.A)
3.	Red Scorpion (U.S.A.)	Die Hard 2 (U.S.A)
4.	Daireikai (Japan)	Gekidouno 1750 Days (Japan)
5.	Coming to America (U.S.A.)	Dark Angels (U.S.A)
6.	Bright Light Big City (U.S.A.)	Navy Shields (U.S.A)
7.	Shogun-Iemitsu (Japan)	Gremlin 2 (U.S.A)
8.	Be-Bappu High School (Japan)	Men At Work (U.S.A)
9.	Kooko No Mainichi (Japan)	Robocop 2 (U.S.A)
10.	Strawberry Time (Japan)	Dottimo Dochi (Japan)
Total	1989 5 Americans, 5 Japanese.	1991 8 Americans 2 Japanese
Source : <u>TV Guide</u> 1989 September 28, <u>TV Guide</u> 1991 June 26		

Table 41 The Genre of Rental Video in 1990

Rank	Genre	Percentage
1	Action, Adventure, War.	43.8%
2	Science Fiction	24.7%
3.	Mystery, Suspense	22.8%
4.	Romance	22.1%
5.	Animation	21.2%
Source : <u>The NHK Monthly Report on Broadcast Research</u> September 1991. 46		

Table 42
The Kinds of Rental Video in 1989, 1990

Rank	Kinds	1989	1990
1.	Imported Movies	31%	29%
2.	Music	28%	28%
3.	Animation	12%	22%

Source : The NHK Monthly Report on Broadcast Research
September 1991. 46.

Why do people watch more "imported" (especially American) movies and entertainment programs on CATV and VCR? One reason is the availability of American movies and programs on the market. However, another reason is audience viewing patterns for imported movies and TV programs (Especially for American programs). Even in ordinary TV broadcasts, there are notable patterns of viewing imported programs for Japanese audiences on TV. There is a custom to preview films before and after imported movies are broadcasted. This explanation parts from daily life to the unusual. Rather than attracting audiences to the movie theater by giving information of movie stars and directors through posters or pamphlets of a movie, the television set accomplishes this by showing the preview. Moreover, research about VCRs (The NHK Monthly Report on Broadcast Research September 1991: 46) revealed that the Japanese audience recorded "imported movies" most for time-shift viewing (See Table 43).

Table 43 The Genre of TV Programs Videotaped Most

Genre	Rank in 1988 (%)	Rank in 1990 (%)
Imported Movies	1 (49.9%)	1 (45.8%)
Dramas	2 (36.8%)	2 (31.7%)
Japanese Movies	3 (29.8%)	3 (25.6%)

Source : The NHK Monthly Report on Broadcast Research 1991 September 1991: 46.

In addition, the majority of imported series are in the midnight slots, which are for selective, individual viewing. The characteristics of individual, selective viewing is closer to "film viewing" which takes the audience to a more unusual quasi-experience than daily "television viewing". This viewing pattern revealed that when Japanese people watch imported entertainment programs, they use television more like the "Movie Theater" (Fujiwara, 1989). Therefore, for most Japanese, imported entertainment programs on television exist farthest from their daily life. Thus it concentrates on many non-daily topics (like Science Fiction, Mystery and Actions) for the viewer in Japan.

Thus, in this new media environment, Japanese people clearly realized the difference of medias and their usages. People use conventional TV broadcasting service to get daily information for their everyday life. People watch more nationally produced programs. For satellite service, people seek more specialized information such as international news, international sports and international entertainment programs. And for CATV and the VCR, people use CATV for entertainment purposes and use VCR as a convenient alternative to the movie theater. In each media, the roles are clearly divided by their specific services. Japanese people are likely to get overseas information not only from TV broadcasts but also other media as well. Taking into account that nationally produced programs also contain much foreign information,

imported programs are a small fraction of the overseas information from which audience receive in Japan. In the next chapter, I will examine which Japanese people get international information most and what the problem is in Japanese mass communication regarding the "Information flow".

CHAPTER 9

JAPANESE PEOPLE AND OVERSEAS INFORMATION

Even though imported programs decreased on Japanese television, more than 90 % of the population of Japan still believe television gives more information about foreign countries than any other form of media. According to research that took place in October of 1987 which dealt with "The International Sense of Japanese People" conducted by NHK, 46% of the population were interested in foreign affairs such as accidents and incidents, 42% of population were interested in world politics and economics, and 37% said they were interested in living conditions and information about foreign countries (See Table 44).

Table 44 The Interest of Foreign Information by Category

The Items	Percentage
1.Accidents and Incidents in Foreign Countries	46%
2.International Politics and Economy	42%
3.People and Living in Foreign Countries	37%
4.Sports	27%
5.Tourism, Gourmets	26%
6.Fashion	22%
7.Music, Art, Entertainment	22%
8.World History	16%
9.Specialized Information (For Study, Research, Business)	15%
10.No Answers	7%
(Choices of answers are as many items as possible among items)	
Source : The Sense of International World of the Japanese, NHK	
<u>The Monthly Report on Broadcast Research May 1988.</u>	

Information which is basic for understanding foreign countries rated higher than information like fashion, music and entertainment. When people were asked to give examples of television programs thought to be the source of international information, the first rank was news shows followed by documentaries, travel, Travelogues, Quiz shows, Sports, and Movies came lowest on the ranking (See Table 45).

**Table 45 The Ranking of Program which is used for
International Information**

Rank	Program	Percentage

1.	News	85.0%
2.	Documentary	45.0%
3.	Travel, Adventure	34.0%
4.	Quiz	18.8%
5.	Sports	16.7%
6.	Movies	15.4%

Percentage is a total of people who ranked items as 1-3 ranking

Source : Yoshihara, "International Information" Image and Reality of International World University of Tokyo: 1990, 167.

In other research, people were asked to give a situation when they became interested in the international world or society. The time when they watched imported programs or films ranked seventh among 11 items (See Table 46).

Table 46 The Opportunities when People Are Interested In The International World

Kinds of opportunities	The percentage of people who ranked first
1. Relation With Business	12.9
2. Buying Imported Goods	7.8
3. Talking about Nuclear War and Peace	23.6
4. Watching Imported Movies and TV program	7.4
5. Talking about International Economic Issues	14.9
6. Olympics and World Sports Competition	9.6
7. Talking About Hunger or Poverty of Developing Countries	8.7
8. Meeting With Foreign People	1.7
9. Talking About Food and Energy	4.0
10. Talking About War, Uprising or Coup in Foreign countries	8.7
11 Other	0.7
Total	100 %

Source : Yoshihara, Image and Reality of International World
Tokyo University, 1990

The majority of those who watched TV programs and films were in the young generation aged 20 - 34 with low income (mostly college students). According to this research, there are three ways of composing a reality about foreign countries and the international world. The first way is by the people who are working in a company which has a direct effect on international economics, acquiring international information directly from foreigners and foreign countries. The second way

is the so-called "Crisis conscious type" which consider the world through social problems such as nuclear war, peace, hunger and environmental problems. Most people who fall into this category are women. The last way is the so-called "Spectator Type" to whom the world is acknowledged through entertainment programs by passive contact with international information. They form an image of foreign countries by passive contact with entertainment media such as films, TV programs and music.

However, both results reveal that the majority of Japanese, when they receive information about international political or economic problems, take "World Society" more realistically and seriously. At present more Japanese people obtain information about foreign countries from news and documentaries and less from imported entertainment programs on TV. The majority of those information type programs are not imported programs but programs made in Japan with Japanese broadcasters who gathered material from foreign countries.

According to research conducted by Shigeru Hagiwara (1987:64), Japanese television's presentation of foreign countries are biased because topics which they aired was already biased by countries. His analysis consisted of all programs in which foreign information was presented, except news. This research revealed that foreign information presented to the Japanese audience was apparently dominated by American information. For example, the number of hours which

American scenes were on Japanese television was 10 times as much as English scenes which ranked second (See table 47).

Table 47 Broadcast Hours Which Presented International Information by Country (Both Japanese and Imported Programs except News) in One Week in 1985

Country (Number)	Hours (Minute)	Times	People
U.S.A.	2226	45	157
France	1	1	3
Britain	230	7	15
W.Germany	79	5	6
Australia	49	6	9
Other West Europe	127	11	16
U.S.S.R.	20	4	7
Eastern Europe	9	2	1
China	130	10	10
Korea	35	6	3
Asean Countries	7	1	2
Other Asian Countries	136	6	9
Middle East	57	16	11
Latin America	150	6	10
Other	149	3	9

Source :Hagiwara, "The Analysis of Foreign Factors presented on Japanese Television" Chiba University Liberal Arts Reports 1987. 44.

According to research conducted by Kou Yoshiwara in 1987, (1990: 87) the Japanese TV audience feels international information on Japanese television is biased (See Tables 48).

Table 48-1 The Recognition of Fullness of International Information By Countries

Rank	Country	Degree of Fullness (On 100% Scale)
1.	U.S.A.	76.8%
2.	Hawaii	67.5%
3.	Western Europe	47.4%
4.	China	32.6%
5.	Hong Kong	30.6%
6.	Korea	26.5%
7.	Taiwan	22.6%
8.	Latin America	20.2%
10.	Southeast Asia	19.1%
10.	U.S.S.R. & Eastern Europe	19.1%

Table 48-2 The Recognition of Shortage of International Information By Countries

Rank	Country	Degree of Shortage (On 100% Scale)
1.	Mongolia	82.9%
2.	North Korea	81.4%
3.	Africa	78.8%
4.	South Asia	76.9%
5.	North Africa	75.9%
6.	Middle East	71.8%
7.	U.S.S.R. & Eastern Europe	70.9%
9.	Oceania	69.6%
9.	South East Asia	69.6%
10.	Latin America	68.7%

Source : Yoshihara, "International Information" The Image and Reality of International World University of Tokyo 1990. 174-175.

Countries about which a lot of information is provided are advanced capitalistic nations, but still a big gap exists between information provided about North America and Western European nations. People feel that information about

surrounding countries such as China, Hong Kong, South Korea and Taiwan, have increased, but still more than 60% of people are dissatisfied with the current amount of information regarding these countries. Most people think information about the following countries is overwhelmingly small; Middle East Nations, Southeast Asian Nations, Central and South American Nations, Oceanic, the Soviet Union and Eastern European Nations (Yoshihara, 1990: 174).

In the 1980s, the number of foreign correspondents showed dramatic increase, as much as 30% greater than before. However the region of countries to which correspondents were dispatched shows a similar bias about foreign information by the Japanese audience (See Table 49).

Table 49 The Numbers of Correspondents Overseas by Area

Area	1980	1988
North America	113(30%)	159(32.3%)
Latin America	13(3%)	17(3.5%)
Western Europe	101(27%)	123(25.0%)
U.S.S.R.&		
Eastern Europe	22(6%)	26(5.3%)
Africa	17(5%)	22(4.5%)
Middle East	12(3%)	12(2.4%)
South East Asia	58(15%)	76(15.5%)
China	20(5%)	35(7.1%)
Korea	14(4%)	15(3.0%)
Oceania	7(2%)	7(1.4%)
Total	377(100%)	492 (100%)
Source : Yoshihara, "International Information"		
<u>The Image and Reality of International World</u> University of Tokyo, 1990. 174-175.		

Due to recent political reform in the Soviet Union and Eastern European nations, gathering information in Communist countries will be improved. However, it has been pointed out that the Japanese mass media has relied on too many foreign media sources to gather foreign country's information (especially American mass media) (Iwao, 1985; Kitatani, 1986).

Moreover, according to the investigation conducted by The Japan Newspaper Publishers and Editors Association in 1984, the place of despatching international news is remarkably concentrated on the United States. In the case of international news on the television, especially on Commercial broadcasting stations, they use pictures originating from their cooperating American networks. For example, TBS uses CNN, NTV uses CBS and Fuji uses both CNN and NBC (NHK has contracts with both CNN and ABC). The reason for this is that commercial broadcasting companies have fewer foreign correspondents in fewer dispatching countries than NHK has. For many reports about the Persian Gulf War in 1990-1991, even NHK relied on the pictures from ABC and CNN of the United States. There were a few overseas correspondents in the Middle East, but they covered news only by voice without local pictures. Thus, audiences watched pictures which originated from ABC or CNN with the Japanese correspondents' voice over the phone. For this reason, still many Japanese news correspondents overseas are in the training stage, because for a long time the newspaper media stood as the major

international news media in Japan. To improve biased Japanese international news on television, not only is increasing the countries to which correspondents are dispatched necessary but also the journalist for television media should be more highly trained.

Consequently, due to biased amount of information about foreign countries on television, the image of foreign countries for the Japanese might be prejudiced. Research conducted in June of 1985 by NHK compared images of the United States and France. A one week sample of TV programs was analyzed and it revealed that the information about the United States occupied 45% of foreign country information, while the information related to France was only 7%. The news regarding the United States extended to many categories including "Economy", "Society", "Military" and "Foreign Policy". However regarding France, all of the news was about "Society". In this study, Japanese University students were asked about the gap between the image which they had of these countries and the TV programs (TV programs were drawn from the programs in a sample week). The result revealed that their existing image of America was detailed and mostly matched the program content. However, students had little information about France, mostly concentrated in the fashion and tourism categories. They felt inconsistencies with their existing image of France and the information presented on TV programs (some programs dealt with French politics and violence on the Subway). Another remark of

this research was that Japanese TV commercials had been taking advantage of the existing images toward foreign countries. (NHK, 1987: 14-29) The factors which create the image of foreign countries and people are not only from television. Hagiwara explained that Japanese broadcasters tended to produce more stereotyped programs when they dealt with countries which had little exposure on Japanese television. He took France as an example. When Japanese broadcasters dealt with France, they tended to make a stereotypical introduction showing the Eiffel Tower or the Arch de Triumph (Hagiwara, 1987). If their existing images of foreign countries are enhanced by information given by television, biased overseas information presented in Japanese television might create a more biased image of foreign countries for Japanese audience.

CHAPTER 10

EXPORTATION OF JAPANESE TV PROGRAMS

According to Ito, before 1970, Japan was an information importing country, but after 1980, Japan became an information-exporting country (Ito, 1990b: 438). For example, Kawatake (1982: 12) notes; "In Europe as the percentage of American programs decreased in the mid 1970s, the export of Japanese television programs drastically increased". Sugiyama's research (1982a, 1982b) revealed that Japan exported 4,585 hours of television programs to 58 countries in 1980, compared to approximately 2,200 hours of programs in 1971. At that time, the level of Japan's exports and imports were approximately equal (Varis, 1973). Thus, Japan's export of television programs doubled between 1971 and 1981, while the level of imports remained almost the same.

The largest buyer was the United States (1,357 hours) followed by Italy (767 hours) Hong Kong (391 hours) South Korea (284 hours) and Taiwan (185 hours). According to Sugiyama, the United States is the only country in the world that exports more television programs to Japan than it imports from Japan (See table 50).

Table 50 Export/Import Balance of Television Programs by Region (in Hours)

	Imports		Exports
Asia	24	<	1,182
Oceania	3	<	41
Middle East	2	<	120
Africa	3	<	41
Western Europe	429	<	1,121
Eastern Europe	31	=	33
North America	1,820	>	1,407
South America	0	<	444

SOURCE: Sugiyama, 1982b: 34.

The above table also shows that Japan exports three times more television programs to Western Europe than it imports from that region. This indicates, present-day Japan does not fit the one-way flows of television programs from Western countries to non-Western countries.

While most of the television programs and movies that the United States imports from Japan are televised through minor stations with limited audience (CATV stations, the Public Broadcasting Network or independent UHF stations), in Japan, most imported programs (mostly American) are shown by newly opened UHF stations, satellite channels and cable stations. They seldom appear on the major networks on prime time and appear on fringe time slots, the same situation as exported Japanese programs in the United States.

Ito also noted that Japanese tends to export pseudo-

Western culture and not authentic Japanese culture (Ito, 1990b : 441) He took the export of Japanese animation programs as an example which account for about 70% of Japanese television program exports. He found that the content and settings of some Japanese animation programs are almost completely Western. Sata (1982), reports that the animation programs exported by Japan include "The adventures of Tom Sawyer", "King Arthur and the Knight of the Round Table", "8000 miles to Find Mother", "Les Miserable" and "The Tables of Hans Christian Andersen". There are some Arabian (The Adventures of Sinbad) and Chinese one (Xi You Ji).

Thus, American TV program and movies (Especially action drama series or movies) have world wide appeal due to their multicultural or supranational character (Hoskins and Mirus, 1988, 1989), successful Japanese exported television programs also showed such characteristics. This means that to market their TV programs successfully in world market, those TV programs might need supranationalistic characteristics for international appeals.

Ito (1990b: 450) also provided some reasons of success of Japanese television programs export to overseas. The first reason of Japan's rising exports is due to availability of Japanese television programs after 1975. At that time, many countries had become cautious about over dependence on American television programs so that they began to import TV programs from other countries. Naturally, import from Japan,

second largest television program-producing country became increased.

The second factor in Japan's rising export in Asia and developing countries is due to the strong interest in Japan's recent economic and technological success. They wanted to learn Japanese history and society as their country's modernization model through Japanese TV programs. That is the reason governments and/or public broadcasting corporations seek out Japanese drama series depicting the lives of ordinary Japanese citizens in the late nineteenth and early twentieth century when Japan was still developing country. Typical such kinds programs was "Oshin" 15 minutes drama series by NHK.

In 1984 and 1985, the "Oshin fad" swept all over Asia. "Oshin" dealt with a Japanese woman who was born the daughter of a miserably poor peasant in an mountain village early this century. She became a successful supermarket owner after enduring many hard experience. This program was widely marketed not only in Asia but also Poland (1984) Iran (1987) (Ito, 1990b: 450).

The third factor which contribute to Japanese exports of TV programs was the conscious export effort made by Japanese television stations and movie companies. Lyle et al.(1986) report that the Japanese strategy started with the purchase of small cable television stations in Honolulu, Los Angeles, and New York to provided Japanese communities with Japanese programs. Later, such CATV operators are marketing Japanese

educational, cultural, and serious documentary programs to educational stations, the Public Broadcasting System, and the three major networks and even producing their own programs for presentation in a network of major markets. For those reasons contributed to rise of Japan's television program exports.

CHAPTER 11

THEORIES MIGHT BE EXPLAINED IN THE JAPANESE CASE

As stated in chapter one, the major purpose of this research was to present an overview of Japanese broadcasting historically and to examine the impact of imported TV programs on Japanese television. Let us review the theories which can explain the flow of international information in Japan.

The percentage of foreign programs in Japanese television significantly decreased in the last half of the 1960s. Imported programs also shifted from major networks (VHF) to minor stations (UHF) and prime time to fringe time. Further, advertising expenditures by big business as well as license fee revenues for the public broadcasting corporation increased. Thus with the increased financial resources, it became possible for Japanese television stations to generate more domestic programs which compete with imported American programs in Japan.

As above results, it seems that in "media imperialism" theory or "Dependence theories" could not explain Japanese case, but "Product Cycle Theories" and "Cultural Proximity Approach" could explain Japanese case. According to the media imperialism and dependence theories, dominant center countries send out information to subordinate periphery countries to buy news and other media products produced in center countries through direct investment in local mass media, dumping, and

monopolistic behavior of world news agencies and advertising agencies (Schiller, 1976; Wallerstein, 1974). If the Japanese experience is discussed, these theories are not realized in Japan. This country used to be relatively dependent on the import of information and gradually became an information-exporting country. Dependency theorists assume that once a country's economic structure changes as a result of colonization or dependency, the change of status from the periphery to the center is impossible. However, Japan was a peripheral nation following World War II. As a result of that war, more than three-fourths of Japan's industrial facilities were destroyed. Japan's per capita income became lower than that of many Latin American countries (Ito, 1990b: 455). The American occupation forces brought Japan new political, social, and economic systems into Japan and forced the Japanese to accept them. In that situation soon after World War II, Japan was "periphery". However, no one thinks current Japan remains in "periphery" status. Thus, the possibilities of change of status resulting from an international competition was neglected in the dependency theories. In addition, the media imperialism and dependency theories assume an exploitative relationship between information dominated countries and subordinated countries. However in current Japan, still U.S. information occupies over half of foreign information on Japanese television and Japanese is the top American movie importer. On the other hand, recent Japan has

been earning a US\$ 50 billion surplus from US/Japan trade every year, and Japanese have been buying American stocks, companies, real estate and investing and purchasing media businesses in Hollywood. This relationship can not be explained in these theories in which an information dominating country, the U.S. is exploiting Japan.

Another approach to international information flow is that there is an imbalanced international flow of information due to a reflection of the degree of product success and demand in the world market (Kats & Wedell 1977; Lee, 1980; Pool, 1979; Read, 1976; Tunstall, 1977). Imbalanced flow of international information is due to a strong demand by less developing countries. Thus, if developing countries reach a stage where they can produce attractive information products, exports will increase and imports will decrease. This "Product Cycle Theories" can be seen in the Japanese case. In the early stage of Japanese broadcasting history in the 1950s, Japan imported information products (both equipment and programs) to learn from broadcasting developed countries. But after Japan gained economic strength, Japanese broadcasters could spend more money than before on production. Japanese broadcasters eventually became competitive in the world market to export their TV programs. Thus, importation was one of the modernization strategies of Japanese broadcasting history. Japanese broadcasters acquired competitiveness in the international market through learning from and imitating

foreign countries, especially the U.S. which was the most advanced broadcasting country at that time. The concept of Japanese "modernization" and "Westernization" is different (Ito, 1990b: 458). Basically, modernization can be considered the acceptance of a more successful competitive strategy in competitive area, but Westernization is the acceptance or imitation of Western cultural characteristics in non competitive cultural areas. In the broadcasting area, technological aspect and production abilities are the competitive area in which Japan could compete with the U.S. Thus, after learning from the U.S., now Japan can compete with the U.S. in broadcasting technology and production abilities. However in cultural aspects, Japanese broadcasters can not compete equally with the U.S. equivalents, because of the Japanese culture peculiarities as well as the homogenous aspect of Japanese society, and languages barriers. That is the reason why some popular culture such as specific genres of TV series or movies (Actions or Science fictions and so on which need international factors; such as variety of nationality in cast or language barriers) was not replaced by Japanese ones and still depend on imported American programs. Most of those programs can not be replaced because people watch those programs to seek non-daily experience or because those programs have "International taste" or "American taste" which is not available or not included in Japanese equivalents.

There is another reason why American TV programs in information is more frequent than any other country in Japan. The United States was the best teacher for modernization for Japanese soon after World War II and still the United States is the most important country for current Japan in economy, politics, military and technology. Every nation needs information about its partner as well as rivals. Surveillance is needed for such countries. That is the reason still the U.S. information is more frequent than any other country on Japanese television. Thus, international flow of information is not only from the degree of product success in the world market but also the relationship between countries.

Thus, in some aspects, "Product Cycle Theory" could explain Japanese case well, which Japan eventually became TV programs exporter, but cultural aspects, "cultural proximity" remain key player for success in world media market. As we saw in Japan, locally produced programs seem to be more popular than imported programs, except some genres, because of "cultural proximity" told by Straubhaar (1991).

In next chapter, let us review the hypotheses to seek more cultural reasons and conclude this research.

CHAPTER 12

HYPOTHESES REVIEWS AND CONCLUSION

The major purpose of this research was to present an overview of Japanese broadcasting history and to examine the impact of imported TV programs on Japanese television.

The highest point of imported American programs on Japanese television was from the 1950s to the early 1960s, when Japan was still a developing country. The reasons for the frequent numbers of imported programs were Japanese broadcasters could not produce equivalent programs at that time. However, when Japanese broadcasters were able to produce enough equivalent programs, imported programs decreased. Thus, hypothesis 2 "Imported American programs were most frequent in the 1960s then decreased over the years." is realized. However, still American programs are majority of imported programs in Japan. Thus, hypothesis 1 is observed in any decade and in any media.

Regarding hypothesis 3, Japanese prefer national TV programs to imported programs if they are available is observed. Japanese audiences prefer domestic programs to imported programs especially in rural area, so that after increasing ownership of television sets by the rural population the 1970s, the Japanese audience preferred culturally familiar Japanese produced TV programs to imported programs. There exists a cultural peculiarity of Japanese

culture which functions as a barrier against foreign cultural products. Culturally incompatible imported programs such as "Dallas" were rejected by the Japanese audience.

However, American made TV programs (the majority of which are entertainment programs) represent the majority of imported programs and American information dominates overseas information on Japanese television. The reasons for the frequency of American entertainment programs are mainly due to the availability of American programs and movie stock, ease of language-translation process and Japanese producer's inability to produce equivalent programs for some genres. Thus, Hypothesis 3, "Japanese prefer national TV programs to imported programs if they are available" was conformed, and if Japanese producer cannot compete with American programs in particular genres, Japanese audiences are likely to prefer those of American programs. The popularity of those American programs is mainly due to the availability of such kinds of genre. As well, Japanese audiences prefer these American TV programs because they offer non-daily contents including "International taste " or " American taste".

However, news and information programs are more useful to learn about foreign countries than TV dramas and movies. Thus, under the current Japanese society overseas travel has become a boom, and Japanese business is taking a more global view, Japanese audiences are likely to get more international information from news and informative programs than fictional

entertainment.

Thus, international information flow is explained not by "cultural imperialism theory" or "dependence theory" but explained by information products' appeal and demand. Those information products' appeal and demand are determined by cultural proximity, current ranking of country's competitive area and the degree of international relationship. Thus, the reason for the U.S. dominance of international information in Japan lies in the fact that the U.S. is the most important partner for Japan politically, economically and socially.

Hypothesis 4 about new media environment was confirmed. On new media environments, such as DBS, CATV and VCR, U.S. programs are more frequent than conventional TV broadcasts, but the reasons are not only due to lack of program stock, but also the content specialization of each media. To do more specialized service to the audience, DBS, CATV and VCR must cover both nationally produced and imported programs. Regarding co-productions, there is not enough information to confirm the increase of co-productions due to the new media environment. However, Japanese broadcasters are producing more documentaries and dramas overseas not only for new media but also for regular broadcasting. There are more imported programs from countries other than the U.S. on new media but the genre of programs and amounts are limited. On the DBS services, they are mostly news programs. On VCR and CATV services, they are entertainment programs, mostly feature

films, but the numbers are few, and still the majority of imported entertainment programs (Feature films, music programs and sports programs) are American made.

In the 1990s, the role of television broadcasting is changing from a mere entertainment medium to an information seeking medium. People expect TV media to be a powerful medium to explain "current topics" and show them with live broadcast. In the 1990s, TV media is becoming more TV-like show it's original function powerfully and more as a medium of prompt report, and adherence to audience's daily life. Under this situation, the increase of Japanese productions of foreign information programs is expected as well as the increase of Japanese information programs aimed at export overseas like NHK's "Today's Japan".

The imported entertainment programs will target selective and individual viewing more through selective or segmented media, such as CATV, DBS and VCR. TV has a mission in which TV media must be sensitive to the change of manners and customs, fashions, mentality and psychology of people, their wish and curiosity, the change of social conditions with quick response. Thus, TV will play the role of being mirror (primary national), of the times more and more.

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**APPENDIX I Percentage of Imported Television programs in
1973, 1983. (Mesured in Programming hours)**

Country and Broadcasting Institution	% of Programming Imported in		Country and Broadcasting Institution	% of Programming Imported in	
	1973	1983		1973	1983
NORTH AMERICA					
Canada/CBC	34	32	United Kingdom/BBC	12	15
Canada/RC	46	38	United Kingdom/ITV	13	14
United States/Comm.	1		United Kingdom/		
United States/Educ.	2	2	Channel 4	-	26
LATIN AMERICA			EASTERN EUROPE		
Argentina/Canal 9	10	49	Blugaria	45	27
Brazil	-	30	German Dem.Rep.	26	30
Chile	55	-	Czechoslovakia	-	24
Colombia	34	-	Hungary	24	26
Cuba	-	24	Romania	27	-
Dominican Republic	50	-	Soviet Union	5	8
Ecuador	-	66	Yugoslavia	27	29
Guatemala	84	-			
Mexico	39	34	ASIA and Pacific		
Uruguay	62	-	Australia	57	44
Venezuela	-	38	Brunei	-	60
People's Rep.of					
China	1	8			
WESTERN EUROPE			Hong Kong/Asia TV	31	24
Austria	-	43	Hong Kong/Asia TV		
Belgium/BRT	-	28	English	40	64
Belgium/RTBF	-	29	Hong Kong/Asia TV		
Denmark	-	46	Ltd.	-	27
Fed. Rep. of Germany			India/Calcutta	-	3
ARD	23	13	India/ Delhi	-	11
Fed. Rep. of Germany			Japan/NHK ed.	1	-
ZDF	30	23	Japan/ Commercial	10	-
Fed. Rep. of Germany			Republic of Korea/		
Regional	-	24	Tong-yang	31	-
Finland	40	37	Republic of Korea/		
France	9	17	Munhwa TV	-	16
Greece	-	39	Malaysia	71	54
Iceland	67	66	New Zealand/one	75	72
Ireland	54	57	New Zealand/two	75	75
Italy	13	18	Pakistan	35	16
Netherlands	23	25	Philippines	29	12

Appendix I (Cont'd)

Country and Broadcasting Institution	% of Programming Imported in		Country and Broadcasting Institution	% of Programming Imported in	
	1973	1983		1973	1983
Norway	39	30	Philippines/ Metro Manila	-	40
Portugal	35	39	Singapore/Channel 8	78	55
Spain	-	33	Singapore/channel 5	78	70
Sweden	33	35			
Turkey	-	36	Syria	-	33
Sri Lanka	-	24	Tunisia	-	55
Thailand	18	-	People's Rep. of Yemen	57	47
Vietnam	-	34	AFRICA		
NEAR EAST AND ARAB			Ghana	27	
Algeria	-	55	Kenya	-	37
Egypt	41	35	Nigeria	63	40
Israel	55	-	Republic of South Africa	-	29
Kuwait	56	-	Uganda	19	38
Lebanon	40	-	Zambia	64	-
Saudi-Arabia/ Riyadh TV	31	-	Zimbabwe	-	61
Saudi-Arabia/ Aramcu TV	100	-			

Source: Varis, *Journal of Communication* 34(1) (1984: 147-148).

APPENDIX 2 THE NUMBER OF TELEVISION STATIONS

	NHK	Commercial Stations
1954	3	1
1955	6	1
1956	8	2
1957	18	4
1958	32	6
1959	44	27
1960	60	47
1961	87	61

Note: Figures are as of March. After 1959, educational stations are included.

Source : NHK, *50 Years of Broadcasting* 1977: 237.

APPENDIX 3 JAPANESE TELEVISION NETWORK AS OF 1987

1) Tokyo Flagship Channel (Network Name) 2) Year Started
 3) Ownership 4) Number of Affiate Station 5) News Network
 6) Sign-on to Sign-off 7) Market Reach - TV homes x1000

1) Ch.6 (TBS) 2) 1955 3) Mitsui Bank, Nihon Life Insurance,
 Dai Ichi Life 4) 25 5) JNN 6) 6a.m-3a.m 7) 93% - 63,240

1) Ch.4 (NTV) 2) 1953 3) Yomuri Newspaper, Mitsuo Mutai,
 Yomiuri Telecasting 4) 26 5) NNN 6) 6am-2am 7) 98.6%-67,054

1) Ch.10 (TV Asahi) 2) 1959 3) Toei, Asahi newspaper, Obunsha
 4) 14 5) ANN 6) 6am-2am 7) 88%-60,237

1) Ch.8 (Fuji) 2) 1959 3) Kazuo Akao, Haruo Shikanai, Masatoshi
 Iwamoto 4) 26 5) FNN 6) 6am-2am 7) 95.6% - 65,237

1) Ch.12 (TV Tokyo-12) 2) 1964 3) Nihon Keizai Newspaper,
 Nippon Steel, Nihon Life Insurance 4) 2 5) Mega-Tone 6) 6am -
 3am 7) 50.5%-34,317

1) Ch.1&3 (NHK) 2) 1953 4) State-Run 5) General:3,493,
 Education:3,417 6) 6am-Midnight 7) 32,396 - License Fee
 contracts 99%

Source: Variety (April 15, 1987); NHK Broadcasting YearBook
 1988

APPENDIX 4 Major New American TV Drama Series by Years

Year	(Broadcasters)	Titles of Major American Programs
'56	(NHK)	Science Fiction Theater, Highway Patrol, The Whistler
	(KRT)	The adventures of Superman, Cowboy G - Men, Mr.District Attorney, The Cisco Kid, (NTV) The adventures of Rin Tin Tin, Jungle Jim
'57	(NHK)	I Love Lucy, Dr. Christian.
	(NTV)	Dragnet, Alfred Hitchcock Presents, The Adventure of Kit Carson, Meet Corliss Archer, Circus Boy, Jhon Wayne's Western Series, Harbor Command.
	(KRT)	Lassie, Code 3, Sheena: Queen of the Jungle, Buffalo Bill, Annie Oakley, Jet Jackson, Flying Commando. The Whirlybirds, The Playhouse 90, The Mickey Rooney Show.
'58	(NTV)	Hopalong Cassidy, Father Knows Best, The Sheriff of Cochise, Dangerous Assignment, Frontier, Famous Playhouse, The General Electric Theater, The Abbott and Costello Show, City Detective,
	(KRT)	The Lone Ranger, Brave Eagle, Ramar of the Jungle. Fury, Sea Hunt, Casey Jones, Susie.
	(NHK)	All Star Theater, Favorite Story.
'59	(NHK)	Casablanca, Conflict, King's Row, New York Confidential, Men in Space.
	(NET)	The Naked City, Bat Masterson, Rawhide, Medic, This Is Alice, Crunch and Des, Panic!, The Life of Riley, 26 Men, Philip Marlowe, Lock Up, Brenner, The Man and the Challenge.
	(Fuji)	The Donna Reed Show, Gunsmoke, Perry Mason, Wanted:Dead or Alive, How to Marry a Millionaire, Rescue 8, The Inner Sanctum, The People's Choice, If You Had a Million, Union Pacific, U.S.Border Patrol, Lawman.
	(NTV)	One Step Beyond, Leave It to Beaver, Flight, Rendezvous.
	(KRT)	Colt 45, Oh! Susanna.
'60	(Fuji)	Richard Diamond; Private Detective.
	(NHK)	Have Gun Will Travel, Sugarfoot, The New Loretta Young Show, The Adventures of Ozzie & Harriet, National Velvet, Cameo Theater.
	(NTV)	The Twilight Zone, Bonanza, Wagon Train, This man Dawson, Boots and Saddles - The Story of the Fifth Cavalry, The Adventures of Hiram Holliday, Tales of Vikings, Klondike, The Best of the Post.

APPENDIX 4 Major New American TV series by Years (Cont'd)

'60

(KRT) Cheyenne, 77 Sunset Strip, The Rifleman, Decoy, Tales of the Texas Rangers, The Dennis O'Keefe Show, The Many Loves of Dobie Gillis, Love and Marriage.

(NET) Laramie, Tighrope, Man with a Camera, Dennis the Menace, Screen Directors Playhouse, Range Rider, The Walter Winchell File, The World of Giants, The June Allyson Show, The Case of Dangerous Robin.

(Fuji) Nabhunt, My friend Flicka, The Tab Hunter Show.

'61 (TBS) The Roaring Twenties, Surfside 6, The Lineup, The Restless Gun.

(KRT) Bronco, Peter Gunn, Sergeant Preston of the Yukon.

(Fuji) M Squad, Michael Shane; Private Detective, My Three Sons, The Westerner, The Tall Man, Mike Hammer, The Jim Backus Show, Broken Arrow, Happy Whispering Smith, The Deputy, Chekmate, The Blue Angels.

(NET) The Untouchables, Maverick, The Outlaws Assignment :Underwater, Little Rascals, Pony Express, The Outlaws, The Third Man, Miami Undercover, Thriller, The Twentieth Century-Fox Hour,

(NTV) The Life and Legend of Wyatt Earp, The Detectives, Bachelor Father, It's a Great Life, The Tom Ewell Show, Zorro, Stagecoach West, Frontier Circus, Noah's Ark, Shannon.

(NHK) 42 on Films, Shirley Temple's Story Book, Shirley Temple Theater.

'62 (NHK) Route 66, The Defenders, Father of the Bride, The Real McCoys.

(TBS) Ben Casey, Combat!, The Naked City II, Soldiers of Fortune.

(Fuji) 87th Precinct, The Tales of Wells Fargo, Blondie, Gunsmoke II, Target: The Corruptors, The Investigators, Mister Ed.

(NET) Dr. Kildare, Hazel, The Hathaways, The Brothers Brannagan, The New Breed, Straightaway, Trackdown, Henesey, I'm the Law, The Lawless Years, Johnny Staccato, The D.A.'s Man.

(NTV) The Beverly Hill Billies, Ripcord, The Everglades, King of Diamonds, Shotgun Slade, Follow the Sun, Car 54, Where are you

APPENDIX 4 Major New American TV Program By Years (Cont'd)

'63

- (NHK) The Nurses, The Loretta Young Show, Going My Way, Pete and Gladys.
- (NTV) The Dick Powell Theater, Mr. Novak, True, Steve Canyon, Divorce Court, The Three Stooges, You Are There, The Dakotas, Bomba, the Jungle Boy, Sky King.
- (TBS) The Lucy Show, Gunslinger, The Mischief Makers, Oh, Those Bells!, The Trouble with Father, The Wide Country, Johnny Ringo, The Visitor,
- (NET) Hawaiian Eye, The Gallant Men, The Islanders, The Roy Rogers Show, The Texan, Commando Cody, The Big Mac Show, The Super Serial, The Aquanauts, The Citizen Soldier, Cliffhangers, The Greatest Show on Earth, The Farmer's Daughter, The Man without a Gun, The Eleventh Hour.
- (Fuji) The Alfred Hitchcock Hour, McKeever and thent Service, Des Colonel, Room for One More, The Silent Service, Desilu Playhouse, Northwest Passage

- '64 (NTV) Burke's Law, The Jungle Girl, My Favorite Martian, The Laurel & Hardy Comedies, Mr. Lucky, The Andy Griffith Show, The Thin Man.
- (NET) The Virginian, Voyage to the Bottom of the Sea, The Breaking Point, The Shock Pictures, The Outer Limits, Margie, Grindl, Passport to Danger, Columbia Serials, Crisis, I'm Dickens... He's Fenster.
- (TBS) The Fugitive, My Little Margie, The Patty Duke Show, Espionage, The Charles Boyer Show, Christie Comedies, Fred Astaire's Premiere Theater, The David Niven Drama Series, Tallahassee 7000, The Ida Lupino Drama Series, Guestward Ho! The Dick Powell Drama Series, The Unexpected, The Lawbreakers, The Man from Black Hawk, San Francisco Beat.
- (Tokyo 12) Arrest and Trial, Channing, The Great Adventure, Playhouse 9, Topper.
- (Fuji) The Travels of Jaimie McPheeters, Mrs. G. Goes to College, Harry's Girls, The Jungle Jim Series, Glynis.
-

APPENDIX 4 Major New American TV Series By Years (Cont'd)

 '65(NET)Twelve O'clock High, Peyton Place, The Big Valley,
 Buckskin, The Bill Dana Show, No Time for Sergeants,
 Adventures in Paradise, Johnny Midnight,
 (NTV)The Man from U.N.C.L.E., Empire, Broadside,
 (TBS)The F.B.I., The Stoney Burke, By-Line-Steve Wilson,
 Award Theater, Alcoa-Good-Year Theatr,
 (Fuji)The Wild Wild West, Karen, The Alfred Hitchcock Hour
 The Rogues, " It's a Man's World, Tombstone
 Territory, Five Fingers, The Munsters, Wire Service.
 (Tokyo 12) The Tycoon.

Source : Abe, Kunio, *America TV Movie Handbook* Yohan 1982;
 H.Castleman & W.J. Podrazik, *Harry and Wally's Fovorite TV*
shows New York: Printeice Hall, 1989.

APPENDIX 5 Popular American Programs (1963 - 1972)

Year

1963 - The broadcasting hours of Western series reached 600 minutes per week. However, the western boom gradually declined in 1962.

Major Programs : "The Nurses" (Human drama), "The Dick Powell Theater" (Drama anthology), "The Lucy Show" (Comedy), "Hawaiian Eye" (Adventure Mystery), "The Alfred Hitchcock Hour" (Mystery), "Mr. Novak" (Human Drama)

1964 - There was an increased number of comedy series and rise of Adventure series, instead of the disappearance of the Western programs.

Major Programs : "Burke's Law" (Crime Mystery) "The Virginian" (90 Minutes Western Series) "The Fugitive" (Melodrama) "Arrest and Trial" (90 minutes Crime Drama) "Voyage to the Bottom of the Sea" (SF adventure)

1965 - The decreasing number of American TV series (45 in 1964 to 27 in 1965) An increasing number of color programs, special programs, and predominant numbers of situation comedy programs. The Japanese audience became fed up with over-supplied American programs. Low audience rating for American programs.

Major Programs: "Twelve O'Clock High" (War Drama) "Peyton Place" (Human Drama) "The Man from U.N.C.L.E." (Spy Action) "The Big Valley" (Western) "The F.B.I" (Crime Drama) "The Wild, Wild West" (Action Adventure).

1966 - Color programs increased more.

Major Programs: "East Side, West Side" (Serious Drama) "Bewitched" (Comedy) "I Spy" (Spy Adventure) "Lost in Space" (SF Adventure) "I Dream of Jeannie" (Comedy) "The Rat Patrol" (War Action Adventure).

APPENDIX 5 Popular American Programs (1963 - 1972)
(Cont'd)

1967- Decreasing popularity among American programs. Only two American TV series got ranked in top 20.

Major Programs: "The Time Tunnel" (SF Adventure) "Mission: Impossible" (Action Adventure) "Green Acres" (Comedy) "The Girl from U.N.C.L.E." (Spy Action) "Run for Your Life" (Human Drama) "The Invaders" (Adventure Suspense) "The Monkees" (Comedy) "The Monroes" (Western).

1968 - "Garrison's Gorillas" (Battle Action) "Mannix" (Crime Action) "The High Chaparral" (Western)

1969 - Continuing decline of American TV series on Japanese TV.

Major Programs: "It Takes a Thief" (Adventure) "The Mod Squad" (Crime Drama) "Ironside" (Criminal investigation Drama) "Star Trek" (SF Adventure).

1970 - Foreign program popularity shifted to foreign movies on television from American TV series.

Major Programs: "Hawaii Five-0" (Crime Drama) "Adam 12" (Crime Drama).

1971 - "The Partridge Family" (Family Comedy) "Marcus Welby" (Human Medical Drama).

1972 - "Alias Smith and Jones" (Comedy Western) "Cimarron Strip" (90 Minutes Western) "The Name of the Game" (Crime Drama).

Source: Abe, Kunio *America TV Movie Handbook* Yohan 1982.

APPENDIX 6 Popular American Programs (1973 - 1981)

Year

-
- 1973 : "Columbo" - In 1974, "Columbo" ranked twice in weekly top 10 audience rating. (24.6% and 19.9%)
- 1974 : "McCloud" - Investigation Drama set in New York City. In 1975, this program got 19.3% audience rating in January. This program usually averaged over 10 % audience rating.
"The Six Million Dollar Man"- Action Drama which was broadcast on prime time from 8:00pm to 9:00 pm
- 1975: "The Rockford Files" Crime drama.
"Little House on the Prairie" Family Drama set in 19th Century countryside. This program got 13.2% of audience rating in 1977.
"Kojak"- Crime Drama. This program got 12.1% of audience rating which was 18th rank in audience rating in October for the first week.
"Police Woman" - Crime drama. This program also got 10.3% of audience rating in April.
- 1976: "Kung Fu" Western Action.
"Police Story" Police Drama Anthology.
"McMillon and Wife" Police Investigation drama.
"Switch" Private Detective Drama.
"S.W.A.T." Crime Drama.
- 1977: Mini-Series "Roots" got an average 23.4% of audience rating.
"The Bionic Woman" Action Drama.
"Charlie's Angels" Crime Drama.
"Starsky & Hutch" Crime Drama. In January of 1978, this program got 15% of audience rating.
- 1978: Mini-Series "Holocaust" which broadcast continuously eight days 15.6% for audience rating.
"The Invisible Man" SF adventure.
"The Gemini Man" SF adventure.
"McCoy" Comedy Drama.
"Logan's Run" SF adventure.
"Ellery Queen" Crime investigation drama.
"Soap" Sarcastic Comedy.

APPENDIX 6 Popular American Programs (1973 - 1981)
(Cont'd)

- 1979 : New Comedy Series "The Bad News Bears" got 24.1% of audience rating in November,
"CHiPs" Crime Drama,
"Quincy" Crime Drama.
- 1980 : "B.J. and the Bear" Action Adventure,
"Dog and Cat" Crime Drama,
"Kate Loves a Mystery" Crime Drama Whose heroine was "Columbo's" Wife.
"The Dukes of Hazard" Comedy Adventure,
"The Man from Atlantis" Adventure,
"Delvecchio" Crime Drama,
"Benson" comedy whose hero was "Soap"'s steward.
"Chopper Squad " Adventure Stories.
- 1981 : "Battle star Galactica" SF Adventure, Prime time 8-9pm
"Here's Boomer!" Adventure,
"Supertrain" Anthology Drama,
"Flamingo Road" Drama,
"The Blue Knight" Human Crime Drama,
 > "Dallas" Drama. Initially it was broadcast on prime time, but it was shifted to 10:30-11:30Pm because of its unpopularity, then came to an end in the middle of the series.
 "Most Wanted" Crime Drama

Source: Abe, *American TV Hand Book* 1984.

APPENDIX 7 Ownership of Major Durable Consumer Goods in
Japan (By Individual Household, in Percentage)

Durable Consumer Goods	Urban Areas				Rural Areas				
	Year	'70	'80	'85	'88	'70	'80	'85	'88
Refrigerators		90.8	99.1	98.1	98.3	83.1	99.2	98.5	98.2
Passenger Cars		22.0	54.2	85.4	70.4	22.4	74.5	65.3	84.9
Color TV sets		28.6	98.3	99.8	99.0	18.1	97.6	99.1	98.6
<i>Japanese Whitepaper of 1990</i> 127.									

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