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INTERNATIONAL TV CO-PRODUCTION  
BETWEEN JAPAN AND THE UNITED STATES:  
A CASE STUDY OF NHK AS A JAPANESE TV STATION AND  
WKAR AS A US TV STATION

presented by

Maki Hirotani

has been accepted towards fulfillment  
of the requirements for

M.A. degree in Telecommunication



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By

Maki Hirotani

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ABSTRACT

INTERNATIONAL TV CO-PRODUCTION  
BETWEEN JAPAN AND THE UNITED STATES:  
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AND WKAR AS A US TV STATION

BY

Maki Hirotani

International co-production is a series of processes that produce television programs by sharing investment, staff, and equipment between production organizations from different countries. International co-production, which appeared in the late 1960s in the United Kingdom, quickly spread throughout the world. This study focuses on international co-production among public television organizations in Japan and the United States. Currently, U.S.-Japan public television co-productions are mainly documentary programming made by large public television production organizations (PTV) and Nippon Hoso Kyokai (NHK), Japan Broadcasting Corporation. This study, however, shows that small production organizations have a chance to enter into international co-productions, by analyzing a case study of WKAR and NHK. It also points out problems which arise from international co-productions, for example, unformed production style. Both NHK and U.S. PTV are trying to solve the co-production problems in several ways, including having co-production seminars between NHK and PTV. Since international co-production has become an important tool in

large scale program production, and its necessity will increase as channels increase, co-production will become a more dominant force in program development.

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## CHAPTER 1

### INTRODUCTION

#### General Information about Co-production

Co-production\* is a production style jointly made by two or more production organizations.<sup>1</sup> It is a series of processes that produce programs by sharing investment, staff, and equipment between several companies.<sup>2</sup> When being co-produced among companies of the same countries, it is called a domestic co-production\*, and when being done among companies of different countries, it is called an international co-production\*.<sup>3</sup>

International co-production is a term that first appeared in the United Kingdom in the late 1960s due to the lack of financial support for color television production of

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<sup>1</sup> Terry Ellmore, NTC's Mass Media Dictionary (Lincolnwood, IL: National Textbook Company, 1991), p. 41.

<sup>2</sup> Handwritten notes about the definition of co-production dated July 15, 1993, by Yasutoshi Onoki, former vice director for co-production at Nippon Hoso Kyokai (NHK), Japan Broadcasting Corporation. Also, Carla B. Johnston describes it as follows. The tasks of international co-production include financing, script, writing, pre-production, production, post-production, and television distribution among joint companies from more than one country. Carla B. Johnston, International Television Co-production: From Access to Success (Boston: Focal Press, 1992), p. 1.

<sup>3</sup> However, the NHK co-production division is involved in only international co-productions. NHK makes co-productions mainly with foreign production organizations.

\*See Glossary of Terms where items are marked with

programs broadcast on color television in that nation. International co-productions then expanded among public broadcasting organizations which shared the same language.<sup>4</sup>

Since the 1980s, increasing production costs have made co-production an important tool in the world market, and co-production has become diversified. The number of internationally co-produced programs has increased greatly in public broadcasting and gradually with commercial broadcasters worldwide. Many TV production organizations, including NHK, started to do international co-productions.<sup>5</sup>

Today, co-production has become an important part of the TV business. Leo Eaton, former senior vice president of Maryland Public Television, has stated, "Whether we like it (co-production) or not, coproduction is the future, for the next decade and for the next century."<sup>6</sup> Capital for a

---

<sup>4</sup> Such as British Broadcasting Corporation (BBC) and Public Television stations (PTV) during the 1970s. NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku no Jidai: BBC, Sono Hofuna Jisseki to Sisutemu [The era of international co-production: the great experience of BBC] (Tokyo: NHK Broadcasting Culture Research Institute, 1992), p. 36.

<sup>5</sup> NHK Co-production division, Lists of all co-production programs with foreign broadcasters, 1981-1992, NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku no Soshiki to Jisseki: America Kokyo Hoso Service [The structure and experience of international co-production: PBS networks] (Tokyo: NHK Broadcasting Culture Research Institute, 1992), p. 43.

<sup>6</sup> Leo Eaton dealt with many international co-productions. Since he became vice president at Maryland Public Television, for instance, the station and NHK, the Japan Broadcasting Corporation, have worked together for four co-productions during 1990-1992 (See Table 6, p.35). Leo Eaton, Co-production in International Television: Making the Marriage Work (Honolulu: East-West Center, 1992), Introduction.

particular project from foreign partners and revenue from ancillary products such as video tapes, international broadcast rights, and books can be expected.<sup>7</sup>

In the U.S. market, it is a necessity for both public and cable stations.<sup>8</sup> Satellite, cable, and the convergence of telecommunication systems and services are leading the US into the multi-channel era, and the number of channels are increasing more rapidly. The development of US cable channels has led to connections between US cable television organizations and public television organizations in either the U.S. or foreign countries.<sup>9</sup> The competition to get high audience ratings for both commercial and cable channels will be more heated. In Japan, satellite and HDTV technologies\* have developed, and the number of channels is increasing. Although it is not now clear that cable penetration in Japan will increase like U.S. cable penetration, both public and non public broadcasters need to be prepared for the

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<sup>7</sup> Corporation for Public Broadcasting, Television Producers' Seminar: July 15-19, (Washington, D.C.: CPB, 1991), p. 42.

<sup>8</sup> "It's Who You See," Television Business International, 1992, p. 34.

<sup>9</sup> In the case of a connection between US cable television organizations and US public television organizations, the production is called a domestic co-production as mentioned earlier.

multi-channel era.<sup>10</sup> Since the early 1990s, Japanese commercial organizations have also started to do international co-productions. The main purpose of their co-productions are, besides sharing production costs, to get experience and gain ability in making high quality international programs. This is being done so that foreign broadcasters recognize and hold in regard the name of the companies, their abilities, and their experience. These efforts should be rewarded in the multi-media era in the near future in Japan.<sup>11</sup>

High quality television software is priceless. Thanks

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<sup>10</sup> The Japanese audience got used to free-television for years, and the Ministry of Post and Telecommunications is afraid that many of them do not want to pay subscription fees for additional channels. In fact, cable penetration in Japan is much lower than that of US. Japanese cable penetration was 20.3 percent as of March of 1993. This, however, includes both "Toshi-gata" cable (urban-type cable) and non-Toshi-gata cable. The former (urban-type) is similar to US cable, and the penetration is only 3.1 percent as of March of 1993, and 4.7 percent as of March of 1994. Urban-type cable must meet the following three requirements. First, there must be more than 10,000 lead-in terminals. Moreover, there must be more than five exclusive cable channels besides NHK and commercial channels, which are considered basic services. Finally, there must be relay-amplifiers, which have possibilities to make two-way communications. Other cables which do not meet the above requirements can not be called urban-type cable. Such non-urban-type cable is for people who can hardly receive broadcasting signals in the rural areas or part of urban areas. Nihon Minkan Hoso Renmei [Japan commercial broadcasting organization], 1993 Nihon Minkan Hoso Nenkan [1993 Japan commercial radio and television year book] (Tokyo: Koken Shuppan, 1993), p. 143. Also, telephone interview with Shu Itoh, Department of Broadcasting, Ministry of Post and Telecommunications, 5 January, 1995.

<sup>11</sup> Telephone interview with Noboru Hashimoto, Asahi National Broadcasting Co., Ltd., 28 July, 1994.

\*see Glossary of Terms where items are marked with



to the development of new technologies, high quality programs can receive profits from intellectual property development through copyright and ancillary products, such as videotapes and CD ROM.

Although producers may be reluctant to reveal their internal organization, it is crucial for broadcasters throughout the world to understand the concept and nature of co-production, be aware of what is happening in the business of international co-production, secure the knowledge of how to do co-productions, and gain experience with co-production. Currently, co-productions are being made mainly between large production organizations. It is, however, also true that co-productions offer small organizations and even independent producers a chance to make high quality and costly programs--by means of sharing tasks, equipment, and production costs.

CHAPTER 2  
LITERATURE REVIEW  
Literature Review

Co-production is a relatively new production style. Few magazines and newspapers provide much information on co-production. Academic studies on co-production can hardly be found. Carla Johnston did a study on international co-production.<sup>12</sup> The aim of C. Johnston's study is to provide information about international co-production in a general manner. C. Johnston explains that the meaning of international co-production includes (a) cooperative efforts to make television which can be a means of access to the whole world, (b) cooperative efforts where more than one company across countries is involved in several aspects of production works, such as investing, script writing, production, and editing.<sup>13</sup> In Johnston's book entitled "International Television Co-production," the author explains several types of co-productions (such as news, documentary, educational, entertainment, and sports) citing some examples of each type as well as the legal, political, and economic realities of co-production. Also, the study

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<sup>12</sup> Carla B. Johnson, International Television Co-production: From Access to Success (Boston: Focal Press), 1992.

<sup>13</sup> Johnston, p. 1.

introduces the production process, and the process of excystation and the distribution of international co-production programs in a general manner. Since the aim of the study is to provide general information about international co-production, however, the study does not focus on specific countries or companies (such as BBC and WGBH, or the United Kingdom and the United States). Also, it does not mention co-productions between Japan and the U.S.

In Johnston's study, the author mentions co-ventures in entertainment between NBC and TV Tokyo, one of Japanese commercial companies.<sup>14</sup> The agreement includes TV Tokyo's distribution rights for NBC entertainment programs in Japan as well as the distribution of movies and other programs in Japan and perhaps in some other Asian markets. The two companies also agreed that they would co-produce together and jointly invest in the establishment of new channels in Japan. Although there is not information about NHK co-productions with foreign broadcasters mentioned in the study, it is believed that NHK is the largest co-producer among Japanese broadcasters.<sup>15</sup>

It is difficult to find a single body of literature

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<sup>14</sup> Johnston, p. 15.

<sup>15</sup> There are one public broadcaster (NHK) and five commercial networks in Japan. The five key networks are Asahi National Broadcasting Co., Ltd. (TV Asahi), Fuji Television Network Inc. (Fuji TV), Nippon Television Network Corporation (NTV), Tokyo Broadcasting System, Inc. (TBS), and Television Tokyo Channel 12, Ltd. (TV TOKYO). These commercial networks will be mentioned in Chapter 3.

that discusses co-production. When one wants to complete co-production with some foreign broadcaster, it is necessary to know in what areas the broadcaster is interested, how to negotiate with the broadcaster, and what one must take care about during production as well as general information about co-production. To secure information about co-production between Japan and the United States, it is necessary to communicate directly with Nippon Hoso Kyokai (NHK), Japan Broadcasting Corporation, and the Corporation for Public Broadcasting (CPB). These two organizations have been conducting research on co-production. Unfortunately, however, these organizations' studies cannot be found in either academic or non-academic literature. NHK is creating reports on co-production for NHK producers, but these are not available for general publication.<sup>16</sup> On the other hand, one can acquire materials published by CPB if asked for directly from the company; they are not available at libraries. As a result, not only viewers but also TV producers who have never made co-production do not know much about the co-production process.

### Purpose of This Study

#### Misconception of co-production

International co-production is "Kokusai kyodo Seisaku"

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<sup>16</sup> NHK is generating reports on co-production in order for NHK producers to be successful in the production process. Therefore, such reports are limited editions.

in Japanese, and this Japanese term seems to cause misunderstanding of what co-production is. "Kokusai" means international and "seisaku" represents production. "Kyodo" means using power and mind together for some reason or purpose. The term "Kokusai Kyodo Seisaku" does not include investment. Therefore, many Japanese misunderstand the meaning of "Kokusai kyodo Seisaku." They assume a co-production is an international program produced by one group along with one or more foreign companies. Accordingly, it is not surprising that Japanese viewers tend to think that co-production programs can solve several cultural misconceptions or biases which are caused by the programs being produced by only one company without adequate discussion and understanding by foreign companies. In fact, co-production is much more complicated than the term implies. It is important not only for viewers but also for TV producing companies themselves to gain as much understanding as possible of the meaning of "international co-production" as it is used in its Japanese and English contexts. This is the main purpose for this study, as will be explained by this text.

#### The purpose of this study

The purpose of this study is to introduce the structure of international co-production from a perspective that

examines the public television of Japan and the U.S.<sup>17</sup> Also, this thesis will analyze the difficulties and the benefits of co-production between Japan and the United States in order to determine if international co-production is (and will be) mutually beneficial. At the end of a particular co-production project, each partner or co-producer should be satisfied so that both want to make additional co-productions.

Another purpose is to provide U.S. TV producers with updated information about NHK co-production, and provide offer some suggestions for arranging successful co-productions.

#### Research Questions

This thesis will first attempt to answer four research questions as follows:

1. What is co-production? How does co-production differ from traditional concepts of production and concepts of joint ventures?
2. What are the difficulties in co-production between Japan and the United States?

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<sup>17</sup> There are domestic and international co-productions as mentioned in the Introduction. However, this thesis will focus mainly on international co-production especially between public television production organizations of Japan and the U.S.

3. Are there any possibilities for small production organizations or independent producers to co-produce with large organizations?

4. Is international co-production really necessary? Why or why not? If yes, will it continue in the future?

#### Statement of Content

This thesis will first present the general history of international co-productions, including British Broadcasting Corporation (BBC) co-production in Chapter 3. The history of international co-productions in both the United States and Japan, focusing mainly on NHK and U.S. public television production organizations will also be discussed. Chapter 4 will describe international co-production through the introduction of basic and specific conceptions. Current trends in co-production between NHK and public television stations will then be introduced in Chapter 5. Chapter 6 will analyze current problems arising from the arrival of co-production by summarizing previous chapters. In Chapter 7, a case study of a likely or possible co-production relationship between WKAR, a small production organization, and NHK, a large production organization will be analyzed. Also, it will analyze current problems arising from the possibility of co-production, based upon the author's experiences with both NHK and WKAR as an intern. The

conclusion will offer some suggestions to both Japan and U.S. TV stations on how to be more successful in this field in the future.



## CHAPTER 3

### HISTORY OF INTERNATIONAL CO-PRODUCTION

International co-productions were created by the British Broadcasting Corporation (BBC) in the late 1960s. This chapter will first describe the general history of international co-productions including the introduction of BBC as a pioneer of international co-productions. Then, U.S. public television (PTV) and Nippon Hoso Kyokai (NHK) co-productions will be discussed.

#### Early Stage of International Co-production-Late 1960s-1970s

The history of international co-production began in the late 1960s.<sup>18</sup> BBC, which has been well recognized for producing high quality programs, especially documentaries, started international co-productions spontaneously due to the lack of financial support for color television production of programs broadcast on color television in that nation. The main purpose of BBC co-productions was to get a financial stake from foreign companies by giving these

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<sup>18</sup> What was the first co-production program is unknown. Mr. Yasuma Sosuke, former executive producer at NHK and former executive researcher at NHK Broadcasting Culture Research Institute, asked several BBC producers what the first program was; however, there was no clear answer. NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku no Jidai (1): BBC, Sono Hofu na Jisseki to Sisutemu (Tokyo: NHK Broadcasting Culture Research Institute, 1992), p. 36.

investors partial production rights. BBC first did not have a specific organization or division involved in international co-production.<sup>19</sup> During the 1970s, the BBC most often sought co-production partners from U.S. public television organizations. The co-produced programs would not have to be translated since they would all be English based. U.S. public television organizations also had enough money to be partners. In addition, both the BBC and U.S. public television organizations had several things in common. First, U.S. public television organizations, as well as the BBC, produced plenty of documentaries dealing with international themes. Besides this, both concentrated in producing programs with a long-life (such as science, nature, art, and history) which could be broadcast several times.<sup>20</sup>

#### Second Stage of International Co-production-1980s

The second development stage of international co-production took place in the 1980s. In the United Kingdom, there was a tremendous increase in the number of co-productions by the BBC. At the same time, the number of international co-productions in the United States increased

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<sup>19</sup> The annual number of international co-productions were approximately 20.

<sup>20</sup> As an example of BBC co-productions, BBC co-produced "Weather Machine" with the companies from the US, Canada, Holland, and Sweden in 1974. The BBC absorbed half of the total production costs, while the other partners shared the other half.

greatly due to the lack of financial support arising from governmental budget cuts. In Japan, international co-production just appeared in the early 1980s.

In the U.K., two factors played a vital role in the influx of BBC's co-production. First, the British economy was down in the early 1980s, and the BBC needed to secure financial support from foreign companies. Secondly, BBC faced new competition with the establishment of Channel 4 in 1982. Producing high quality programs had become crucial to maintain high audience ratings. In order to succeed in the TV business, the BBC formed a specific division dedicated to international co-production in its internal department of planning and resources in 1980. The co-production division had staff members who had either the knowledge of copyrights, international laws for making agreements, or technical knowledge worldwide. The annual number of international co-productions was approximately 40 during 1980-1985. In 1986, the BBC co-production division was moved to BBC Enterprises, a BBC subsidiary committed to selling BBC products to both domestic and international markets returning its profits to BBC for production. Since 1986, the BBC greatly increased the number of international co-productions. Its partners extended worldwide including Japan.<sup>21</sup>

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<sup>21</sup> The annual number of international co-productions was more than 100 after 1986.

The following two sections will describe both US and Japanese co-productions focusing mainly on public television organizations (U.S. public television organizations and Nippon Hoso Kyokai, called NHK).

### U.S. Co-productions

This section will first look at the general co-production history in the U.S., then it will delineate international co-production work by U.S. public television organizations.

In the U.S., co-productions, which had been made by public broadcasting organizations with foreigners in the 1970s, developed dramatically in the 1980s due to the several factors, including the lack of production resources for public television organizations provided by the government and the arrival of cut-throat competition among television organizations. The time has come that anybody in this business does this business with anybody.

First, there were an increasing number of international co-productions among public broadcasting organizations. Co-productions became necessary to make costly programs, such as national programs broadcast on PBS networks, as a result of the decrease in government expenditure on public television since the early 1980s. Large U.S. public television production organizations, such as WGBH Boston, increased the number of international co-productions to

subsidize the overall program costs. U.S. public television stations had to seek financial support from foreign television organizations which had monetary means to support co-productions. Secondly, international co-productions among commercial broadcasting organizations began to emerge. The number of channels has increased since the late 1970s with the increase in cable channels. Cable penetration has also increased greatly, and competition for audience ratings among public, commercial, and cable television organizations has become heated. International co-production has become necessary for both public and non-public stations. Co-productions are now made not only between public stations, but also among commercial and cable stations. Many cable production organizations, such as the Discovery Channel, the Family Channel, and The Arts & Entertainment Network (A & E), have been active in international co-productions and in the acquisition of international programs. They are becoming important partners for foreign broadcasters. Some cable stations, such the Discovery Channel and A & E, initiated co-productions with Japanese TV companies, both public and commercial.<sup>22</sup> Thirdly, there has been an increasing number

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<sup>22</sup> The Discovery Channel is known for doing many international co-productions and buying international programs. Among all the programs broadcast on The Discovery Channel, approximately 60 percent are produced or co-produced by the network, and approximately 40 percent are acquired from either domestic or international suppliers. "It's Who You See," Television Business International, p. 39. This article introduces several cable stations which are doing co-productions as follows: The Arts & Entertainment Network (A & E), Bravo, Comedy Central, CNBC, the

of domestic co-productions in the U.S. market due to reduced production costs, less likelihood of cultural differences, and increasing current trends toward local culture and local programs.<sup>23</sup> Producers realized that international co-production did not always give them financial efficiency; i.e. meetings with foreign partners during production, expensive travel costs, and, in many cases, increased editing and dubbing costs for each partners to make their own versions are necessary.

### **U.S. public television co-production**

#### **1. PTV, PBS, and CPB**

U.S. public television stations (PTV) are encouraged to do co-productions with two organizations: Public Broadcasting Service (PBS) and the Corporation for Public Broadcasting (CPB). This section will provide general information about PTV, PBS, and CPB.

Public Broadcasting Service (PBS), created in 1969, is a non-government owned and non-profit membership corporation. There are more than 340 public televisiony stations (PTV) run by PBS members which are public

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Discovery Channel, ESPN, the Family Channel, History TV, The International Channel Network's, The Learning Channel, MTV, Nickelodeon, The Sci-Fi Channel, USA Network, VH-1, Turner Network Television (TNT), HBO, Showtime Networks, and The Disney Channel.

<sup>23</sup> Buena Vista Television, for example, developed co-production programs with KCTS Seattle, such as "Bill Nye, The Science Guy." "It's Who You See," Television Business International, p. 35.

television licenses for non-commercial educational television. PBS is financed through membership fees. Also, the Corporation for Public Broadcasting (CPB), a private non-profit corporation authorized by Congress, helps develop public broadcasting programming and gives federally-funded tax money to PBS. The role of PBS is to survey audience tastes and to determine which national programs among the many produced by members of PBS to schedule for distribution to its member stations over the public television satellite system. PBS itself does not produce programs for broadcast.<sup>24</sup> A public television station cannot get its programs on the PBS national schedule without the approval of PBS personnel. Each public television organization is, however, operated independently and reserves the right to decide its own broadcast schedule. The members can be divided into four types as follows: universities, state government, local government, and non-profit community organizations. As Table 1 shows, the number of members of PBS network is more than 180.<sup>25</sup>

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<sup>24</sup> Producing programs is prohibited by its articles of Incorporation. Corporation for Public Broadcasting, Report of the Special Committee on Program Policies and Procedures: April 15, 1987 (Washington: CPB), p. 9.

<sup>25</sup> Public Broadcasting Corporation, Report of the Special Committee on Program Policies and Procedures: April 15, 1987: 8, CPB, Television Producers' Seminar (Washington: CPB, 1991), p. 39.

TABLE 1: LICENSE TYPES OF PBS MEMBERS

Licensee Type	PBS Members	Percent of Total Members
Community	76	41 %
University	48	27 %
State Government	45	25 %
Local Government	13	7 %
Total	182	100 %

Source: Public Broadcasting Service, Report of the Special Committee on Program Policies and Procedures to the Board of Directors of the Public Broadcasting Service (Washington, D.C.: PBS, 1987), p. 9.

## 2. U.S. PTV co-production

PBS looks on co-production favorably. It is interested in increasing the number of co-produced programs in the national programming schedule. Only 25 organizations among public television stations, however, had experience with co-production by 1992.<sup>26</sup> Among the 25 organizations, six organizations completed co-productions with NHK as shown in Table 2. All six are known as large production organizations for producing plenty of national and regional programs as shown in Table 3. In general, local programs, which tend to

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<sup>26</sup> NHK Broadcasting Culture Research Institute, "Kokusai Kyodo Seisaku no Sosiki to Jisseki: America Kokyo Hoso Service" [The structure and experience of international co-production: PBS Networks] (Tokyo: NHK Broadcasting Culture Research Institute, 1992), pp. 41, 50.



be made with small budgets, are not suitable for co-production since co-productions are costly.

Although the history of public televisions' co-production is older than that of NHK's, which started in the early 1980s, many U.S. public television stations sometimes have little or no co-production experience level. There is a huge gap in the experience of co-production between stations; some production organizations, like WGBH Boston, have made numerous co-production programs, and some, like WKAR, have never done co-productions. Production organizations without experience in co-production find it difficult to collect information about the topic because such information is not available in newspapers or magazines. On the other hand, stations with experience in co-production have many opportunities to get information about co-production and to, therefore, complete co-productions since they communicate with foreign broadcasters interested in co-production at meetings or other places. Thus, the gap in the co-production experience level is getting bigger.

PBS and CPB encourage PTV stations to get information about international co-production and experience with international co-production. PBS and CPB also support the US Public Television Consortium, a group of major U.S. public television production organizations working together to develop and produce programs through international

collaboration. The consortium established three regional groups (the Pacific Rim Association, the Atlantic Co-production Groups, and the Latin America Initiative) to foster co-production with countries from the three regional areas. Also, PBS and CPB, as well as NHK, have supported annual co-production meetings between PTV and NHK for the last three years.<sup>27</sup>

TABLE 2: PTV STATIONS WHICH HAVE DONE CO-PRODUCTIONS WITH NHK, 1981-1992

Station	Number*
WGBH (Boston)	8
MPT (Maryland)	4
WNET (New York)	3
WQED (Pittsburgh)	3
KCTS (Seattle)	2
WTTW (Chicago)	1
Total	20**

\*Number of co-productions with NHK

\*\*There is one co-production among NHK, WNET, and WQED.

Source: NHK Co-production division, Lists of all co-production programs with foreign companies, 1981-1992

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<sup>27</sup> These activities will be delineated in Chapter 5 and 6.

TABLE 3: RANKING OF PTV STATIONS MAKING NATIONAL PROGRAMS  
IN 1990

Ranking	Station	Hours*
1	<b>WNET (New York)</b>	406 Hrs
2	<b>WGBH (Boston)</b>	374 Hrs
3	WETA (Washington)	316 Hrs
4	<b>MPT (Maryland)</b>	201 Hrs
5	WPBT (Miami)	136 Hrs
6	<b>WTTW (Chicago)</b>	107 Hrs
7	KQED (San Francisco)	49 Hrs
8	KTCA (Minneapolis)	36 Hrs
9	<b>KCET (Los Angeles)</b>	18 Hrs
10	<b>WQED (Pittsburgh)</b>	10 Hrs
10	KUON (Lincoln)	10 Hrs

\* The number of national programs produced in 1990

Bold stations have co-produced with NHK at least once in the past.

Source: NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku no Soshiki to Jisseki: America Kokyo Hoso Service [The structure and experience of international co-production: PBS networks] (Tokyo: NHK Broadcasting Culture Research Institute, 1992), p. 14.

### 3. Tendency of genres for co-production

As shown in Table 4, there are some genres which suit co-production. A number of documentary programs are being made by major stations which are large production organizations.<sup>28</sup>

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<sup>28</sup> In this case, major stations are based on the number of produced national and regional programs among US public broadcasting stations. One can find this tendency more clearly when one looks at co-productions between PTV stations and NHK (See Table 6, p.35).

TABLE 4: INTERNATIONAL CO-PRODUCTION AMONG MAJOR PTV STATIONS

PTV	Total	Documentary	Art/Music	Culture	Others
<u>WNET</u> (NY)	Many	No comment			
<u>WGBH</u> (Boston)	Many	No comment			
WETA (DC)	8	8	0	0	0
<u>MPT</u> (MD)	7	5	1	0	1
<u>WTTW</u> (Chicago)	2	2	0	0	0
KTCA (Minneapolis)	8	1	6	1	0
KCET (LA)	8	5	2	0	1
<u>WOED</u> (San Francisco)	A few	No comment			
<u>KCTS</u> (Seattle)	3	2	0	0	0
OPB (Oregon)	7	3	3	0	1
Total	43+	26+	11+	2+	4

Source: NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku no Soshiki to Jisseki [The organization and experience of international co-production: PBS networks] (Tokyo: NHK Broadcasting Culture Research Institute, 1992), p. 32.

Underlined stations in this table have done co-production with NHK at least once in the past.

Documentary co-production is costly; however, one can relatively easily complete co-productions with foreign broadcasters because there are some universal themes in the science field throughout the world. One can also see art/music programs preferred, which are less costly and in which can easily be found universal themes.

#### 4. How to gain information about U.S. Public TV co-productions

If one wants to acquire information for research on PTV co-production, ask CPB first. As mentioned above, PBS itself does not make programs. PBS does not compile information about the partners, or production costs of international co-productions with foreign broadcasters in the past. Consequently, none information will be gained if each public television station is surveyed about co-production involvement.<sup>29</sup> The other way to know about U.S. PTV co-productions is to secure reports from CPB. CPB reports on several co-production meetings which CPB supports. For instance, one can look at reports on co-production meetings between PTV and NHK in the past three years securing these reports from CPB directly. Reports on PTV International Consortium meetings are available since CPB supports the

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<sup>29</sup> NHK Broadcasting Culture Research Institute, Nichibei Kokusai Kyodo Seisaku no Jidai: Kokusai Kyodo Seisaku no Rekishi to Tokushitsu [The era of international co-production between Japan and the United States: Its history and characteristics] (Tokyo: NHK Broadcasting Culture Research Institute, 1993), p. ii.

meetings and its delegates participate in them as observers.

If NHK producers want to find co-production partners among PTV stations, there are two ways; submit NHK proposals to specific station(s) or to the Pacific Rim Co-production Association (PAC RIM). There is no available office for interested foreign producers to submit co-production proposals to PBS. The most obvious way to proceed is, therefore, to contact specific stations which already have on-going series (like NOVA produced by WNET New York). The second is to participate in the Pacific Rim Co-production Association (PAC RIM). There are many members from broadcasters within the region (like Australian Broadcasters (ABC), Television New Zealand (TVNZ), TV Ontario (TVO), NHK, and about twenty US PTV stations).<sup>30</sup>

#### Japanese Co-production

In Japan, NHK started international co-production in 1981 about 10 years after BBC created the new production style, with a goal of producing high quality and high budget programs which could compete with commercial companies in Japan. Japanese commercial production organizations also got into this business in the early 1990s, when the Japanese economy was extremely strong. Currently, NHK is the major international co-producer, and the number of international

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<sup>30</sup> Corporation for Public Broadcasting, Television Producers' Seminar (Washington, D.C.: CPB, 1991), pp. 40-41. Pac Rim Co-production Association will be described in Chapter 5.

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co-productions are increasing year by year.

Next section will focus mainly on NHK co-productions after the introduction of NHK. Also, international co-productions by Japanese commercial production organizations will be introduced.

### NHK co-production

#### 1. NHK

##### a. General information about NHK

Nippon Hoso Kyokai (NHK), Japan Broadcasting Corporation, is a non-profit, privately, and public broadcasting organization. NHK produces both radio and TV programs. Its radio broadcasts began in 1925, and its television broadcasts in 1953. It has two traditional terrestrial channels (General and Educational channels) and new two satellite broadcasting channels (BS 1 and 2).<sup>31</sup> The General channel is the core of the NHK channels, broadcasting news, information, documentaries, entertainment and sports. The Educational channels broadcast educational and practical programs.<sup>32</sup> BS 1 broadcasts news programs from

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<sup>31</sup> The two satellite channels are transmitted by Broadcasting Satellite 3 (BS3), which is owned by Tsushin Totsu Hoso Kiko, an organization for telecommunications and broadcasting, part of the Ministry of Post and Telecommunications.

<sup>32</sup> The Educational channel often provides programs which rarely receive high audience ratings. For instance, a six-part documentary co-production called "Sea Power" made by NHK and MPT Maryland Public Television was broadcast on the Educational channel. Before the editing was finished, the series was supposed to be aired on General television. However, the NHK staff decided not to broadcast



foreign broadcasters as well as NHK news and documentary programs broadcast on the General channel, and both domestic and foreign sports. BS 2 provides entertainment and cultural programs. Currently, NHK has 54 affiliate stations and a multitude of relay stations throughout the country.<sup>33</sup> NHK also has 25 offices/bureaus with 51 staff members worldwide, as of 1993.<sup>34</sup> Its revenue comes mainly from license fees (approximately 97% of total revenue).

b. International cooperation

NHK promotes a variety of international activities in many ways: sending experienced NHK staff abroad for technical cooperation; helping foreign trainees improve their professional skills; promoting daily exchanges of news over the satellite; purchasing foreign programs of varying formats; and doing co-production with many foreign broadcasters and production companies.<sup>35</sup>

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it on the channel after the editing due to the fact that the series seemed unlikely to receive high audience ratings.

<sup>33</sup> Taneteru Inada, Hoso Media Nyumon [A guide to broadcasting media], p. 11. As of March of 1993, there are 3491 relay stations for the General channel and 3414 stations for the Educational channel. Also, NHK has two satellite broadcasting stations. NHK Broadcasting Culture Research Institute, Sekai no Hoso [Broadcasting in the world] (Tokyo: NHK Broadcasting Culture Research Institute, 1994), p. 279.

<sup>34</sup> Public Relations Bureau Nippon Hoso Kyokai, NHK Factsheet (Tokyo: Public Relations Bureau Nippon Hoso Kyokai, 1992), No. 4. In the U.S., there is one general bureau in New York, and one bureau in Washington, D.C.

<sup>35</sup> Public Relations Bureau Nippon Hoso Kyokai, NHK Factsheet, No. 13, 14. NHK purchases many programs produced by US broadcasters and production companies. Many of the programs are popular and

## 2. The development of NHK co-production

NHK international co-production started in 1981. As shown in Table 5, the annual number of co-productions grew slowly until 1989. Beginning in 1990, there has been a remarkable increase in the number of co-production programs.

TABLE 5: THE TENDENCY OF GENRES OF NHK CO-PRODUCTION,  
1981-1992

Year	Doc.*	Music	Drama	Relay**	Others	Total
1981	3	0	0	0	0	3
1982	2	0	1	0	1	4
1983	1	0	0	1	1	3
1984	1	2	1	1	1	6
1985	8	0	0	2	1	11
1986	6	1	1	1	1	10
1987	4	1	0	1	1	7
1988	3	0	3	0	1	7
1989	6	2	2	1	0	11
1990	<b>12</b>	<b>7</b>	1	1	2	<b>23</b>
1991	10	<b>8</b>	5	0	1	24
1992	13	<b>11</b>	4	0	0	28
<b>Total</b>	<b>69</b>	<b>32</b>	18	8	10	<b>137</b>

Source: NHK Co-production division, Lists of all co-production programs with foreign companies from 1981-1992

\* Doc.: Documentary programs

\*\* Relay: Satellite on-time relay programs

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famous worldwide, or they deal with familiar topics for Japanese audiences. Examples of such US companies in fiscal 1991 are: WNET (New York) making "Natalie Cole/Unforgettable with Love"), CTW ("Sesame Street"), Motown Production ("Lonesome Dove"), ZZY Production ("The Drug Wars"), New Liberty Production ("Separate but Equal"), NBC ("Little House on the Prairie: A New Beginning"), Warner Brothers ("Life Goes on"), Viacom ("Father Dowling"), Arts & Entertainment and BBC ("Nippon: Japan Since 1945"), David Copperfield Production ("The Magic of David Copperfield"), Florentine Films ("The Civil War"), Lorimar Telepictures ("Alf"), CBS ("I'll Take Manhattan"), Bing Crosby ("Ben Casey"), and World Vision ("Beverly Hills 90210").

This remarkable increase can be explained by the development of new technologies and a change in NHK policy for international co-productions.

a. Development of co-production and new technologies

The development of co-production has a strong relationship to the development of NHK technologies. NHK is known for its advanced technologies, such as broadcasting satellite television and Japanese high definition television called "Hi-vision," developed in cooperation with the Japanese electric companies. As a result, NHK was able to provide more programs through new channels.

NHK Satellite Broadcasting, requiring license fees, started in June of 1989 after experimental satellite broadcasting was completed. There are four satellite channels. Two of them are NHK channels: General (BS 1) and Cultural (BS 2), and other two are Japanese Satellite Broadcasting (JSB) and Hi-vision.<sup>36</sup>

Hi-vision, started in 1989, broadcast one hour a day until 1991, then eight hours a day until 1993, and then nine hours a day until March of 1994. The broadcasting hours have

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<sup>36</sup> Satellite broadcasting was first being tested between May of 1984 and January of 1986, and another experimental channel started to be broadcast in February of 1986. The current satellite is called BS 3b launched in August of 1992, which will continue working until BS 4 is launched in 1997. Taneteru Inada, Hoso Media Nyumon [A guide to broadcasting Media] (Tokyo: Shakai Hyoronsha, 1993), p. 273.

now extended to ten hours a day since April of 1994.<sup>37</sup> Hi-vision, which provides high resolution video images and high fidelity sound, is supported by many Japanese organizations.<sup>38</sup> Hi-vision is not only for NHK. As shown in Appendix 2, Hi-vision programs come mainly from NHK but partly from other Japanese companies. NHK is expecting to increase satellite channels from two to four by launching BS 4 in 1997. Besides this, broadcasting hours on Hi-vision will be slowly but steadily increasing. The number of international co-productions will also be increasing, and more international co-production programs will be seen on such channels in the near future.

b. Development of co-production and the former NHK Chairman

The increase in the number of co-productions also has a connection to a new NHK policy devised by Keiji Shima, a former NHK chairman. Shima, appointed in 1989, strongly

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<sup>37</sup> NHK Broadcasting Culture Research Institute, NHK Nenkan '94 [NHK radio and television year book] (Tokyo: NHK Broadcasting Culture Research Institute, 1994), p. 69. Hi-vision has been promoted to intensify the international exchange of images and to help enhance visual culture and mutual understanding all over the world. NHK Broadcasting Culture Research Institute, Sekai no Hoso [Broadcasting in the world] (Tokyo: NHK Broadcasting Culture Research Institute, 1992), pp. 262, 264.

<sup>38</sup> The number of scanning lines on the screen is 1125, compared to that of NTSC TV, which is 525. Also, the picture size is enlarged. These elements increase the number of pixels by 5 times, and accomplish a high image clarity. Besides this improvement of visual effect, Hi-vision applies PCM sound broadcasting with a digital formula, just like that of compact disks. Public Relations Bureau Nippon Hoso Kyokai, NHK Factsheet, No. 7.

encouraged NHK to increase the number of international programs and co-produced programs distributed through the new channels, in order to compete with foreign companies entering the Japanese TV market, such as CNN.<sup>39</sup> Many international programs and co-produced programs started to be provided through new media, such as satellite TV and Hi-vision developed by NHK under the bubble economy.<sup>40</sup> Since Shima became chairman, the number of NHK co-productions has been increasing. By March of 1992, there had been more than 130 co-produced programs, and 58 of them were made during his tenure, 1989 to 1991.

c. Change in NHK's co-production policy: 1991-

There was a change in co-production policy after Keiji Shima was forced to resign, due to his responsibility for the failure in launching BS-H in April of 1991. During his tenure, 1989-1991, co-production was described as "You give the money, we'll make your show." His policy for co-production was to make many co-productions giving NHK access

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<sup>39</sup> Spencer Sherman, "NHK TV Japan," Columbia Journalism Review, March/April, 1994, p. 32.

<sup>40</sup> "Japan's NHK Increases Foreign Program buying," Broadcasting, 22 May, 1989, p. 44. A debt-based capital spending boom called the "bubble economy" in Japan occurred in the late 1980s, and continued through the early 1990s. During the bubble economy, Japanese companies had easy-money policies; they made over-investment with over-borrowing. However, their over-investment policies failed to affect demand in the real economy, and Japanese economy fell into a recession. The economic growth has fallen to below 2 percent in 1993 from over 5 percent in 1990, when Japanese enjoyed their over-investment fever.

to the international marketplace. Co-production was a tool learn how western producers made international programs. It did not matter how much NHK staff were involved in a specific project. After his resignation in 1991, however, there was a movement to research its audiences.<sup>41</sup> They made sure that they had a primary responsibility for their own audiences, and they were concerned about what their audiences wanted. Co-production should satisfy the audiences of both partners. NHK is now trying to satisfy their own audience. Proposals which ask NHK for no direct input are the least likely to have serious NHK consideration.<sup>42</sup>

Currently, NHK co-productions with U.S. firms are done primarily with PTV because NHK believes that PTV programs are more suitable for NHK viewers.<sup>43</sup> Table 6 shows that the majority of co-productions with U.S. TV stations were done with PTV or PBS in the past. Such a traditional thought, however, is changing due to the financial problems among

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<sup>41</sup> Leo Eaton, p. 2.

<sup>42</sup> A production which is made by only one joint company is called pre-sale co-production. Other companies join the production by investing in the production. This type of co-production will be described in Chapter 4 with the introduction of two other types, genuine co-production and program-exchanged co-production (See p. 52).

<sup>43</sup> A speech by Sosuke Yasuma, a former executive producer at NHK and executive researcher at NHK broadcasting culture research institute, at the third US-Japan Producer Seminar in Hawaii in November of 1993. The author attended the meeting as an assistant to Yasuma.

public broadcasters.<sup>44</sup> NHK will be increasing co-production with US commercial channels (such as the Discovery channel) in the near future. There will also be an increasing number of co-produced programs with new channels that will be created after BS 4 is launched in 1997.<sup>45</sup>

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<sup>44</sup> Personal interview with Mr. Hyuga, producer for science program at NHK. He is making a science co-production with the Discovery channel. 20 July, 1993.

<sup>45</sup> BS 4 will provide eight channels, and four out of eight will be for four out of five commercial channels, and four for NHK. It is said that one of the four NHK channels will be for Broadcasting University courses supported by Japan Broadcasting Educational Institute, established in 1981, one of NHK subsidiaries. The university started its lectures through one NHK FM radio station and one NHK Television channel in 1985. NHK Broadcasting Culture Research Institute, Sekai no Hoso, p. 265. Also, telephone interview with Noboru Hashimoto, 28 July, 1994.

TABLE 6: NHK CO-PRODUCTIONS WITH US STATIONS, 1981-1992<sup>46</sup>

Year	Station(s)	Title	Genre
1981	<b>WGBH</b>	The Way to Issa's Mountain	Documentary
1981	<b>WGBH</b>	Enterprise	Documentary
1981	<b>WNET</b>	Teenage-Revolt	Documentary
1985	<b>WNET</b>	The Brain	Documentary
1985	<b>WGBH</b>	Halley's Comet	Relay/Doc.**
1985	PTVs	Women and Development	Documentary
1986	<b>WGBH</b>	Warning from the U.S.	Documentary
1986	<b>KCTS</b>	The Miracle Planet	Documentary
1987	<b>WGBH</b>	Discussions of the Youth of the World	Relay
1988	CTW	Big Birds in Japan	Documentary
1989	<b>WGBH</b>	The Nuclear Age	Documentary
1989	<b>WGBH</b>	Ginger Tree	Drama
1989	ABC*	The Arctic	Documentary
1989	Discovery*	Africa Watch	Relay
1990	<b>WQED</b>	A Planet of Flowers	Documentary
1990	<b>KCTS</b>	Pacific Rim Volcanic Zone: Eruption and Earthquake Disaster	Documentary
1990	<b>MPT</b>	Mini-Dragons	Documentary
1990	<b>MPT</b>	Our Beautiful Planet	Documentary
1990	<b>MPT</b>	The British Museum	Documentary
1990	Applinger*	Earth '90	Music
1991	<b>WQED/WNET</b>	Science World	Documentary
1991	ABC*	50th Anniversary of Pearl Harbor	Documentary
1992	<b>WQED</b>	The Space Age	Documentary
1992	<b>MPT</b>	Mini-Dragons II	Documentary
1992	<b>WTTW</b>	Teachers of the World	Documentary
1992	<b>WGBH</b>	Columbus and the Age of Discovery	Documentary
1992	ABC*	The Last U-Boat	Drama
1992	SOFA*	Ed Sullivan Show	Music

\* Non-public station

\*\* Part of this program was documentary made by BBC, WGBH, and NHK, and the other part of it was a satellite on-time relay between Australia and Japan.

(Continued next page)

<sup>46</sup> Other foreign broadcasters, such as the BBC were not on this table. Non public U.S. stations, such as ABC and Discovery, are also on the list for reference.



TABLE 6: NHK CO-PRODUCTIONS WITH US STATIONS, 1981-1992  
(cont'd)

Note: PTV stations are bold in this table. All six bold stations are among the top 10 listed in Table 2.

Sources:

NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku no Soshiki to Jittai: America Kokyo Hoso Service

[The structure and experience of international co-production: PBS networks] (Tokyo: NHK Broadcasting Culture Research Institute, 1993), p. 33

NHK Co-production division. Lists of all co-production programs with foreign companies, 1981-1992

### 3. Co-production with NHK subsidiaries

Recently, some of NHK co-productions have been made by NHK subsidiaries, which have been created since the late 1980s. The establishment of NHK subsidiaries, which are profit making companies unlike NHK, has financial implications.

#### a. Background: financial concern since the early 1980s

The threat to the financial viability of NHK began in the early 1980s, when NHK faced the saturation of television sets and stagnating license fees. The Ministry for Posts and Telecommunications decided NHK should start commercial activities in a limited range through NHK subsidiaries in 1982. NHK Enterprises, the first NHK subsidiary, was established in 1985. The NHK's deficit went up to 10.3 trillion yen in 1988, and the establishment of subsidiaries accelerated after a 1988 amendment to the broadcast Law which authorizes NHK to contribute its license fees to its subsidiaries. Subsidiary activities are leading NHK to financial recovery. There are more than twenty NHK subsidiaries, and it is through these subsidiaries that NHK has become more internationalized (See Appendix 4, p. 122).

#### b. International activities of some NHK subsidiaries

Some NHK affiliated companies are involved in

production and international activities, such as selling programs overseas, buying international programs and doing international co-productions. Co-production by NHK subsidiaries began in 1989. Table 7 shows that NHK Enterprises became the NHK's major program producer and the most active subsidiary in co-production. NHK Enterprises produces both NHK programs and international co-production programs. Another subsidiary which has experience with co-production is NHK Creative, which usually makes national programs.<sup>47</sup> MICO, which is not a NHK subsidiary officially but which is perceived as a NHK subsidiary in general, has also made one documentary co-production.

TABLE 7: NHK SUBSIDIARIES' CO-PRODUCTIONS, 1989-1992

Companies	Genres				
	Documentary	Music/Art	Drama	Others	Total
Enterprises	11	12	2	0	25
Creative	0	1	0	0	1
MICO**	1	0	0	0	1
Total	12	12*	2	0	26*

\* NHK Enterprises and NHK Creative worked together on one music program.

\*\* Although MICO is not a NHK subsidiary, its name is on a list of NHK co-productions.

Source: NHK Co-production division, Lists of all NHK co-production programs, 1989-1992

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<sup>47</sup> NHK Creative co-produced six-part documentary series called "Sea Power" with MPT Maryland in 1993.

## c. MICO

Officially, Media International Corporation (MICO), established in 1991, is not a NHK subsidiary; NHK is a large client of MICO. In fact, MICO is a branch of NHK's international activities, including selling and buying programs and doing co-productions.<sup>48</sup> MICO is involved in the distribution and acquisition of NHK programs. It acquires foreign software for broadcast on NHK channels. The main function of MICO is to encourage Japanese media companies to get into the international media market, by selling Japanese software, acquiring international programs, and co-venturing and co-producing with foreign firms. MICO has four divisions: sales, acquisitions, special events, and New Media (such as HDTV and computer graphics), and it has four offices (Tokyo, New York, London, and Los Angeles).

## d. NHK co-production and MICO

Although MICO had made only one NHK co-production by 1992 as shown in Table 7, MICO is active in co-productions and acquisitions.<sup>49</sup> It helps NHK co-productions to be

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<sup>48</sup> NHK originally intended for MICO to be one of its subsidiaries like NHK Enterprises and NHK Creative; however, all of the five commercial networks strongly disagreed since they were afraid that NHK would be more powerful in the international market. Hiroshi Sakamoto, "Soft Wars Saizensen wa Douiu Jokyo ni Arunoka?" [In what situations is the frontline of software wars?], Shin Hoso Bunka [New Broadcasting Culture], 20, Winter, 1991, p. 5.

<sup>49</sup> MICO completed a four-part documentary series entitled "The Nobel Century" with NHK Life Educational Production and TWI in 1991. NHK Co-production division, Lists of all NHK co-productions.

successful. Its delegate(s) attend U.S. PTV International Consortium and PAC RIM Co-production Association meetings, get information about co-production in the region, and let delegates and the members of the consortium and the association know the activities of NHK co-production. MICO also helps foreign producers determine which NHK division or subsidiary might be interested in reviewing their co-production proposals.<sup>50</sup>

#### 4. Frequency of genres for NHK co-production

NHK has dealt with several genres of co-production like documentary, drama, music, art, animation, and satellite on-time relay programs.<sup>51</sup> Table 6 also presents the frequency of production in specific genres. The frequency is similar to that of PTV co-production.<sup>52</sup> There are some genres which suit co-production. Documentaries, including nature/science and current affairs programs, are dominant. This is because there are some universal themes in the science field and interesting international topics in current affairs throughout the world. Also, there has been a remarkable increase in the number of music co-productions, which tend

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<sup>50</sup> The best place to submit a potential co-production proposal is, however, the co-production division. Corporation for Public Broadcasting, An Introduction to Japanese Broadcasting (Washington, D.C.: CPB, 1992), p. 5.

<sup>51</sup> NHK co-production division, Lists of all NHK co-production Programs with foreign companies, 1981-1992

<sup>52</sup> See Table 4, p. 24.

to have universal themes and which are less costly. Most of NHK music co-productions are made by European TV companies or organizations, such as ORF in Austria and the BBC.<sup>53</sup>

a. NHK-U.S. PTV co-production

When focusing on NHK co-production with U.S. PTV stations, however, one finds the frequency of genres quite different. Almost all NHK-PTV co-produced programs were documentaries.<sup>54</sup> NHK has seldom done co-production with U.S. television organizations in the music field. This is because, in general, NHK believes that Japanese audiences prefer European classics.

b. Music programming and new channels: BS 2 and Hi-vision

The increase in the number of music programs is strongly related to several problems arising from the increase in capacity for programming of two satellite channels (BS 1 and BS 2) and Hi-vision.<sup>55</sup> NHK needed more software and production financial support to fill the increased programming schedules. NHK reruns many programs several times on the new channels and makes less costly music programs rather than costly programs (like

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<sup>53</sup> As shown in Appendix 3, among 35 music co-productions, 15 programs were made between NHK and ORF.

<sup>54</sup> See Table 6, p. 35.

<sup>55</sup> Public Relations Bureau Nippon Hoso Kyokai, NHK Factsheet, No. 6.

documentaries) for the new channels. Music co-production programs are available on BS 2 and Hi-vision channels. BS 2 provides entertainment programming, like movies, art, and music. On Hi-vision, not only are music programs less costly, but the programs which have visual effects are also preferred. (See Appendix 2).<sup>56</sup>

c. NHK Specials and international co-productions

NHK Specials, which began in 1976 as "Tokushu," is the symbol of NHK as only one public broadcaster in Japan.<sup>57</sup> NHK Specials are high quality programs produced in any area of public interest, including sciences, current affairs, history, and historical drama. Many NHK Specials have received awards in major competitions, such as the International TV Festival of Monte Carlo and the Houston International Film and Video Festival.

International co-productions are very important to NHK Specials. Besides financial stakes, the NHK staff can get benefits like the opportunity to work with well-experienced foreign producers and cross-enrich international and

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<sup>56</sup> BS 1 does not offer music programs. It provides news, how-to, documentary, international, and sports programming, by rerunning programs broadcast on either the General or the Educational channel, or regularly acquiring news or how-to programs from foreign companies, like BBC, CNN, ABC, and Discovery, and occasionally acquiring sports programs, like the US Open Tennis. It provides documentary co-production programs which are also broadcast on the General or the Educational channel.

<sup>57</sup> "Tokushu" was changed to "NHK Specials" in 1989.

domestic productions. There have been more than 30 co-production programs broadcast on NHK Specials as of 1992.

#### 5. How to get information about NHK co-production

Either the NHK co-production division of NHK Broadcasting Culture Research Institute will provide current information for research about NHK co-production.<sup>58</sup> There is often a long wait to receive information about the history of NHK co-production if asking the NHK co-production division. This is because there are frequent staff changes in NHK, and new staff might not know the history well. Contacting NHK Broadcasting Culture Research Institute is usually more fruitful. This organization can provide reports on past NHK co-productions endeavors although many of them are written in Japanese.

Producers (such as from PTV) who want to contact NHK in order to propose co-production with any NHK division(s) should first contact the NHK co-production division. The NHK co-production division will decide which division(s),

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<sup>58</sup> The NHK Broadcasting Culture Research Institute was established in 1946. This institute conducts research in several areas, including studies of broadcasting and society, the state of media (including studies of cross-border broadcasting), and public opinion and audience surveys. It also publishes many reports and magazines, like the NHK Report on Broadcast Research (monthly), the Annual Bulletin of NHK Broadcasting Culture Research, Studies of Broadcasting (English version), The NHK Year Book, and The World's Broadcasting (databook). The institute has a library covering a variety of subjects relating to broadcasting and the media. One can utilize many books published both in Japan and overseas. Public Relations Bureau Nippon Hoso Kyokai, NHK Factsheet, No. 16.



including NHK subsidiaries (such as NHK Enterprises), should be the best to co-produce the project(s).

### Co-production of Commercial Stations

Although most co-productions in Japan are currently being made by NHK, commercial stations are also developing such projects with foreign firms, including public and non-public broadcasters and production organizations. The following part will describe co-productions of Japanese commercial companies by providing examples of two commercial companies doing co-production. Also, it will predict the future of co-production with Japanese commercial broadcasters.

#### 1. General information about commercial stations in Japan

There are five commercial networks in Japan: Asahi National Broadcasting Co., Ltd. (TV Asahi), Fuji Television Network, Inc. (Fuji TV), Nippon Television Network Corporation (NTV), Tokyo Broadcasting System, Inc. (TBS), and Television Tokyo Channel 12 Ltd. (TV Tokyo). All the networks are dominated by five major newspapers and are considered big production organizations themselves.<sup>59</sup>

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<sup>59</sup> In fact, each commercial station is owned by several companies or people. NTV, established in 1953, is owned by Yomiuri newspaper, Mitsuo Mutai, and Yomiuri Telecasting; TV Asahi, established in 1959, by Asahi newspaper, Toei (film company), and Obunsha (publisher); TBS, established in 1955, by Mainichi newspaper, Mitsui Bank, Nihon Life Insurance, and Dai Ichi Life; TV Tokyo, established in 1964, by Nihon Keizai newspaper (Nikkei), Nippon Steel, Nihon Life Insurance; and Fuji TV, established in 1959, by Sankei newspaper, Kazuo Akao, Haruo Shikanai, and

## 2. Commercial TV co-production

Japanese commercial stations became interested in co-production in the early 1990s, about 10 years after NHK co-production started. This is because commercial stations thought that high quality software would be a more important tool for survival in the future multi-channel era in Japan. Also, they had enough financial support to develop co-productions during the bubble economy (from the late 1980s to the early 1990s).<sup>60</sup> As examples of the co-production of commercial stations, Table 8 shows the work of TV Asahi and Fuji TV.

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Masatoshi Iwamoto. Roya Akhavan-Majid, "Public Service Broadcasting and the Challenge of New Technology: A Case Study of Japan' NHK", Gazette, 50, 1992, p. 23. Also, Mariko Takahashi, "The Development of Japanese Television Broadcasting and Imported Television Programs," Thesis for the degree of M.A. Michigan State University, 1992.

<sup>60</sup> Telephone interview with Noboru Hashimoto, International Department, Asahi National broadcasting Co., Ltd. Tokyo, Japan, 28 July, 1994. Also, letter from Ansei Yokota, Director, Business Division, International Department, Fuji Television Network, Inc, Tokyo, Japan, 23 August, 1994. The bubble economy has already been described (See footnote 41, p. 32).

TABLE 8: JAPANESE COMMERCIAL TV CO-PRODUCTIONS IN THE PAST

## A. Asahi National Broadcasting Co., Ltd.

Year	Station(s)	Title	Genre
1990	BBC	The Money	Documentary
1991	BBC	Weapons and Men	Documentary
1992	BBC	Crisis in Cuba	Documentary
1993	BBC	Witnesses of the Restoration	Documentary
1994	TF1, RTL, Meridian	New Europe	Documentary
1994	WGBH	Aporo 13	Documentary
1994	RTM, S4C, Others	Families in the world*	Documentary
1995	BBC	Hiroshima*	Documentary

Total: 8 co-productions

\* On-going program

Source: Noboru Hashimoto, International Department, Asahi National Broadcasting Co., Letter, 19 July, 1994.

## B. Fuji Television Network Inc.

Year	Station(s)	Title	Genre
1991	Stornoway production (Canada)/ Maryland PTV and others	Caught in the Crossfire	Documentary
1991	Stornoway ORF (Austria)/ Discovery	The Hunt for Red Mercury*	Documentary
1991	Stornoway ORF/Discovery	Out of the Shadows*	Documentary
1992	Les Films d'Ici	Louvre 200*	Documentary
1993	WTN (UK)	60 Seconds will Shake the World	Documentary
1993	4 Asian Broad- casters	Asia Bagus	Documentary

Total: 6 co-productions

\* not broadcast program

Source: Ansei Yokota, Director, Business Division, International Department, Fuji Television Network Inc., letter, 23 August, 1994

As noted on Table 8, all co-productions have been documentaries.<sup>61</sup> Neither Fuji TV nor TV Asahi have experience with music or drama co-production, which NHK has been doing so well.<sup>62</sup> Both Fuji TV and TV Asahi first did co-productions by contributing money to specific production projects. However, the two are becoming more involved in the production process since they are strengthening their abilities in co-production.

### 3. Future of commercial TV co-production in Japan

It is unknown whether commercial TV co-production will be more active and more successful in the near future, although they are continuing to develop co-productions. There are several factors for the uncertainty of commercial broadcasters' future role in co-production. First, the commercial stations believe that the Japanese audience prefers domestic programs rather than international ones, except for Hollywood's motion pictures.<sup>63</sup> Moreover, they do not have enough space to get international programs or co-production programs on their schedules.<sup>64</sup> Furthermore, Japan is in a recession, and budgets for productions are reducing.

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<sup>61</sup> TV Asahi is, however, supposed to be willing to review entertainment and documentary proposals. Corporation for Public Broadcasting, An Introduction to Japanese Broadcasting, p. 7.

<sup>62</sup> See Table 5, p. 29.

<sup>63</sup> Ansei Yokota, Letter, 23 August, 1994

<sup>64</sup> Telephone interview with Noboru Hashimoto.

## CHAPTER 4

### CHARACTERISTICS OF INTERNATIONAL CO-PRODUCTION

Chapter 3 has delineated the history of international co-production through the introduction of BBC, U.S. public television organizations, and NHK co-productions. One can find that there are several types of co-productions. In some cases, co-production partners are asked only for financial support, and in other cases, partners also join the productions. In several instances, co-production is merely considered a joint venture. This thought does not consider differences in concepts between joint venture and co-production. In fact, the concept of a co-production is more narrow and specific. There needs to be a clear distinction between the two when discussing production.

This chapter will first provide the basic definition of traditional production as well as joint ventures and co-production as non-traditional production efforts. It will then introduce several types of co-production as examples to lead to a specific definition of co-production. This will address the first research question "What is co-production? How does co-production differ from traditional concepts of production and concepts of joint ventures? " Also, the characteristics of co-productions will be pointed out.

Traditional Production and Non-traditional Production

The basic definitions of traditional production\*, joint venture\*, and co-production\* are as follows.

Traditional (single) production

TV production is the process of producing television programs.<sup>65</sup> Traditional production is made by one production organization. One organization deals with all processes of production under the control of executive producers\*/producers\*.<sup>66</sup> The organization may get some advice from people in foreign countries to produce foreign cultural programs, but the single organization is in charge of its own productions. This traditional style is often criticized in several cases. Many foreign viewers complain about the misunderstanding.<sup>67</sup> Additionally, production costs

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<sup>65</sup> The Oxford English Dictionary, XII (2nd. ed), (New York: Oxford University Press, 1989), p. 567.

<sup>66</sup> An executive producer has the right of editing and selecting staff and the responsibility for finance. A producer is responsible for content of program, shooting, and editing. He/she also has staff control. Corporation for Public Broadcasting. Television Producers' Seminar July 15-19, 1991, in Washington, D.C. (Washington, D.C.: CPB, 1991), p. 45.

<sup>67</sup> The movie "Rising Sun" is an example of cultural misunderstanding. At the Third US-Japan Producer Seminar in Hawaii in November of 1993, which dealt with U.S.-Japan co-productions, the movie was pointed out as an example of cultural misunderstanding in that it was made without Japanese production. The movie is based on Michael Crichton's novel, and the director is Philip Kaufman. Japanese audiences watched it with a mix of laughter and disinterest over the well-known stereotypes. Jeff Barruns, Report of the Third U.S.-Japan Producers' Seminar in Hawaii in November of 1993 (12-page typewritten), p. 1. Jeff Barruns, who is a freelance writer based in Honolulu, attended the seminar as a reporter for CPB.

are continually increasing. Foreign funding has become inevitable in making high quality programs in order to survive in the existing broadcasting and growing multi-media industry.

### Non-traditional production efforts\*

#### 1. Joint venture\*

A joint venture is a legal entity in the nature of a limited or special partnership engaged in the joint prosecution of a single transaction for mutual profit, by contributing time, skill, or money and sharing risks.<sup>68</sup> The term joint venture can be used for developing any business, such as software, between various types of firms, like computer companies and broadcasters. For example, IBM Japan Ltd started to develop software for NHK Educational Corporation, one of NHK's subsidiaries, in 1994.<sup>69</sup> That is known as a joint venture. Some agreements of joint ventures, such as TV Tokyo-NBC joint venture mentioned in Chapter 2, may include the development of future co-productions between the two companies, including the right of distributions or sales of partners' programs.<sup>70</sup> When starting any specific

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<sup>68</sup> Cambell Henry Black, Black's Law Dictionary (St. Paul, MN: West Pub. Co., 1990), p. 839. Also, Word and Phrases, 23 (St. Paul, MN: West Pub. Co., 1967), pp. 66, 67.

<sup>69</sup> "IBM Japan Ltd. Develop Software for NHK Educational Corporation," New York Times, 16 March, 1994, p. 16.

<sup>70</sup> See p. 7.

\*see Glossary of Terms where items are marked with

co-production, however, the partners would need to close a co-production deal for the project.

## 2. Co-production

Co-production is a series of processes that produces programs by sharing investment, staff, and equipment with several companies. This definition is used by the NHK co-production division.<sup>71</sup> In some cases, only one of the joint firms makes a decision, and others have a financial stake under a basic agreement among partners. In other cases, however, joint companies share more than investment, such as shooting and editing. Usually, a co-production deal is made for specific production project(s). This project is then classified as a "co-production" where the elements constituting the series of processes are present. Thus, a co-production is classified as such when process elements are involved.

## 3. Other non-traditional production efforts

There are also non-traditional production efforts that are neither joint ventures nor co-productions. For instance, if several firms created a corporation to produce a single production, that could be called a collaboration corporation, which is also non-traditional production since

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<sup>71</sup> Handwritten notes about the definition of international co-production by Yasutoshi Onoki, former director for NHK co-production, 15 July, 1993.



more than one organization joins the production. This cannot be called a joint venture because it is not a legal entity in a special partnership; it is part of a business within each firm. It can not be classified as co-production either because joint firms for a co-production project do not need to make a corporation; rather, they need to make a co-production deal.

#### Several Types of Co-production

In understanding that co-production is a series of processes that produces programs, by sharing investment, staff, and equipment with several companies, one can find that co-production has various types. To close the deal successfully, both partners should determine what kind of partnership will be formed. If one focuses on what kind of partnership, co-production partnerships can be divided mainly into two: joint investment partnerships and joint production partnerships, according to Corporation for Public Broadcasting.<sup>72</sup> Currently, a joint investment partnership is the most common type. Only one company makes production decisions, and other partners have a financial stake. Joint production partnership is more complicated. There is a myriad of levels of sharing, like financial, artistic, technical, and cultural levels. NHK classifies co-production

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<sup>72</sup> Corporation for Public Broadcasting, Television Producers' Seminar, July 15-19, 1991, p. 43.

in more detail. There are three types of co-production, according to the NHK co-production division: pre-sale (or cost-shared) co-production, program exchanged co-production, and genuine co-production.<sup>73</sup> Under a joint investment partnership, a deal for cost-shared co-production would be closed, and under a joint production partnership, a deal for program exchanged co-production or genuine co-production would be closed. The following provides a description of each type.

The first type of co-production is a pre-sale, or cost-shared co-production, which is the most traditional of the three. A program is produced by one of the joint companies, while the others support only the production costs. This type of co-production, however, currently tends to be avoided since producers among joint companies do not join a production and several problems, like cultural differences, occur quite often. Another problem that often occurs is that each partner wants to have the responsibility of production since each must satisfy his/her own audience.

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<sup>73</sup> Personal interview with Mr. Onoki, former vice director for co-production at NHK. These three types are based on an analysis of more than a hundred cases of co-productions in which NHK was involved. Sosuke Yasuma, Sachiko I. Kodaira, and Yumiko Hara, A Study on the International of TV Programs: Similarities and Difference in Documentaries Between North America and Japan (Tokyo: NHK Broadcasting Culture Research Institute, 1993), p. 148. This classification is also approved by PTV stations and TV Ontario. Personal interview with Mr. Wally Longul, creative head, Science English Programming Services, at PTV International Consortium and PAC RIM Co-production Association Meeting in Washington, D. C. 1 March, 1994.

The second type of co-production is a program-exchanged production. Each of the companies produces one program with its own money after agreeing on a theme (including copyright and ancillary products' rights, such as video tapes, international broadcast rights, books, and exhibitions). After production, the rights of each program are shared by the companies. This type is becoming more popular since producers from the companies can join in the production process.

The third type is called genuine co-production. Joint companies create one group for one co-production program and share production costs, staff, and equipment. This type, however, is relatively rare because many meetings among producers gathering from joint companies are inevitable during each production stage. Also, the differences in culture and production policy of countries can be costly and time-consuming to surmount.

In many cases, pre-sale co-production and genuine or program exchanged co-production are combined together. For example, when NHK co-produces programs dealing with Chinese culture, NHK often undergoes a genuine co-production with the Chinese broadcasting organization, and looks for other partners under the auspices of pre-sale co-production.<sup>74</sup>

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<sup>74</sup> NHK is co-producing programs dealing with Chinese culture, called "Mo-taku-to" with Chinese Central Television (CCTV). NHK made pamphlets on that program for pre-sale co-production.

### Characteristics of International Co-production

#### Work concerned about cultural understanding

Since international co-productions are made between foreign countries, each joint company must be concerned about partners' audiences as well as its own audiences. Cultural understanding is crucial for international co-productions to be successful.

#### Work involving compromise

This characteristic is related to cultural understanding. Co-productions always involve compromise. For both partners to feel happy in the process and at the end of co-production, each should recognize the differences in style and try to make the project(s) satisfy partner's demands as much as possible as well as meet the needs of their own audience. In comprising this way, the partners create an environment in which they harmoniously.

#### Costly and time-consuming work

International co-production is more likely to be costly, time-consuming, and complicated than national production. It takes huge amounts of money and time to negotiate and have several meetings with foreign companies during the processes of production. In many cases, shooting in foreign countries with many staff members participating from joint companies is inevitable. Also, joint companies

need to recognize and overcome several differences in policies of production and cultures.

#### Work between big production organizations

Partners in international co-productions are expected to have an adequate production budget. It is relatively smooth and easy to complete co-productions between organizations, producers or television broadcasters who have experience with costly international production. Thus, international co-productions tend to be made between big production organizations.

#### Work between people

This characteristic, work between people, looks opposite to the above characteristics (work between big production organization). International co-productions are made between people. They are not made between organizations in the end. Let's assume that NHK has an interest in completing co-production with a U.S. public television production organization and assigned its staff the responsibility of finding partners. The staff's director will probably choose one station among many which has staff whom he/she knows well, though the chosen station must also have enough money for the project as a precondition for becoming a partner. For example, MPT Maryland Public Television, which is ranked in fourth place for making

national programs among U.S. public television stations, made four co-productions with NHK over twelve years. However, WETA Washington, ranked in third place, has never done co-productions with NHK. This is because Leo Eaton, former vice president at MPT, knew some NHK staff working at the NHK co-production division.<sup>75</sup>

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<sup>75</sup> Leo Eaton and Sosuke Yasuma, former executive producer at NHK, knew each other, and several co-production deals were closed between them. For instance, a documentary series called Mini-Dragons was co-produced when Mr. Eaton was vice president of MPT and Mr. Yasuma was an executive producer at NHK in 1990 (See Table 2, 3, and 6, pp. 22, 23, 35).

## CHAPTER 5

### JOINT GROUPS BETWEEN COUNTRIES

The late 1980s marked a time when many TV stations were successfully engaged in international co-production and the number of co-productions was increasing, the demand for forming international groups for co-production increased worldwide. Although many NHK co-productions have still been done with foreign companies individually, NHK and some U.S. public television stations started to join several groups for co-production.

This chapter will introduce associations and groups which are involved in the activities of NHK-PTV co-productions: the U.S. Public Television International Consortium and PAC RIM Co-production Association, which are fairly successful in NHK-PTV co-production, and other groups: (1) PTI and Tapestry International and (2) Lark International.<sup>76</sup>

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<sup>76</sup> Although there may be more groups involved in international co-production all over the world, this thesis introduces the groups which NHK and PTV are involved with since this thesis is focused on PTV-NHK co-production.

The U.S. Public Television International Consortium and  
the PAC RIM Co-production Association

Background

In the early 1980s, when the rate of federal government or state funds for PTV started decreasing, big public stations, like WNET New York and WGBH Boston, began making many co-production programs. U.S. public stations began to compete with each other to get partners for co-productions. In order to reduce the competition, there was a movement to create one U.S. group to do co-productions with foreign broadcasters efficiently.<sup>77</sup> Then, the U.S. Public Television International Consortium, which works out of CPB, was established by 18 U.S. public stations in 1987 as a vehicle for co-financing high-quality programs broadcast on PBS networks. The consortium is supported by its member stations and a grant from CPB. The purpose of the consortium is to promote and explore international partnerships and foster international co-production. PBS and CPB are also involved in the consortium as observers.<sup>78</sup>

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<sup>77</sup> NHK Broadcasting Culture Research Institute. Kokusai Kyodo Seisaku no Soshiki to Jisseki: America Kokyo Hoso Service (Tokyo: NHK Broadcasting Culture Research Institute, 1992), p. 43.

<sup>78</sup> Corporation for Public Broadcasting. The Brochure of the International Consortium. Washington, D.C.





FIGURE 1: STRUCTURE OF THREE REGIONAL CO-PRODUCTION GROUPS

Sources: Corporation for Public Broadcasting, Brochure of the International Consortium.

: Corporation for Public Broadcasting, Television Producer Seminar July 15-19, 1991 (Washington, D.C.: CPB, 1991), p. 40.

: "It's Who You See," Television Business International, February 1994, p. 35.

: U.S. Public Television International Consortium, Communique, 1, 1994, p. 4.

As shown in Figure 1, the consortium created three regional groups. In 1987, the Pacific Rim Co-production Association, called PAC RIM Co-production Association, was established with various Pacific-based public broadcasters of several countries in the region, such as Australia, New Zealand, and Japan as shown in table 9.

Since the activities of the PAC RIM were fairly successful when it was developed, associations like the **Latin American Initiative** and the **Atlantic Co-production Group** were also created between the U.S. Public Television International Consortium and Latin American-based broadcasters and between the consortium and Atlantic-based broadcasters (1993).

TABLE 9: MEMBERS OF THE U.S. PUBLIC TELEVISION INTERNATIONAL CONSORTIUM AND THREE REGIONAL GROUPS

Group	Stations
US	KQED (San Francisco), KCET (LA), WPBT (Miami), WTTW (Chicago), MPT (Maryland), WTVS (Detroit), KTCA (Minneapolis), KETC (St. Louis), Nebraska Educational Television Network, KNME (New Mexico), WOSU (Ohio), OPT (Oregon), WQED (Pittsburgh), ETV (S. Carolina), KERA (Texas), KCTS (Seattle), WETA (DC), WEDB (Wisconsin), and KBYU (Utah) --18 stations
A	Australian Broadcasting Corporation, Television New Zealand, NHK, TV Ontario, KBC (Korea), and the US Public Television International
B	Canal 11 (Mexico), RBS TV (Brazil), Teleffe (Argentina), and the U.S. Public Television International Consortium
C	Telefix Eirann (Ireland), NDR International (Germany), TV Ontario, DR (Denmark), NRK (Norway), RUV (Iceland), SVT1 (Sweden), YLE (Finland), and the U.S. Public Television International Consortium. Plus, <b>BBC Regional Networks and TV Ontario</b> (--New members, Fall of 1994)

**Note:**

US: The U.S. Public Television International Consortium  
(18 stations)

Three regional groups:

A: The Pacific Rim (PAC RIM) Co-production Association

B: The Latin American Initiative

C: The Atlantic Co-production Alliance

Sources: US Public International Consortium, The brochure of the International Consortium.

: US Public International Consortium, Communique, 1, 1994, p. 4.

: US Public International Consortium, Communique, 2, 1994, p.3.



### Activities of the PAC RIM: Co-production meetings

Among the three groups, a meeting is held every year to decide the groups' policy for co-production; to submit a project proposal for the groups' funding, called R & D funding, from collected money among joint companies; to look for partners for the project; to understand cultural differences between the regions; and to co-produce the approved project for R & D funding smoothly.<sup>79</sup> Besides the members shown in Table 8, other associations interested in international co-production also participate in meetings.<sup>80</sup>

### R & D funding

The member organizations have a chance to obtain funding when producing co-production(s). R & D funding comes from CPB, PBS, and membership fees. To receive funding, the members should submit their proposals called R & D proposals to the secretariat's office located in CPB about one month before there is a programming meeting. This type of meeting is held every time there is a semi-annual PAC RIM co-production meeting. The submitted proposals are reviewed by

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<sup>79</sup> The author participated in a semi-annual PAC RIM meeting in March of 1994 as an observer. The objectives of each group outlined here are based on discussions at the meeting.

<sup>80</sup> Example of participants in the meetings are American Program Services (APS), Tapestry International, Pacific Mountain Network, H.I.T. (the UK), Lark International, and Blackside Productions. Corporation for Public Broadcasting, Unpublished report of the semi-annual Pacific Rim Co-production Association meeting in March of 1994.

the programming committee prior to the meeting. At a programming meeting, the committee members discuss submitted R & D proposals one by one with the producers who made the submissions. After the discussions, some of the proposals are selected and allocated funding is determined.<sup>81</sup>

#### Benefits from the PAC RIM

Joint companies are also able to propose co-production programs. They can get a priority to purchase programs produced by other members of PAC RIM. In addition to the above formal benefits, joint companies expand goodwill between companies and hold increased access built on personal contacts. Although plenty of submitted proposals do not receive R & D funding, many of them generate interest from potential partners. For example, "The Teacher of the World," submitted by NHK and broadcast in 1993, grew to a massive production with the involvement of NHK, TVO (TV Ontario), USA, and ABC (Australia) without receiving R&D funding. The meetings also encourage cultural understanding of each other. Furthermore, the companies can share the information about current co-productions, and they can gain know-how of international co-productions.

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<sup>81</sup> For instance, among eight proposals submitted for R & D funding, two were granted as follows. TV Ontario got US \$30,000 for "I, the Learner," a six-part documentary series on how people learn. KCET Los Angeles received US \$20,000 for "Let the Sea Make a Noise" dealing with the history of the North Pacific.

Economic and other support for the PAC RIM

To maintain the PAC RIM, every joint company must pay a membership fee of U.S. twenty thousand dollars a year. Joint U.S. public stations are counted as one, no matter how many PTV are involved in the venture.<sup>82</sup>

Several problems of the PAC RIM

Although the PAC RIM has fostered many co-production projects since it was created, several problems are found among the groups. First, the two biggest production organizations (WNET and WGBH), which are making plenty of co-production programs, are not involved in the PAC RIM. That means they are not the members of the US Public International Consortium since each member is also a member of the three regional groups.<sup>83</sup> There would be several advantages if these two organizations joined the consortium. Other members of the consortium and the three regional groups would acquire valuable know-how experience. The two have co-produced a multitude of programs and have strong connections with major broadcasters and productions throughout the world. Finding partners and closing co-production deals would be smoother for member organizations.

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<sup>82</sup> NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku no Soshiki to Jisseki: America Kokyo Hoso Service, p. 44.

<sup>83</sup> Such groups are unnecessary for well-experienced stations since they have established experience in co-production. Besides this, they would have to share their know-how with others if they joined the consortium.

To get WNET and WGBH into the consortium is a key component for the success of the PAC RIM.

In addition, many foreign broadcasters might not find the associations attractive since the freedom of the selection of projects would be limited. Foreign broadcasters would lose profitable deals, which could be secured through competition among U.S. public stations for co-productions.<sup>84</sup>

#### Other Groups Involved in Co-productions

The following groups are also involved in NHK-PTV co-productions. All of these groups have a working relation with the U.S. PTV International Consortium and the PAC RIM Co-production Association.

#### PTI and Tapestry International

Public Television International (PTI), a part of WQED in Pittsburgh, is the organization committed to the distribution of PTV programming. PTI was acquired by Tapestry International earlier in 1994. Tapestry International, formed in 1987 and located in New York, is the organization dedicated to offering a various collection of high quality programming coming from both domestic and international television production and distribution

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<sup>84</sup> NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku no Soshiki to Jisseki, p. 46.

organizations.<sup>85</sup> PTI is now under Tapestry International's management, which is a part of the Tapestry catalog.<sup>86</sup> The clients come from both domestic and foreign organizations, including NHK.<sup>87</sup>

#### Activities of Tapestry International

Tapestry International started its business in 1987, and the activities are currently expanding in various areas: acquisitions, distribution, production, co-production, and development.<sup>88</sup> They do not have their own meetings with clients. Instead, they attend several meetings held by other organizations, which deal with several activities, such as sales, distribution, and co-production (i.e. PAC RIM and U.S. Public Television International consortium). Tapestry International gains revenue from both domestic and overseas production organizations and television stations. They do not charge clients membership fees.<sup>89</sup>

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<sup>85</sup> Tapestry International, Tapestry, Spring, 1994, p. 1.

<sup>86</sup> Karen Rothrock, Director, Sales and co-production at WQED, Pittsburgh, letter, 6 July, 1994.

<sup>87</sup> See Appendix 1, p. 115.

<sup>88</sup> Tapestry International offers catalogues of programs available for international distribution for their clients, including both domestic and international production /co-production programs. The catalog contains the collection of PTI. Tapestry International, Tapestry: New Beginnings (New York: Tapestry, 1994), p. 1.

<sup>89</sup> Telephone interview with Anthony Latorella, Tapestry International, New York, 12 September, 1994.



Tapestry has just recently started its own co-production business; however, management encourages the production department to make both single productions and co-productions. The company produces various co-produced programs with domestic and international production organizations. As an example of domestic co-productions, Tapestry and WQED Pittsburgh joined together to create two documentary projects in 1994.<sup>90</sup> An international co-production program called "Steel: Struggle to Survive" is currently being produced with Creative Video and European Media Support.<sup>91</sup> NHK has not yet co-produced with Tapestry, although NHK has acquired international programs from Tapestry International catalogs. Since NHK has co-produced with many U.S. public television organizations in the past and Tapestry has become active in co-productions with the acquisition of PTI, NHK will find many of its future co-production partners through Tapestry International. NHK will most likely join international co-production projects with Tapestry and its clients, including U.S. public television

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<sup>90</sup> Tapestry and WQED worked together for two documentary programs called "Apollo: A Giant Leap," broadcast in July of 1994. It was about untold stories when television across the world had provided information of Apollo in July of 1969.

<sup>91</sup> The program deals with people and events that played a role in the history of the steel industry and its future. Also, Tapestry International closed a co-production deal with BBC for a one-hour youth drama in the spring of 1994. As an example of a single production, "Trouble Miracles," a one-hour special for HBO's series "America Undercover" is being produced. Tapestry: New Beginnings, p. 56.

organizations, in the near future.

Lark International

Lark International, launched in January of 1994, is a media service enterprise comprised of two PTV stations, KCTS Seattle and WTVS Detroit. It is dedicated to addressing the need for success in documentary co-production ventures between international partners and combines elements of the two stations. The purpose of Lark International is to develop international documentary co-productions and lower the program development costs of the two stations. The costs are split 50-50 between the two through Lark International. The first international co-production office was established in London in January of 1994. Lark plans to seek co-production partners for various documentary projects within the next few years.

Although Lark International just recently began its business and there have not been any NHK-Lark co-productions as of yet, there is a possibility to complete co-production between the two organizations. Both KCTS and WTVS have experience with international documentary co-productions and are also members of the U.S. Public Television International Consortium. KCTS has been especially active with Pacific Rim broadcasters, NHK and TV New Zealand.<sup>92</sup> For example, "Fire on the Rim" and "Death: Trip of a Lifetime" were co-produced

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<sup>92</sup> Unpublished Lark International progress report. WTVS Detroit, 1994.



with TV New Zealand and NHK. "Miracle Planet", a documentary series, was also a KCTS co-production with NHK.<sup>93</sup>

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<sup>93</sup> See Table 6, p. 35. A Science series "the Miracle Planet", proposed by NHK and broadcast in 1986, was produced with KCTS and other 7 broadcasters as follows: NOS (The Netherlands), TVE (Spain), TVO (Canada), Channel 9 (Australia), KBS (Korea), RAI (Italy), and A2 (France). This series was broadcast in 1987 in Japan with 12 programs, each 50 minutes long. Most of the production costs were paid by NHK (87.6 percent of total production costs). KCTS contributed 3.1 percent of total costs to the project. NHK Broadcasting Culture Research Institute, A Study on the Internationalization of TV programs: How the Canadian Series of "The Miracle Planet" was Adapted from NHK's "Chikyu Daikiko" (Tokyo: NHK Broadcasting Culture Research Institute, 1992), p. 4.

## CHAPTER 6

### CURRENT GENERAL PROBLEMS OF CO-PRODUCTION

There are many difficulties involved in the completion of co-produced programs between NHK and PTV. This chapter will summarize all of the problems this thesis has pointed out in the earlier chapters by dividing them into three categories: economic difficulties, lack of information about differences in culture and production policy, and inexperienced and unformed production style. Solutions to the problems will be highlighted in the next chapter.

#### Economic Difficulties

Economic difficulties can fall into three categories as follows: (1) the problem of co-production itself, (2) the problem of PTV, and (3) the problem of the Japanese economy.

#### Problem of co-production itself: unexpected high production cost

As aforementioned, co-production arose from economic factors. Broadcasters believed that co-production would help them produce high quality programs at reasonable costs by sharing equipment, production costs, and/or staff. However, they have gradually realized that this thought might not be

correct. Rather, co-production, particularly genuine co-production, is often more costly. The longer a co-production lasts, the more joint companies have to spend for meetings, shootings, and other production work. Each partner desires to join in production processes. Co-production partners must also take into account extra funding for the program to be reedit or dubbed to make a version for each partner (i.e. Japanese version and English version).

The problem of PTV: the lack of production funds

Big public stations, like WNET and WGBH, started increasing co-productions when PTV faced budget cuts in the early 1980s. Unlike such large organizations which still maintain relatively large budgets for production, smaller organizations (such as WKAR Michigan State University) cannot often afford costly programs. Another factor for these smaller organizations is that it takes time to receive funds from PBS. A current problem is that NHK has started looking for partners with U.S. cable television multi-system-operators (MSO's). These cable operators have the monetary capabilities for co-production, even though the genres of NHK co-productions are more similar to those of PBS national programs than the programs most often carried

by MSOs.<sup>94</sup>

The end of the bubble economy in Japan

During the bubble economy in Japan from the late 1980s through the early 1990s, both NHK and Japanese commercial stations promoted co-production project.<sup>95</sup> NHK co-production programs increased greatly under the former chairman, Keiji Shima. Co-productions were made as much as possible to compete with foreign companies that had gotten into the Japanese TV market. Japanese commercial companies also started co-production during the bubble economy, with the goal of gaining expertise in making high quality programs. These commercial stations often tried to learn partners' production techniques by investing vastly money in co-production projects proposed and produced by foreign partners.

When the bubble economy was broken in 1992, however, budget cuts for production influenced the

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<sup>94</sup> Among 107 NHK co-production programs during 1981-1990, documentary co-productions shared about 30 percent. The second most popular genre was art/music (close to 30 percent), third was children, fourth was how-to (learning), fifth was educational programming. On the other hand, when one looks at the PBS national programs (about 1500 hours) broadcast in 1990, The largest number of PBS national programs was in the documentary category, second in art/music, third in children, fourth in educational, fifth in others. NHK Broadcasting Culture Research Institute, Nichibei Documentary no Kyotsuten to souiten [The similarities and differences in documentary between Japan and the U.S.] (Tokyo: NHK Broadcasting Culture Research Institute, 1992), p. 21.

<sup>95</sup> The description of the bubble economy in Japan was made in Chapter 3 (See footnote 41, p. 32).

companies' policies for international co-production. Both public (NHK) and non-public (commercial) companies became more selective when examining foreign proposals and seeking partners. Proposals that seek a financial stake but no editorial voice from the Japanese partners is the least likely to be taken seriously.

Lack of Information about Differences  
in Culture and Production Policy

When co-producing with foreign companies, it is necessary for each partner to recognize the several differences in culture and production policy. If co-producers have lack of knowledge of partners' culture and production policy, serious arguments can occur during any process of co-production, such as closing a deal, shooting, editing, and versioning. The issues of whether versioning is necessary or how long the editing lasts must be discussed seriously. Such debates might take plenty of time to be solved or compromised. For instance, if one partner who has responsibility for editing one episode in one documentary series thinks that the editing is excellent and that there is no need for reediting, others might insist that versioning or reediting is necessary. The reasoning may not focus on whether the editing is good or not; the other partners may think that the edited version does not meet the needs of their own audiences. Also, one joint organization



might have complaints about the delay of completing a co-production because partners' work seems slow, compared to their usual work schedule. Production policy is different from country to country and organization to organization. To avoid time-consuming arguments (often at costly meetings), each partner should have basic knowledge of differences in culture and production policy as a precondition for co-production. Currently, one trend that is developing to avoid such conflicts is that domestic partnerships for co-production are developing among U.S. TV stations, including cable and public stations.<sup>96</sup>

#### Inexperienced and Unformed Production Style

Since co-production is a relatively new production style as aforementioned, many producers have lack of experience with co-production and may feel it is hard to deal with the processes involved. Also, producers tend to look for partners who have previous experience with co-productions and/or large productions in general.

Although NHK has done co-productions with many foreign partners since the early 1980s and has created several divisions dealing with co-production, no division wants to be in charge of a co-production which seems to present difficulties in administration or other dealings. NHK

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<sup>96</sup> A & E is, for instance, doing co-productions with an increasing number of domestic rather than international firms. "It's Who You See," p. 37.

Creative (an NHK subsidiary), for instance, co-produced one six-part documentary series called "Sea Power" with MPT Maryland Public Television.<sup>97</sup> At first, the main theme of this show, for which the proposal was submitted by MPT to NHK Enterprise (NHK subsidiary), was the description of the power of navy over the world. NHK Enterprise joined the production under this agreement. When MPT had to change the main topic to general information of the seas in the world due to the sponsors' request, NHK Enterprise lost interest in the project and moved it to the NHK co-production division. Unfortunately, the division was extremely busy at that time, and the project was finally moved to NHK Creative. As a result, it took over four years to complete just one documentary series.<sup>98</sup>

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<sup>97</sup> "Sea Power" was broadcast in both countries. NHK broadcast it in August in 1993 and PBS in early 1994.

<sup>98</sup> Personal interview with Shunya Hirano, a producer for this program, working for NHK Creative. Also, the speech of Leo Eaton, a former vice president of MPT and chief producer for this program, at the third U.S.-Japan Producers' Seminar in Hawaii in December of 1993.

## CHAPTER 7

### SOLUTIONS TO THE PROBLEMS

This section will outline NHK and US public television organizations' efforts to solve several difficulties pointed out in the previous chapter.

#### Trend in Program Exchanged Co-production:

##### Solution to the Economic Problems

There is currently a trend in program exchanged co-production instead of genuine co-production. The main reason why co-productions are done is to make high quality programs that often carry huge production costs. Many documentary co-productions are often done as parts of a series to cover the costs. When making a series, it is difficult to create just one project group for a genuine co-production which shares any kind of tasks, including investing, shooting and editing because it is time-consuming and costly. When doing a program exchanged co-production, each partner appoints a staff responsible for the project and joins in the productions by making one program of a series under a particular co-production agreement. Although joint companies need to meet when shooting/ editing starts and ends, they do not have to meet as frequently. Of course, there are some disadvantages. The companies need to compromise on many

parts of the series for which other members are in charge. Each part produced by different broadcasters may reflect cultural misunderstanding or may not be preferred by audiences of other countries in some degree. When such parts are, however, combined together as one series, the various audiences may find one theme through the series and enjoy it.

U.S.-Japan Producers' Seminars between NHK and PTV:  
Solution to the Lack of Information

Since 1991, U.S.-Japan Producers' Seminars have been held once a year to recognize the differences in program-making to avoid occurring misunderstandings in U.S.-Japan documentary co-productions.<sup>99</sup> Twelve experienced television producers (six from NHK and NHK subsidiaries and six from selected U.S. television organizations) participate in the week-long conference sponsored by the Corporation for Public Broadcasting and NHK (See Appendix 5, p. 123).<sup>100</sup> U.S. stations are selected out of broadcasters or production companies which have done international co-productions for public broadcasting in the past. All of the delegates are engaged in producing programs for public broadcasting. This

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<sup>99</sup> First meeting was held in Washington, D.C. in July of 1991, and second was made in Hawaii in November. Third, which the author attended as NHK assistant, was held in Hawaii in November of 1993.

<sup>100</sup> Six US stations are selected by CPB. Each time, different stations are chosen.

annual seminar provides both Japanese and U.S. stations the opportunity to find solutions to the problems of lack of information about several differences as well as inexperienced production style.

### Objectives

Major objectives of the seminar(s) are to gain: (1) goodwill between the two countries and between production organizations; (2) increased access built on personal contacts; (3) a better understanding of how PBS and NHK work; and (4) an overview of co-production traps and how to avoid them. This seminar is completely different from other meetings, such as the PAC RIM semi-annual meeting which is more practical. The seminar is not for selling products, submitting co-production proposals, or making co-production deals. It is simply a training session for U.S.-Japan co-productions with the goal of overcoming the problems often involved in international co-production efforts.

### Activities

A variety of sample documentary programs, such as science, history, and humanity documentaries, brought by each participant are shown at a screening and discussion session.<sup>101</sup> There are also role plays of co-production

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<sup>101</sup> At the first meeting in 1991, other genres, like drama and children's programs were also shown; however, it was decided to focus mainly on documentaries, due to the fact that documentaries

negotiations in which proposals are submitted by both Japanese and U.S. counterparts, by dividing participants equally into two groups. Each group, composed of three NHK producers and three U.S. producers, makes a co-production deal during a role play session. Participants try to recognize several differences and difficulties in production and culture between the two countries through the meeting, since understanding of what is different and difficult is a good start to make the co-production process run smoothly.<sup>102</sup> A report of each meeting is made by both NHK Broadcasting Culture Research Institute and CPB. The finding of differences in culture and production policy are discussed in the following section.

#### Cultural difference-audience taste

Every country has its own culture that is different from any other.<sup>103</sup> The job for broadcasters is to provide satisfied programs for TV viewers, and each producer has to be concerned about audience tastes every time he/she produces a program. This difficulty leads to other problems, such as time-consuming and costly work.

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have been the major genre for US-NHK co-productions.

<sup>102</sup> Differences and difficulties discussed at the meetings have already been pointed out earlier in this chapter.

<sup>103</sup> The term "international culture" has been developing based on G-7 nations' (US, UK, France, Germany, Japan, Italy, and Sweden) commercial exploitation.

When co-producing with domestic companies, it is relatively easier for broadcasters to negotiate with each other, develop their ideas, and produce and edit a program because the audience of each joint company has the same cultural background. When it comes to co-production with foreign firms, however, the situation is much different. Each firm has to care about partners' audience tastes since the co-production programs are aired on each service.<sup>104</sup> In fact, there are usually debates about the differences in camera work, narration, and the length of cuts among joint companies at production meetings.

When a co-production is made among broadcasters of different languages, like NHK and PTV, joint companies need to make their own version due to the difference in the speed of language after the translation process. As a result of this editing process, it tends to take a long time to complete one program. In many cases, massive amounts of money have to be spent for the reediting or dubbing to meet the needs of the audience. As shown in Table 10, one can see the differences in documentaries between NHK and PBS national programs. This difference results from varied audience tastes.

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<sup>104</sup> There are some exceptions. Co-productions might not be aired if joint companies are not satisfied with programs completed mainly by other joint companies. (See Table 5, p. 29). Some programs have not been broadcast on its service though they did contribute to the productions.

TABLE 10: DIFFERENCES IN DOCUMENTARY BETWEEN NHK AND PBS

NHK Programs	PBS Programs
<b>A. Approach to the Theme</b>	
1. Interest in: More Internationally Oriented programs	More Domestically Oriented programs
2. Narrow in range of subjects but detailed in the story	Macroscopic approach but shallow in the story
<b>B. Program Structure and Style</b>	
1. Number of subjects: Less	More
2. Pacing of Storytelling (Scenes): Slow	Fast
3. Visual Pacing (Cuts): A little slower	A little faster
4. Signpost	
-How to develop stories: Logical and emotional	Logical
-By voices of characters who appears: Less	More
-By narration More	Less
5. Volumes of information: More	Less
6. Superimpose: More	Less
7. Teaser: Occasionally	Always

(Continued next page)



TABLE 10: DIFFERENCES IN DOCUMENTARY BETWEEN NHK AND PBS  
(cont'd)

Source: NHK Broadcasting Culture Research Institute,  
Nichibei Documentary Wo Kokorozasu Hitono Tameni: Daisankai  
Nichibei Producer Seminar Kara [For people who want to co-  
produce a documentary between Japan and the United States:  
The Third U.S.-Japan Producers Seminar] (Tokyo: NHK  
Broadcasting Culture Research Institute, 1994), p. 12.

Table 10 demonstrates that NHK is more interested in internationally-oriented programs, and the organization's approach to the theme is more likely to be narrow in range of subjects but detailed in the stories. On the other hand, PBS is more interested in domestically-oriented programs, and its approach to the theme is more likely to be macroscopic but shallow in the stories' content. Therefore, program structure and style are also different from region to region. PTV programs give the viewers more information with relatively faster pacing of storytelling and edit cuts than NHK programs. The way of developing stories is also different between the two. Unlike PBS viewers, NHK viewers prefer the development by narration rather than by voice-over. The Japanese audience also does not care whether programs have a lot of superimposed detail since they are used to watching foreign movies that are heavily superimposed.

Although one can see a gap in documentaries between NHK and the PBS network, the gap is lessening. NHK's documentary style is becoming more similar to the U.S. documentary style. In fact, pacing of storytelling and visual pacing in documentaries have been getting faster over the last ten years.<sup>105</sup> This is due to the influence of imported TV programs and movies. Japanese, especially young Japanese,

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<sup>105</sup> Discussions of the Third U.S.-Japan Producers' Seminar in Hawaii, in November of 1993.

are getting used to Hollywood movie styles and U.S. programs.

Main audiences of NHK documentaries are educated 40-to 60-year-old Japanese who prefer relatively slow-paced programs rather than faster-paced programs. However, this audience is gradually getting used to the American style. Young generations are likely to avoid slow-paced programs. NHK, however, needs to take into consideration when young people reach the age of their company's target audience whether they would prefer slow-paced or faster-paced documentaries. Producers have to consider their audiences' taste to maintain high audience ratings in documentary programming.

#### Different production policy

There is a different production policy in the length of the life of one program and production cycle between NHK and PTV. First, PTV stations want the life of one documentary program or documentary series to be long, often more than three years, in order to gain revenue in several ways, such as educational uses by selling CD ROMs and videotapes. They must take these factors into account when trying to obtain funding from the government and sponsors. On the other hand, the life of one NHK documentary program, especially in the economic field, is relatively short since NHK wants to give strong impact to its audience by providing new information

as much as possible. Therefore, when it comes to U.S.-NHK co-productions, the issue of the difference in the life of co-produced programs is often discussed.<sup>106</sup> Since international co-productions are costly and the PTV partner(s) often needs funding, NHK needs to evaluate suitable projects in which the theme could potentially have a longer life for NHK-PTV co-productions.

Second, the NHK production cycle is much faster than that of foreign broadcasters, such as U.S. broadcasters. Japanese broadcasters complete many programs in a relatively short time. PTV takes three times longer to do edits than NHK. NHK edits a one-hour documentary program in three weeks or one month at the most, unlike foreign broadcasters. Since one program is given lease for limited editing time, producers work for more than eleven hours per day during the three weeks. On the other hand, PTV tends to take a much longer time, often more than four months, to edit a program. Since U.S. producers have limited working time per day due to the high wage for overtime, the time required for editing is often more than four months. PTV stations tend to edit one program for about seven hours per day during the four

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<sup>106</sup> This issue was discussed in the role play session at the Third U.S.-Japan Producers' Seminar in Hawaii in 1993 of November. The main topic of the proposal submitted by NHK was the market economy in several countries. If one particular proposal seems to have short life, it is hard to get approval from PBS for funding or national broadcasting. NHK Broadcasting Culture Research Institute, Nichibei Documentary no Kyodo Seisaku wo Kokorozasu Hitono Tameni (Tokyo: NHK Broadcasting Culture Research Institute, 1993), p. 87.

months. To create high quality programs, U.S. producers are responsible for many tasks which Japanese producers are not, such as recording with two channels and using metal tapes for national programs.<sup>107</sup> Thus, producers at NHK prefer to produce many national programs taking a shorter time than internationally co-produced programs that take a longer time. When making one-hour national programs, a NHK producer has to edit within three weeks; otherwise, he/she would receive a black mark. However, when some U.S.-NHK co-production takes longer than NHK expected, the NHK organization should understand the differences in editing formats and styles.

#### Problems arising from the seminars

Although both NHK and CPB invest heavily in the annual seminar mentioned earlier and in writing the reports on their findings, neither NHK's nor CPB's reports are available in libraries.<sup>108</sup> In other words, the reports on the meeting are not available in either academic or non-academic magazines. Participating U.S. stations are selected among stations which have experience with international co-productions for public broadcasting. Selected stations are

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<sup>107</sup> Leo Eaton, Co-production in International Television: Making the Marriage Work, p. 7.

<sup>108</sup> However, one can have a chance to read such reports by contacting the NHK Broadcasting Culture Research Institute and CPB directly.

also members of the U.S. Public International (See Appendix 5, p. 123), thus other stations rarely receive information about U.S.-Japan co-productions. Aside from this issue, audiences have the right to know the results on each meeting since public stations are supported by their audiences. Both NHK and CPB should try to disseminate their information by different means, such as publishing their reports in magazines, in order to provide current information on co-production for both un-selected stations and audiences. CPB and NHK would possibly receive feedback from audiences as well as producers. Their various opinions could then be discussed at the following seminar and make a great contribution to further co-productions.

#### Staff Exchange between the U.S. and Japan

In addition to the U.S.-Japan Producer Seminars, there are staff exchanges between U.S. and Japanese stations, so that each station can recognize the difference in production policy and culture as well as earn goodwill between stations and between staff by joining in production. NHK encourage its international activities including staff exchange with foreign countries.<sup>109</sup> In fact, NHK and some PTV stations which have a good relationship with NHK, like MPT Maryland, exchange staff with each other. If there are more staff exchanges between Japanese and U.S. producers, there will be

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<sup>109</sup> See Chapter 3, p. 28.

more opportunities to overcome the cultural barriers. Exchanged staff should write published reports on this experience in both nations. Several time-consuming and costly arguments arising from cultural misunderstandings or lack of knowledge of differences in production policy at co-production meetings could then be avoided to some degree.

## CHAPTER 8

### A CASE STUDY: NHK and WKAR

This chapter will analyze a case study of production relations between two stations: WKAR as a small US. production organization and NHK as a larger and better-financed production organization.

This case study regarding co-production between large and small organizations in different nations (Japan and the U.S.) follows from the author's internship at NHK in the summer of 1993 and at WKAR in the summer of 1994.<sup>110</sup>

#### WKAR Co-production Project with NHK

In order to analyze the aforementioned relationship, a summary of the characteristics of international co-production that have been pointed out in Chapter 4 will be discussed. First, International co-productions are more likely to be costly, time-consuming, and complicated than national productions due to cultural barriers. Next, International co-productions are made between people. NHK tends to choose partners who have staff with whom the NHK

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<sup>110</sup> All of the reports of meetings and fax transmissions are available in Appendix 6, p. 127. Although this case study is based on the reports of meetings and fax transmissions, information from personal interviews with commercial stations' staff will also be used to compare to NHK co-productions.



staff are familiar. Furthermore, international co-productions, especially in the documentary genre, tend to be made between big production organizations. NHK is doing co-productions mainly with big production organizations, such as WGBH (Boston) or WNET (New York), which produce many national and regional programs.<sup>111</sup>

Although WKAR is a small production organization and NHK has never worked with WKAR, these two organizations could communicate with each other via fax or electronic mail relatively smoothly since the author worked for NHK. WKAR is highly reputed for producing top quality programs, especially in music programming.

#### Purpose of This Case Study

This case study will try to find a way to accomplish co-productions between differently sized organizations (such as NHK and WKAR) successfully through a WKAR-NHK co-production project. The main goals are to:

- (1) provide instructive material on how co-production relates to the large and small production organizations. Both big and small organizations (even independent producers) should receive benefits from co-production.
- (2) determine what areas are most suitable for co-productions between NHK and small production organizations.

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<sup>111</sup> NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku no Soshiki to Jisseki: America Kokyo Hoso Seisaku, p. 15.

### How Did a NHK-WKAR Project develop?

Regular meetings for a WKAR-NHK co-production project were held regularly during June to August of 1994. The project members were Dr. Thomas Muth, Robert Albers, executive producer at WKAR, and the author.<sup>112</sup> There were seven meetings during this period. Based on the discussions of the meetings, the author, as a representative of WKAR, made contacts with NHK via fax. Faxes were transmitted back and forth; six faxes were sent to NHK and five were received from NHK as well as one mailing sent from NHK.<sup>113</sup>

### Who was Contacted?

The author first started communicating with NHK through Yasutoshi Onoki, a vice director for co-production via fax.<sup>114</sup> However, since NHK staff changes occurred in June of 1994, resulting in Mr. Onoki's move to NHK Creative, one of NHK subsidiaries, the author started to make contacts with a new vice director for NHK co-production, Kagari

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<sup>112</sup> Meetings were made between Professor Albers and the author. Then, the author informed Dr. Muth about the details that were discussed after each meeting and got his advice, comments, and ideas.

<sup>113</sup> See Appendix 6, p. 128.

<sup>114</sup> The author first sent a fax to Sosuke Yasuma, who was executive producer at NHK and former executive researcher at NHK Broadcasting Culture Research Institute when the author attended the Third U.S.-Japan Producers' Seminar in Hawaii as an assistant to Mr. Yasuma in November of 1993. However, he had retired and moved to NHK Communications Training Institute in the spring of 1994. Therefore, he told the author to contact Mr. Onoki instead.

Tajima.

The Final Goals of This Co-production Project

The final objectives of this co-production project were to find suitable themes for WKAR-NHK co-production and make co-production proposals based upon the group's research.

This project team examined topics preferred by NHK and proposals suitable for NHK carefully to ensure successful completion of the project. The goal of the larger organization had to be comprehended by the smaller (WKAR-TV) organization. The team made sure of the following:

1. Find suitable themes for WKAR-NHK co-production. First know the tendency of NHK co-production especially in the music field since WKAR is well-reputed for its music programming.
  
2. Make successful and approved proposals. The team needed to know about proposals (i.e. preferred proposal format), what contents should be included and where proposals should be sent.
  
3. Since WKAR already had an on-going project (family project) and was planning various music projects, the team needed to know if there was a possibility of collaborating on these projects with NHK.

Findings

The following results were obtained by the fax exchanges:

About NHK's favorite fields for co-production

## 1. No specific field for co-production

NHK emphasizes no specific field for co-production. It really depends on how creatively and interesting the submitted proposal is written.<sup>115</sup>

## 2. Art and music co-productions for broadcast on Hi-vision

NHK is encouraging the use of Hi-vision equipment for co-productions. NHK is providing many co-production programs on hi-vision to fill up the schedule, especially in the art and music area. This is due to the relatively low costs involved in art and music programming, and because visual effects would be expected. If NHK feel a submitted proposal is an unsuitable project for broadcast on either the General or the Educational channel, the proposal might be used for broadcast on Hi-vision if the project's visual and sound effectiveness are established. For example, jazz programs, in which field WKAR was interested, are broadcast mainly on Hi-vision rather than on the Educational channel.<sup>116</sup> As another example, NHK also began producing an art program on Chinese Culture for broadcast on Hi-vision. If an

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<sup>115</sup> See Appendix 6. p. 130.

<sup>116</sup> See Appendix 6, p. 133.

organization hold an interest in making HDTV programs but does not have that equipment, the organization can contact the NHK co-production division first. The division will then send the proposal(s) to Hi-vision, one of NHK's divisions.

### 3. Music co-production

Although NHK does not have any specific fields that it emphasizes for co-production, it has made many music co-productions for the last few years. The number is continued to increase year by year according to lists of NHK co-productions.

If an organization has an interest in completing a music co-production with a Japanese company, it must contact NHK first. NHK is only one among several Japanese broadcasters which has made music co-productions.

Music co-production is less costly, less time-consuming, and is relatively easy to find something in common between cultures. Even small production organizations and independent producers who are making high quality programs with world class artists will have chances to do co-production with NHK--if the submitted proposals are creative, interesting, and NHK is also interested in the topic.<sup>117</sup> By knowing some staff members working for NHK, a co-production project might go more smoothly, since (it must always be remembered) co-productions are made between

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<sup>117</sup> See Appendix 6, p. 130.

people.

Although all five of the Japanese commercial television networks have their own stations and are big production organizations themselves, one should consider NHK and Japanese commercial televisions separately.<sup>118</sup> NHK has been increasing music co-productions since 1990 as a result of its increased capacity of programming schedules with the development of more channels. While NHK has five channels to broadcast its programs (four its own channels, such as the General, the Educational, BS 1, and BS 2 channels, and one Hi-vision channel which broadcasts both NHK and Japanese commercial television's programs), each commercial network can use one its own channel and Hi-vision channel.<sup>119</sup> Commercial televisions, like TV Asahi and Fuji TV have not co-produced music programs thus far. They are doing only documentary co-productions.<sup>120</sup> Japanese commercial television stations do not plan to make music co-productions in the near future due to the lack of space to place them on their schedules. None of them have decided whether or not

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<sup>118</sup> The five commercial television networks are: Fuji Television Network, Asahi National Broadcasting, Television Tokyo Channel, Tokyo Broadcasting, and Nippon Television Network Corporation (See p. 44).

<sup>119</sup> However, half of Hi-vision's programs come from NHK. See Appendix 2, p. 117. In the near future, NHK will increase to 6 channels after Broadcasting Satellite 4 (BS 4) is launched in 1997. While the current satellite transmits three channels (2 are for NHK and 1 for JBC), BS 4 will be able to provide 8 channels.

<sup>120</sup> Telephone interview with Noboru Hashimoto, International department at Asahi National Broadcasting Co., 28 July, 1994.

they will set up their own satellite channels due to the lack of budgets, software, and staff to manage.<sup>121</sup>

### About proposals

#### 1. There is no proposal format

NHK will accept any type of proposals as long as the submitted proposals are creative and unique and NHK finds them interesting. In other words, there is no set format for co-production proposals.<sup>122</sup> Proposal authors must use strong organization, form, style, and content in their proposals to attract attention.

#### 2. Where should proposals be sent?

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<sup>121</sup> It is told that each commercial company will have to spend at least U.S. \$400 million setting up a new channel. The \$400 million includes the cost of transmitting signals and establishing a new company. Commercial stations that set up a new channel are required to establish a subsidiary; they can have only one channel under current broadcasting law. Personal interview with Noboru Hashimoto.

NHK has a lot of space to put international programs and co-production into its program schedules, since NHK has not enough software to provide. In other words, NHK program schedule (especially on satellite and hi-vision channels) fill up by buying international programs or co-producing less costly music programs. On the other hand, commercial stations can hardly find enough space to place such programs on their program schedules.

<sup>122</sup> See Appendix 6, p. 129. There is no fixed model for the process of reviewing of program proposals among the U.S. PTV International Consortium and the PAC RIM Co-production Association, in which NHK is involved. They are trying to make possible models for the process of review of program proposals. U.S. PTV International Consortium, Possible Models for Process of Review of Program Proposals: Model A and B. Official two-page paper for the PTV International Consortium meeting with the PAC RIM Co-production Association in March of 1994.

Any type of co-production proposals should be sent to the NHK Co-production division first.<sup>123</sup> The staff will then process them. If they find the proposals interesting, the proposals will be moved to suitable production(s) through the meeting of the Coproduction Working Group.<sup>124</sup> The group includes financial managers and chief producers from all NHK divisions and subsidiaries, like MICO, NHK Enterprises, NHK Creative, Hi-vision, and Satellite Division.

### 3. What contents should be included?

Proposals submitted to NHK should include: the purpose of a submitted project; a clear, concise, but complete summary of the project; estimated production costs; and a production schedule. NHK also requests a list of what work NHK is expected to do for the project. NHK wants to know what the proposing organization seeks (i.e. cash, equipment, staff). The kind of rights NHK is expected to receive must also be discussed.<sup>125</sup>

#### About NHK's reactions toward WKAR projects

##### 1. WKAR's on-going family project

Since NHK had already been involved in another family

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<sup>123</sup> See Appendix 6, p. 129.

<sup>124</sup> The Co-production Facilitation Working Group was created in 1989. Haruki Ikemoto, "Kokusai Kyodo Seisaku wa Dou Okonawareteirunoka?" Shin Hoso Bunka, p. 20.

<sup>125</sup> See Appendix 6, p. 130.



project, the team found it difficult to get NHK interested in the "family" project.<sup>126</sup>

## 2. WKAR's music project: jazz and others

Since NHK is increasing its music co-productions greatly, a WKAR-NHK co-production in the music field seemed a possibility. NHK prefers world-class events or artists for broadcast. Many music programs are broadcast on Educational, BS 2, and Hi-vision. Jazz programming, in which WKAR was interested, are broadcast mainly on Hi-vision. Thus, jazz projects were more likely to receive a serious consideration if NHK found them to be creative and interesting.

### Discussions

The purpose of the case study was: (1) to be instructive for both big and small organizations on how to gain benefits from co-production, and (2) to address success regarding what topic areas were suitable for definition as co-productions between NHK and a small production organization.

#### How can both organizations gain benefits?

Although it is rare for small and large production organizations to work together on international co-productions since such projects are costly and tend to be

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<sup>126</sup> See Appendix 6, p. 133.

made between large organizations, both small and large organizations can and should gain benefits from co-productions. It is often not easy for two or more organizations to co-produce extremely costly documentary series composed of more than one part. Both types (large and small production organizations) can, however, develop costly co-productions together by working with many organizations.<sup>127</sup> They can also produce less costly programs, such as art or music programs, with one or two partners. There are many possible benefits other than investments for partners by sharing many tasks and equipment. Small production organizations, like WKAR, will have an opportunity to get to know different points of view on production by working with foreign partner(s). In addition, these organizations may gain experience with expensive equipment, such as Hi-vision equipment. They will also acquire knowledge about international co-productions. Large production organizations, like NHK, can learn how to produce programs with smaller production organizations in order to prepare for the multi-channel era since there will be increasing number of small production organizations in the near future. The more production skills organizations secure, the more they will have a chance to survive in the

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<sup>127</sup> Many of NHK's co-productions were made with more than one partner. For instance, "Columbus and the Age of Discovery," a six-part documentary series broadcast in 1992, was co-produced with WGBH, Boston, BBC, RAI (Italy), NDR, SEQC, TVE (Spain), and RTP (Portugal). NHK, Lists of all NHK co-productions between 1981-1992.

future's competitive world market. They will also have a chance to get to know many excellent producers in various fields who are hidden from their eyes and may learn new production techniques.

What areas are suitable for co-productions between NHK and small production organizations?

Basically, since NHK does not have emphasized fields for co-production, small organizations can submit any kind of proposal. An organization can submit a proposal for a project in any field, like art or documentary. The most important component is to show the organization's capabilities, such as the strong points of staff members and unique, creative ideas in the proposal(s).

The music field would be suitable for co-production between WKAR and NHK. The main reasons are: (1) music programs are less costly than others (i.e. documentaries), (2) the number of music programs are increasing greatly due to the increasing capacities of NHK's programming schedule through new channels, and (3) WKAR is known for making high quality music programs. Small organizations or even independent producers with abilities in making high quality music programs might have the opportunity to complete co-productions with NHK for broadcast on Hi-vision.

Although Japanese commercial stations are also big production organizations with experience of international

co-production, it must be taken into consideration that thesis commercial broadcasters have never co-produced any music programs. There is relatively little chance of music co-productions with these organizations in the near future.

Did the team communicate with NHK smoothly and successfully?

In short, NHK and WKAR communicated with each other relatively smoothly since the author knew Mr. Onoki and Mr. Tajima through an internship at NHK in the summer of 1993. However, since regular NHK staff changes occurred in June, in the middle of the author's internship, the project was temporarily delayed.<sup>128</sup>

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<sup>128</sup> Projects are often delayed for a while when staff changes occur. NHK staff seems to change positions frequently. Many staff members change their positions every two or three years. During the internship, communications with NHK had to be delayed due to such staff changes.

## CHAPTER 9

### CONCLUSIONS/ FOR FURTHER RESEARCH & CO-PRODUCTION

#### Summary of Findings

This thesis has described international co-production focused on public broadcasting organizations between Japan and the United States. This chapter will first look at the summary of findings regarding the research questions set forth in Chapter 2.

#### Brief history

Co-production is a production style jointly made by two or more production organizations. International co-productions were created by British Broadcasting Corporation (BBC) in the late 1960s due to the lack of financial support for color television production of programs broadcast in that nation.

During the 1970s, international co-production expanded throughout countries that shared the same language among public broadcasting organizations. U.S. public broadcasting organizations were BBC's suitable partners because of the use of the same language, U.S. organizations had substantial budgets for co-production projects, and common points of interest, such as the use of the documentary genres and producing programs with a long-life.

In the 1980s, international co-production became more diversified in the world market. Co-productions were not done only by countries that shared the same language, but also were done in different languages among public and non-public television organizations. Nippon Hoso Kyokai (NHK), Japan Broadcasting Corporation, started international co-productions in the early 1980s. There were many reasons for the diversification. First, generally, increasing production costs made co-production an important tool in the competitive world market. Also, economic reasons among BBC and U.S. public broadcasting organizations also led to the diversification of international co-productions. BBC had to seek more partners for co-productions to survive in this industry under the economic crisis taking place in the U.K. when the rate for U.S. government budget for public television stations began decreasing in the early 1980s. Moreover, with the arrival of the multi-channel era, U.S. cable channels spread out greatly and cable television organizations also started both domestic and international co-productions to support their production costs. Furthermore, some television organizations, like NHK, started international co-productions to prepare for the future's multi-channel era in their respective nation.

Currently, co-productions have become a vital tool in the world market. U.S. public television organizations need stronger financial support to make costly programs. NHK

needs more programs on its new channels. Both U.S. public television organizations and NHK are increasing international co-productions greatly. With the need for international co-productions, several organizations support or encourage television organizations to do international co-productions successfully. Information pertaining to international co-productions is gradually being made available at conferences dealing with this topic. Annual U.S.-Japan co-production seminars, sponsored by CPB and NHK, have been held for the past few years, and Japanese and U.S. producers have effectively communicated the problems with co-production at these seminars. Also, the U.S. Public Television International Consortium was formed to promote international partnerships and foster international co-productions among 18 U.S. public television organizations. The consortium established three regional co-production groups: the Latin American Initiative, the Atlantic Co-production Group, and the Pacific Rim Association in which NHK is involved. Other groups, such as Lark International and Tapestry International, have also recently started co-production work. Thus, the world television market is moving to making joint groups for co-productions, and production organizations are trying to understand the concept of co-production and what is happening in the realm of international co-productions.

Answers toward the research questions

## 1. Co-production

The first research question was:

**What is co-production? How does co-production differ from traditional concepts of production and concepts of joint ventures?**

Chapter 4 provided a clear definitions for traditional production, joint ventures, and co-production. Traditional production is done by only one production organization. Neither co-productions nor joint ventures are traditional techniques since they are not single production efforts. Co-production is a series of processes that produces programs by sharing several tasks, such as investment, staff, and equipment, with several production organizations. The concept of co-production is more specific than that of joint ventures. The term joint venture is a legal entity in the nature of a limited or special partnership engaged in a joint prosecution for mutual profit, sharing time, money, or skill. A joint venture is made for the development of specific product(s), such as the development of software, among joint firms. Some joint ventures' agreements include the development of co-production projects as well as financial investment in the establishment of some new organizations. If an agreement to develop a joint venture is made, a co-production deal would need to be closed every time partners want to complete a specific co-production.



## 2. Difficulties

Many broadcasters first thought that international co-productions could solve economic difficulties that reduce costs and overcome cultural differences. However, these organizations gradually realized that it would not be easy to make successful co-productions. Therefore, the second research question asked:

**What are difficulties in co-production between Japan and the United States?**

Chapter 7 pointed out three major difficulties in Japan-U.S. co-production: economic difficulties, lack of information about differences in culture and production policy, and inexperienced and unformed production style.

As economic difficulties, in many cases, international co-productions are costly, due to costly and time-consuming meetings as well as reediting and dubbing of a program to make a version for each foreign partner. In addition, many U.S. public broadcasting organizations lack costly production funds. Since the U.S. government budget is decreasing and international co-productions tend to be costly, NHK started looking for cable television multi-system-operators which have the financial support needed for co-production. Moreover, because the bubble economy in Japan was broken in 1992, and Japan is currently experiencing a recession, Japanese television organizations, including both NHK and commercial stations, have become extremely selective

in choosing co-production projects.

Chapter 7 also mentioned the lack of information about differences in culture and production policy. This problem often occurs serious arguments during time-consuming and costly meetings throughout the stages of international co-production, such as making a deal, shooting, editing, and versioning.

The third problem that the author pointed out was inexperienced and unformed production style. Since co-production is a relatively new production style, many producers lack experience with co-production. Many producers who have done international co-production feel that such a process is too difficult and cumbersome. To make co-production projects go smoothly, NHK co-productions are made with large production organizations which have experience with international co-productions rather than with small production organizations that have never undertaken international co-production projects.

NHK and U.S. public television organizations are making several efforts to solve the aforementioned problems. They are making program exchanged co-productions rather than genuine co-productions which are more costly to solve the economic problems. Also, the Annual U.S.-Japan Producers' Seminar between NHK and U.S. public television organizations has been held since 1991. This conference has provided both Japanese and U.S. participants with cultural understanding

and an awareness of different production policies. Staff exchange between U.S. and Japanese organizations also helps recognize the differences in production policy and culture and earn goodwill between staff and organizations. The author strongly suggests that any reports on activities between NHK and U.S. public television organizations should be published to let others know about co-production activities as a duty of public broadcasters and to share this information with other producers and the general audience.

### 3. International co-productions between small and large production organizations

Generally, international co-productions are made between big production organizations. If international co-productions were undertaken by small or even independent producers as well, the benefits could be shared by both small and large production organizations. Small organizations would gain valuable tools from partner(s), such as financial investments, the use of costly equipment, and the sharing of knowledge about international co-productions. Big organizations would have an opportunity to get to know many excellent producers who work in various fields and could learn new techniques and other important elements involved in co-production.

The next research question was:

**Are there any possibilities for small production organizations or independent producers to co-produce with large organizations?**

Chapter 8 analyzed a case study of NHK as a bigger production organization and WKAR as a smaller production organization to examine the third question. NHK has great experience with international co-production in various fields, while WKAR has never done international co-productions. The project group found two major factors. First, although the WKAR co-production project group could not develop a specific project with NHK, the group found it possible for small production organizations to make co-productions with big organizations. NHK accepts any type of projects in various fields. The most important point is that submitted proposals should be unique, creative, and interesting in order to get NHK interested in projects offered by small production organizations like WKAR. Even if the project appears costly, it might work with many joint firms, thus lowering the expenditures of each partner. Another finding is that NHK is continually increasing the number of international co-productions in the music field for its new channels, especially Japanese high definition television called Hi-vision. Music co-productions, which often possess universal themes and are less costly to produce than documentary series, are the most possible and realistic genre for WKAR to utilize since WKAR is well-

reputed in the music programming.

#### 4. Future's international co-production

International co-production has become an important tool in the world market. Many viewers are aware of the term and are interested in what these productions have to offer. Whether or not producers have experience with international co-productions, they want to secure up-dated information about international co-productions. The final research question which this thesis has not yet answered was:

**Is international co-production really necessary? Why or why not? If yes, will it continue in the future?**

To make costly documentary series, co-production has become necessary among both public and non-public production organizations in the U.S. Also, For NHK, international co-production has become an important tool for costly programs, particularly for music and art programs on its new channels.

Is international co-production, rather than domestic co-production, really necessary? When it comes to international cultural issues about different countries, the project group should do co-production with firms from those countries rather than with domestic firms. International co-production gives producers and their co-production staff a great opportunity to learn about cultural differences as well as different production techniques through production work with foreign partners. Audiences enjoy programs which

are concerned with cultural issues.<sup>129</sup>

International co-production will continue in the future. Borders between countries are becoming less evident in the television market due to the development of new technologies, such as satellite and cable.<sup>130</sup> There will also be an increase in the number of channels in the U.S. and little by little in Japan.<sup>131</sup> Numerous foreign programs might be available directly through satellite. Audiences feel uncomfortable when watching foreign programs dealing with their culture if the program demonstrates cultural misunderstandings. International co-production will become a more important tool in the world market.

### Limitations of the Study

#### Unbalanced information about co-production

Since collected materials for this study came mainly

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<sup>129</sup> If U.S. producers want to make costly projects which do not deal with cross-cultural or social issues, however, they should seek domestic partners rather than foreigners to save on production costs. On the other hand, in the Japanese TV market, unlike the U.S. market, it seems unlikely that Japanese domestic co-production will be increasing in the near future. "Urban-type" cable penetration is less than 5 percent, and most Japanese do not have more than 10 channels. Audiences would complain about the same shows on different channels. This is partly because they have less than 10 channels to watch and partly because they are not used to such a situation.

<sup>130</sup> Not only international co-production but also other new production efforts, such as collaborative corporation as mentioned in Chapter 4, might be increasing in the future.

<sup>131</sup> Japanese audiences are not used to multi-channel yet since they are used to less than 10 channels.

from people or organizations who/which the author knows- from people the author met at NHK or at co-production meetings at the Third U.S.-Japan Producers' Seminar and from meetings of the PAC RIM Co-production Association. This study has not described specific PTV stations with experience in co-productions, like WGBH Boston or WNET New York, since the author has not worked for such experienced PTV stations. Therefore, there is an unbalance in information about co-production between NHK and PTV stations.

#### Limited general information about international co-production

This thesis has mentioned as much general information about international co-production throughout the world as possible. However, general literature is scarce. If the examples of co-production groups were more region oriented, the structure of international co-production would have been more clear.

#### Suggestions for Further Research & Co-production

##### For further research on international co-production

This study focused on NHK-PTV co-productions. However, since it did not describe specific PTV stations with experience in co-productions, more completed research on some specific production organizations is indicated. Also,

it is recommended that the differences in co-production among public, commercial, and cable companies be made more clear in a separate study or set of studies. That is beyond the scope of this initial effort to formulate definitions and distinctions.

There are many ways to do research on international co-production. One can focus on other pairs of countries, like the U.S. and the U.K., the U.S. and some European countries, European countries, and so on. One can also focus on specific fields, such as documentary, music, and drama.

Any report on co-production made by organizations, like NHK and CPB, should be reported in public magazines, so that anyone can secure up-dated information about specific co-production projects or meetings. Such published reports will help audience and producers understand international co-productions.

#### For further international co-production

Currently, since international co-productions are made mainly between large production organizations, only producers working for large production organizations have a chance to work with foreign producers, understand cultural difference directly, and learn various production skills. Large production organizations tend to look for partners which have a lot of experience with international co-productions or large productions to make productions run



smoothly.

Any U.S. producers who want to make costly and large productions should start to think of co-productions since they can no longer rely mainly on U.S. government funding. They should initially try to contact large production organizations. Large production organizations with experience in international co-production should also publish reports on their activities so that producers who have no experience with international co-production can obtain the information. Co-production can give smaller production organizations a chance to make a large production without the government funding. International co-production can give any producers a chance to meet a variety of people working in the world television industry, understand cultural differences, and use various production equipment. The author strongly hopes that international co-productions will become an integral part of small production organizations as well as large organizations in the future's borderless television market.

## APPENDICES

APPENDIX 1

CLIENTS OF TAPESTRY INTERNATIONAL

## APPENDIX 1: CLIENTS OF TAPESTRY INTERNATIONAL

Country	Organizations
US	<b>PBS (PTI)</b> , Art & Entertainment Network (A & E), HBO, Showtime, Discovery Networks, Lifetime Television, USIA, UISN, Bravo, and The Disney Channel
Japan	<b>MICO/NHK</b> , JSB (satellite channel called Wowow), and JCTV
Canada	Knowledge Network, Access, TV Ontario, VTV Vision, and CBC
Belgium	BRTN
Finland	YLE
France	La Sept/ARTE, Canal, and France 2
Switzerland	3RTSI, RTSR, and SRG
Poland	Poltei
Italy	Telepiu, and Rai
Germany	TV1000, Czech TV, Slovak TV, Premiere, NDR, ZDF, WDR, and ARD
Denmark	Denmarks Radio/TV, and TV2
Sweden	TV 4, and SVT
Netherlands	NOS, IKON, VPRO, EO, KRO, and VARA
Norway	NRK, and TVNorge
Australia	SBS, and ABC
UK	BBC, Channel 4, Superchannel, and Discovery Europe
Spain	RTVE, Canal, and Televisio de Catalunya
Austria	TSS, SABC, and ORF

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## APPENDIX 1: CLIENTS OF TAPESTRY INTERNATIONAL (cont'd)

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Country	Organizations
Singapore	SBC
Hong Kong	MTV Hungary, and StarTV
Ireland	RTE
Portugal	RTE
Greece	ERT
New Zealand	TVNZ

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Total      24 countries, 68 organizations

Source: Tapestry, a catalog of Tapestry International, 1994, p. 4.

APPENDIX 2

HI-VISION PROGRAMMING SCHEDULE FEB 1-28, 1993

## APPENDIX 2: HI-VISION PROGRAMMING SCHEDULE FEB 1-28, 1993

Station	Genres							
	Music	Art	Dra.	Sprt.	Doc.	Movie	Ohrs	Total
NHK	11(3)	49 (22)	7(3)	6(3)	1(0)	4(0)	2(0)	82(39)
JSB	11(0)	7(0)	0	0	0	0	3(0)	21(0)
ANB	7(4)	3(1)	1(0)	0	1(0)	1(0)	0	13(5)
CX	5(1)	1(0)	0	0	0	1(0)	1(0)	8(1)
TX	3(2)	2(0)**	0	8(5)	0	0	0	13(7)
TBS	4(3)	4(3)	0	3(2)*	2(1)	0	0	13(9)
NTV	0	0	0	0	0	8(4)	0	8(4)
MBS	0	0	0	3(2)*	0	0	0	3(2)
YTV	0	0	0	0	0	0	0	0
ABC	0	0	0	0	0	0	0	0
TVO	0	2(0)**	0	0	0	0	0	2(0)
KTV	0	0	0	0	0	0	0	0
NEC	0	0	0	0	0	0	0	0
<b>Total</b>	<b>41 (13)</b>	<b>68 (26)</b>	<b>8(3)</b>	<b>20 (12)</b>	<b>4(1)</b>	<b>14(4)</b>	<b>6(0)</b>	<b>161 (59)</b>

## Stations:

NHK: Nippon Hoso Kyokai

JSB: Japan Satellite Broadcasting

ANB: Asahi National Broadcasting Co., Ltd.

CX: Fuji Television Network, Inc.

TBS: Tokyo Broadcasting System, Inc.

NTV: Nippon Television Network Corporation

TX: Television Tokyo Channel 12, Ltd.

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APPENDIX 2: HI-VISION PROGRAMMING SCHEDULE FEB 1-28, 1993  
(cont'd)

- MBS: Mainichi Broadcasting System, Inc.  
Independent commercial television station, located in Osaka. It has an agreement with TBS, which allows MBS to broadcast TBS programming.
- YTV: Yomiuri Telecasting Corporation  
Independent commercial television station, located in Osaka.  
It has an agreement with Nippon TV, which enable YTV to broadcast NTV programming.
- ABC: Asahi Broadcasting Corporation  
Nominally independent commercial television station, located in Osaka.  
It is part of the Asahi Television Network.
- TVO: Television Osaka  
Independent commercial television station, located in Osaka. It is affiliated with Television Tokyo Channel 12, Ltd.
- KTV: Kansai Telecasting Corporation  
Independent television station, located in Osaka.  
It is affiliated with Fuji TV.
- NEC: Nippon Electric Co.

Genres:

Music: Music programming  
Art: Art programming  
Dra.: Drama Programming  
Sprt.: Sports programming  
Doc.: Documentary programming  
Movie: Movie programming  
Ohrs: Others

\* co-production between TBS and MBS

\*\*co-production between TX and TVO

Source: Hi-vision Program, February 1-28, 1993



APPENDIX 3

NHK CO-PRODUCTIONS IN THE MUSIC PROGRAMMING,  
1981-1992

APPENDIX 3: NHK CO-PRODUCTIONS IN THE MUSIC PROGRAMMING,  
1981-1992

Year	Title	Partners
1981	No music program	
1982	No music program	
1983	No music program	
1984	Double Concert "Tokyo" and "Munchen"	ZDF (Germany)
	Asian Pop Song Show at NHK Hall	KBS/ HKTVB (Hong-Kong)/SBC (Singapore)
1985	150 Young Chopins	RTV (Poland)
1986	Midsummer Night's Music '86	RAI, BBC, and other 13 organizations
1987	Midsummer Night's Music '87	RAI, BBC, and other 13 organizations
1988	No music program	
1989	Polishoi Ballet in Moscow	Polishoi Theater
	My Chopin	one of Poland's film companies
1990	One World	ARD (Germany), BBC, and other 13 organizations
	Earth 1990	Apple-ringer (US)

(Continued next page)

APPENDIX 3: NHK CO-PRODUCTIONS IN THE MUSIC PROGRAMMING,  
1981-1992 (cont'd)

Year	Title	Partner(s)
1990	Sarzbrug Music Festival 1990	ORF (Austria)
	Wien Art Week 1990	ORF
	Niberng's Ring	Bayern National Theater
	Tchaikovsky Contest	COOP's radio station
	Stuttgart Broadcasting Symphony Orchestra Concert	SDR (South Germany Broadcasting Company)
1991	Kiyev Ballet	COOP Ukraine S.S.R. Agency for Cultural Affairs and Kiyev Ballet
	Sarzbrug Music Festival 1991	ORF
	Schwetzingen Festspiele at Rococo Theater	ORF
	Hiroshima Symphony Orchestra, Peace Commemorative Concert in Wien	ORF
	Wien Art Week 1991 Mozart's Opera "Marriage of Figaro"	ORF
	Concert for the 90th Anniversary of the Establishment of Nobel Prize	SVT (Sweden)
	St. Florian Singer's Choir	ORF
	Wien Philharmony Orchestra New Year Concert 1992	ORF

(Continued next page)

APPENDIX 3: NHK CO-PRODUCTIONS IN THE MUSIC PROGRAMMING,  
1981-1992 (cont'd)

Year	Title	Partner(s)
1992	The Ed Sullivan Show (Series)	SOFA (US)
	Japan-China Friendship Song Festival	CCTV (China)
	Wien Philharmony Orchestra 150th Anniversary Concert	ORF
	Kirov Opera Selection	Kirov Theater and Phillips Classics
	Wien Art Week 1992 "Queen of Spades"	ORF
	Saito Kinen Festival in Japan	Cami Video (US)
	Salzburg Music Festival 1992, Wien Concert	ORF
	Luzern International Music Festival '92	one of entertainment companies in Germany
	Wien Philharmony Orchestra New Year Concert 1993	ORF
	Corus of Boys and Girls of the world class: Westminster Abbey (UK)	BBC
Music Fantasy-Dreams (from Disney's "Fantasia")	ORF	

Total: 34 music programs.

13 programs were made between NHK and ORF (Austria)

Source: NHK co-production division, Lists of all NHK co-production programs, 1981-1992.

APPENDIX 4

NHK SUBSIDIARIES

## APPENDIX 4: NHK SUBSIDIARIES

Group	Subsidiaries
Broadcasting	NHK Enterprises, INC. NHK Educational Corporation NHK Creative Co., LTD. NHK Software, INC. NHK Joho Network, INC, NHK Promotion Co., LTD. NHK Art, INC. NHK Technical Services, INC. Japan Broadcast Publishing Co., LTD. NHK Nagoya Brains, INC. NHK Chugoku Software & Planning, INC. NHK Kyushu Medi's, INC. NHK Tohoku Planning, INC. NHK Hokkaido Vision, INC.
Support	NHK Sogo Business, INC. NHK Integrated Technology, INC. NHK Culture Center, INC. NHK Computer Service, INC. NHK Business Service, INC. Print-Center, INC.
Public Service	NHK Service Center, INC. NHK International, INC. NHK Engineering Service, INC. NHK Communication Training Institute Japan Broadcasting Corporation
Correspondence	School NHK Symphony Orchestra NHK Public Welfare Organization
NHK Employee Broadcasting Benefits	Health Insurance Society of Japan Corporation NHK Mutual Aid Association

Source: Public Relations Bureau Nippon Hoso Kyokai. NHK Factsheet, No. 18.

APPENDIX 5

ALL PARTICIPANTS OF U.S.-JAPAN PRODUCERS' SEMINAR,  
1991-1993

APPENDIX 5: All PARTICIPANTS OF U.S.-JAPAN PRODUCERS'  
SEMINAR, 1991-1993

Selected Stations		Delegates
1991		
US	Vox Production <b>MPT (Maryland)</b> WGBH (Boston) <b>KERA (Dallas)</b> KTCA (Minnesota) <b>KCTS (Seattle)</b>	Loni Ding, President & Producer Leo Eaton, Senior Vice President National/International production William Grant, Executive Editor, Nova Sylvia Komatsu, Vice President of Television Programming Gerald Richman, Vice President of Production Barry Stoner, Executive Producer
NHK	NHK NHK NHK NHK Educational NHK Enterprises NHK Creative	Takashi Inoue, Chief Producer, Cultural Programs Shin-ichi Kobayashi, Producer, co-production Fumihiko Ninomiya, Producer, NHK Special Tamotsu Kameyama, Producer Yoshiaki Kiuchi, Producer Tokuzo Ohi, Executive Producer

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APPENDIX 5: All PARTICIPANTS OF U.S.-JAPAN PRODUCERS'  
SEMINAR, 1991-1993 (cont'd)

1992		
US	<b>WNET (New York)</b> <b>WETA (Washington)</b>  <b>WTTW (Chicago)</b>  <b>KQED (San Francisco)</b> <b>KCET (Los Angeles)</b>  <b>KHET (Hawaii)</b>	John Santos, Producer David Thompson, Cultural programming, Advisor for Art & Cultural programs Elizabeth Richter, Vice President of Production Center Michael Schwarz, Senior Executive Producer Blaine Baggett, Producer of News Programming Christopher Conybeare, Executive Producer of News Programming
NHK	NHK  NHK  NHK Enterprises NHK Educational NHK Creative  NHK Information Network	Kazuko Tanaka, Coordinator, Co-production Hiroyuki Kawaoka, Director of Economic Programming Hiroyuki Yokoe, Chief Producer Ei Ogata, Producer Masao Ogasawara, Executive Producer Hirokuni Miyase, Chief Producer
Moderators	Japan	Sosuke Yasuma, Executive Producer at NHK and Executive Researcher at NHK Broadcasting Culture Research Institute
	US	Leo Eaton, Vice President of Maryland Public Television

(Continued next page)

APPENDIX 5: ALL PARTICIPANTS OF U.S.-JAPAN PRODUCERS'  
SEMINAR, 1991-1993 (cont'd)

1993		
US	<b>KCTS (Seattle)</b> <b>OPB (Oregon)</b>  PBS <b>WETA</b> <b>(Washington, D.C.)</b>  WNPB (West Virginia) <b>KBYU (Utah)</b>	David Davis, Executive Producer John Lindsay, Vice President & producer Sandra Heberer, Director, News & Information programming David McGowan, Vice President, News and Social Affair programming Mark Samels, Executive Producer  Sterling VanWagene, Executive Producer
NHK	NHK NHK NHK NHK NHK Enterprises NHK Creative	Suma Akira, Executive Producer of NHK Specials Jin Imaizumi, Producer, Co-production Moto Miura, Chief Producer of Cultural Programming Takuya Haraguchi, Executive Producer of Science Programming Hiroyuki Yamamoto, Executive Producer Shunya Hirano, Producer
Moderators	US	Leo Eaton, Vice President of MPT, Maryland, Producer of International/National Programming
	Japan	Sosuke Yasuma, Executive Producer at NHK and Executive Researcher at NHK Broadcasting Culture Research Institute

\*Bold US stations are the members of the US Public International Consortium.

(Continued next page)

APPENDIX 5: ALL PARTICIPANTS OF U.S.-JAPAN PRODUCERS'  
SEMINAR, 1991-1993 (cont'd)

Sources: NHK Broadcasting Culture Research Institute, Kokusai Kyodo Seisaku Seminar Houkokusho [Report of the international co-production Seminar in Washington, D.C., July, 1991], p. 1

: NHK Broadcasting Culture Research Institute, Nichibei Documentary no Kyodo Seisaku wo Kokorozasu Hitono Tameni: Daisankai Nichibei Puroducer Seminar Kara [For people who want to do co-productions in documentary between Japan and the United States: the Third Japan-US Producers' Seminar] (Tokyo: NHK Broadcasting Culture Research Institute, 1994), pp. 2-3.

: NHK Broadcasting Culture Research Institute, Nichibei Documentary no Kyotsuten to Souiten: Dainikai Nichibei Puroducer Seminar kara [the differences and similarities in documentary between Japan and the U.S.: the Second US-Japan Producers' Seminar] (Tokyo: NHK Broadcasting Culture Research Institute, 1992), p. 3

APPENDIX 6

REPORTS OF MEETINGS ON A WKAR-NHK CO-PRODUCTION PROJECT AND  
FAX TRANSMISSIONS BETWEEN WKAR AND NHK

APPENDIX 6: REPORTS OF MEETINGS ON A WKAR-NHK CO-PRODUCTION  
PROJECT AND FAX TRANSMISSIONS BETWEEN WKAR AND NHK

1. Meeting was made between Robert Albers, executive producer at WKAR and the author every week during internship June-August, 1994.

2. Faxes were sent to Yasutoshi Onoki, vice director, co-production, (He moved to another division on June 13, 1994) and Kagari Tajima, vice director, co-production. The author knows both the former and current directors.

3. Since all faxes were written in Japanese, the author just summarized the faxes.

(Continued next page)

APPENDIX 6: REPORTS OF MEETINGS ON A WKAR-NHK CO-PRODUCTION PROJECT AND FAX TRANSMISSIONS BETWEEN WKAR AND NHK (cont'd)

Faxes to and from NHK

Fax 1: fax to Yasutoshi Onoki, vice director, co-production, dated May 26, 1994

Fax 2: fax from Yasutoshi Onoki dated June 1, 1994

Fax 3: fax to Yasutoshi Onoki dated June 2, 1994

Fax 4: fax from Yasutoshi Onoki dated June 6, 1994

Fax 5: fax to Yasutoshi Onoki Dated June 9, 1994

Fax 6: fax from Yasutoshi Onoki Dated June 13, 1994

Fax 7: fax to Kagari Tajima, new vice director, co-production, dated June 15, 1994

Fax 8: fax to Kagari Tajima dated June 23, 1994

Fax 9: fax from Kagari Tajima dated June 24, 1994

Fax 10: fax to Kagari Tajima dated July 22, 1994

Mail 1: mail from Kagari Tajima Dated July 29, 1994

Meetings between Robert Albers and the author June 1-August 16

1. Meeting on June 1, 1994
2. Meeting on June 7, 1994
3. Meeting on June 14, 1994
4. Meeting on June 22, 1994
5. Meeting on July 5, 1994
6. Meeting on July 21, 1994
7. Meeting on August 16, 1994

APPENDIX 6: REPORTS OF MEETINGS ON A WKAR-NHK CO-PRODUCTION PROJECT AND FAX TRANSMISSIONS BETWEEN WKAR AND NHK (cont'd)

Reports of faxes and meetings were in order of date.

May 26, 1994

**FAX TO YASUTOSHI ONOKI, VICE DIRECTOR, CO-PRODUCTION**

I asked several questions about co-production proposals as follows:

1. Is there any format for a co-production proposal?
2. Where should a proposal be sent?
3. What contents are needed in a proposal?
4. Is there any format for agreement?

I also mentioned two projects that WKAR was working on: family and music projects.

June 1, 1994

**FIRST MEETING**

The topic of the meeting was a family project which WKAR just started doing. We decided to ask NHK if NHK was interested in this project. Also, Mr. Albers mentioned that WKAR had been planning to make a jazz program, and I was told to ask NHK if there were any possibilities for NHK and WKAR to do the project together.

**FAX FROM YASUTOSHI ONOKI**

Mr. Onoki answered the questions that I had asked him.

1. There is no format for a co-production proposal.
2. Proposals should be sent to the NHK co-production division directly. The staff will take care of it. They will consider whether it has any possibilities to be broadcast on NHK. If it is considered to be aired that there are some, it will be sent to some specific production divisions (such as drama, music, and NHK Special) or subsidiaries (such as MICO, NHK Enterprises, Hi-vision, and NHK Creative). However, many proposals are denied at the co-production division during the first stage.

(Continued next page)

APPENDIX 6: REPORTS OF MEETINGS ON A WKAR-NHK CO-PRODUCTION PROJECT AND FAX TRANSMISSIONS BETWEEN WKAR AND NHK (cont'd)

3. Necessary contents for co-production proposal are:
  - a. the purpose of the submitted project
  - b. clear, concise, but complete summary of the project
  - c. estimated total production costs
  - d. production schedule
  - e. several important points, like what NHK is expected to do, what is being requested (Cash? Equipment? Staff?), and what kind of rights NHK is expected to get.
4. There is no format for agreement.

Also, he mentioned the family project which WKAR was working on. NHK had already been working on the project with other stations. Therefore, it seemed difficult for WKAR's project to be approved.

June 2, 1994

**FAX TO YASUTOSHI ONOKI**

I mentioned the music project. WKAR was planning to make a jazz program. I asked if there were any possibilities for NHK to do the project.

June 6, 1994

**FAX FROM YASUTOSHI ONOKI**

Mr. Onoki answered to the questions that the author had asked in the fax dated June 2. There was little possibility to co-produce the jazz project since NHK had been getting plenty of jazz projects from American producers. Proposals submitted to NHK have to be creative and unique. Besides this, big events that are used for the projects are preferred.

June 7, 1994

**SECOND MEETING**

I reported previous faxes dated June 1 and 6 from Mr. Onoki. The main topics were two projects: family and jazz projects.

(Continued next page)



APPENDIX 6: REPORTS OF MEETINGS ON WKAR-NHK CO-PRODUCTION PROJECT AND FAX TRANSMISSIONS BETWEEN WKAR AND NHK (cont'd)

1. NHK might not be interested in WKAR's family project since NHK had already been working on it with other stations.
2. The jazz project that we were working on was going to be hard since plenty of jazz projects were being proposed to NHK by many American producers.
3. NHK suggested that proposals submitted to NHK be creative and unique. Big Events that are used for the projects will be preferred.

We decided to ask about the family project which NHK was involved in. If the themes covered the themes we were thinking of, we thought of canceling the NHK-WKAR project.

June 9, 1994

**FAX TO YASUTOSHI ONOKI**

I asked for some pamphlets on the family project that NHK had been working on with other stations. I also mentioned that WKAR had great experience with music programming in the past, and it was quite possible to make a creative, unique, and high quality music program with world class artists.

June 13, 1994

**FAX FROM YASUTOSHI ONOKI**

Mr. Onoki gave me the notice of his changing position. He was moving to NHK Creative, a NHK subsidiary. I was told to make contact with Kagari Tajima, the new vice director, co-production.

(Continued next page)

APPENDIX 6: REPORTS OF MEETINGS ON WKAR-NHK CO-PRODUCTION  
PROJECT AND FAX TRANSMISSIONS BETWEEN WKAR AND NHK (cont'd)

June 14, 1994

**THIRD MEETING**

The topics of the meetings were about a fax from Mr. Onoki about music projects, including jazz and others. I mentioned that he was moving to a NHK subsidiary and that I could not receive his response. I was going to contact Kagari Tajima, the new vice director.

We still did not know exactly what kind of field NHK preferred. We first needed to know about NHK's favorites, such as specific periods, composers, and orchestras. We could start work on this project when we got NHK's answers.

June 15, 1994

**FAX TO KAGARI TAJIMA, NEW VICE DIRECTOR, CO-PRODUCTION**

I asked for some pamphlets on the family project that NHK had been working on with other stations. I asked about NHK's favorite music style, periods, composers, and orchestras.

June 22, 1994

**FORTH MEETING**

I had not received any response from Mr. Tajima. Therefore, we could not discuss what type of music NHK would like or what kind of programs we would plan. I showed a list of NHK music co-productions that I had made based on a list of NHK co-productions 1981-1992. I was told I need to explain each program in more detail, like who was the conductor or composer and what pieces were played, by the next meeting.

June 23, 1994

**FAX TO KAGARI TAJIMA**

I asked for his response again.

(Continued next page)

APPENDIX 6: REPORTS OF MEETINGS ON WKAR-NHK CO-PRODUCTION  
PROJECT AND FAX TRANSMISSIONS BETWEEN WKAR AND NHK (cont'd)

June 24, 1994

**FAX FROM KAGARI TAJIMA**

Mr. Tajima gave me his responses toward several questions I had asked him about: NHK's family project, music programs, jazz programs, and NHK's emphasized fields.

1. The main topic of the family project which NHK had been involved in was a description of several problems that families had among joint countries. This project was an exchange co-production. This would be a five-part documentary series, and the length of each program would be 52 minutes. Joint countries included Hong-Kong, Russia, Brazil, and Poland. This series was to be completed by August of 1994, and each program, completed by each joint company, would be sent to other joint companies.

2. NHK is interested in classic and opera as well as world wide events, like the Wien Philharmony "New Year Concert."

3. Jazz programs are broadcast mainly on Japanese HDTV called Hi-vision. NHK uses Hi-vision equipment to do co-production. For more information, one would better contact the following divisions.

a. Classic: Mr. Mizuta, producer, Music FM production department. (Fax: 011-81-3-5478-3121)

b. Hi-vision: Mr. Isono, producer, Satellite Broadcasting  
Hi-vision. (Fax: 011-81-3-3481-1596)

4. NHK emphasize on no specific field for co-production. It really depends on how interesting a submitted project is.

Mr. Tajima provided me with more information NHK was seeking co-production partners. The new project would be a twelve-part documentary series on the Chinese history through the introduction of treasures of "Koku" Museums located in Peijin and Taipei. The estimated total costs would be US \$20,000,000.

(Continued next page)

## APPENDIX 6: REPORTS OF MEETINGS ON WKAR-NHK CO-PRODUCTION PROJECT AND FAX TRANSMISSIONS BETWEEN WKAR AND NHK (cont'd)

July 5, 1994**FIFTH MEETING**

The main topics of the meeting were jazz programs based on Mr. Tajima's responses over the fax and a list of NHK music co-productions.

1. What Mr. Albers was interested in was that NHK broadcast its jazz programs on Hi-vision. He mentioned that there was the possibility that our station would co-produce some jazz programs with NHK and Dutche Grammophone, a German record company. WKAR had just produced a jazz program which would be broadcast on the national schedule in November of 1994. Dutche Grammophone showed its interest in our station's music programming as well as the program. We needed to contact the record company to ask if the company had jazz musicians. If they did not, other music styles, like classical, might be another option.

Mr. Albers was also interested in some program dealing with the story of Dieizize Boulez, a famous French composer as well as musician.

2. I brought a revised list of NHK music co-productions. The list showed that NHK was doing co-production with many European companies and broadcast co-production programs on BS 1 (one of NHK's satellite channels) and Hi-vision.

July 21, 1994**SIX MEETING**

The main topics of the meetings were WKAR's family project and NHK's new co-production project on Chinese culture.

1. Mr. Albers was still interested in a family project since family issues were really important all over the world. Since there were no American joint companies for the family project which NHK had been involved in, there was a possibility to coproduce between Japan and the U.S. stations. We needed to discuss this to develop our ideas later.

2. Since Mr. Albers had an interest in NHK's new project on Chinese culture, we decided to ask for the brochures.

(Continued next page)

APPENDIX 6: REPORTS OF MEETINGS ON WKAR-NHK CO-PRODUCTION PROJECT AND FAX TRANSMISSIONS BETWEEN WKAR AND NHK (cont'd)

July 22, 1994

**FAX TO KAGARI TAJIMA**

I asked for brochures on NHK's new co-production project about Chinese culture.

July 29, 1994

**MAIL FROM KAGARI TAJIMA**

Mr. Tajima sent a brochure of NHK's new co-production project on Chinese culture, entitled "5000 years of Chinese Civilization as Witnessed by the Palace Museum Treasures." All the shootings would be done in HDTV format. The footage, still photographs, and other material obtained through the course of production would not only be used for the television series, but would also be suitable for a variety of purposes such as multimedia information kiosks, CD-ROM software, and information database services, according to the brochure. This project was under negotiation with the Discovery channel and Life-time.

August 16, 1994

**SEVENTH MEETING**

This was the last meeting of my internship at WKAR. The main topics were a new NHK co-production project on Chinese culture and a music project.

1. We decided to discuss the NHK co-production project later.
2. We would discuss the WKAR music co-production project later this year.

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## SOURCES CONSULTED

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## **CONTACTS**

This thesis has introduced you to contacts appropriate to the particular topics discussed at that time. The information here will be complementary to both researchers and producers interested in international co-production.

### **American Program Service (APS):**

120 Boylston Street, Boston, MA, 02116  
phone: 617-338-4455  
fax: 617-338-5369

### **Corporation for Public Broadcasting:**

901 E Street NW, Washington, DC 20004-2037  
phone: 202-879-9730  
fax: 202-783-1019

### **Lark International:**

WTVS/Detroit, 7441, Second Boulevard, Detroit, MI, 48202  
phone: 313-873-7200  
fax: 313-876-8179

### **MICO:**

2-14-5, Akasaka, Minato-ku, Tokyo, 107, Japan  
phone: 011-91-3-5561-9558  
fax: 011-81-3-5561-9550

or

NHK Co-productions & Acquisitions, NHK, Jinnan, Shibuya-Ku, Tokyo, 150-01 Japan  
phone: 011-91-5478-2085  
fax: 011-81-3481-1453

### **NHK co-production:**

NHK co-production, NHK, Jinnan, Shibuya-Ku, Tokyo, 150-01 Japan  
phone: 011-81-3-5478-2114  
fax: 011-81-3-3481-1453

### **NHK Broadcasting Culture Research Institute:**

NHK Broadcasting Culture Research Institute, 2-1-1, Atago, Minato-ku, Tokyo, 105, Japan  
phone: 011-81-3-5400-6803  
fax: 011-81-3-5400-3968

### **Public Television International (PTI):**

Public Television International, WQED/Pittsburgh, 4802, Fifth Ave. pittsburgh, PA 15213  
phone: 412-622-1300  
fax: 412-622-1488, or Karen Rothrock, fax: 412-242-5117

(Continued next page)

## CONTACTS (cont'd)

**Tapestry International:**

920 Broadway New York, NY, 10010

phone: 212-677-6007 (Production)

: 212-505-2288 (for general information)

fax: 212-473-8164

**TV Asahi:**Asahi National Broadcasting Co., Ltd. 1-1-1 Roppongi,  
Minato-ku, Tokyo 106, Japan.

phone: 011-81-3-3587-5416

fax: 011-81-3-3505-3539

**TV Ontario:**2180 Yonge Street 2180, Rue Yonge, Box 200, Station Q, C.P.  
200, Suggursale Q, Toronto, Canada, M4T 2T1

phone: 416-484-2603

fax: 416-484-4519

**U.S. Public Television International Consortium:**

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Also, the following material is recommended to make contacts  
with Japanese TV stations.

Corporation for Public Broadcasting. An Introduction to  
Japanese Broadcasting. Washington, D. C., 1992.

## GLOSSARY OF TERMS

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**CO-PRODUCTION:** a series of processes that produces programs by the sharing of investment, staff, and equipment between several production organizations (see TRADITIONAL PRODUCTION/ NON-TRADITIONAL PRODUCTION).

**DOMESTIC CO-PRODUCTION:** a co-production process in which a program is co-produced among companies of the same countries. (see CO-PRODUCTION)

**EXECUTIVE PRODUCER:** there is a difference in use between the U.S. and Japan. U.S. executive producers have right of editing, selecting staff, responsibility for finance of production. On the other hand, people who do the above jobs are called "Chief producer (CP)" But U.S. executive producer has more power for selecting staff than Japanese CP.

**HI-VISION (JAPANESE HIGH DEFINITION TELEVISION):** a working HDTV systems developed by NHK. The Japanese system, which is incompatible with conventional receivers, is different from existing conventional television systems in several significant ways. First, the shape of the screen ratio is 3:5 while the conventional television frame has an aspect ratio of 3:4. Secondly, the HDTV system have more horizontal scanning lines, 1125 scan lines, and this increase provides greater image detail. Third, the quality of the audio signal is greatly improved.

**INTERNATIONAL CO-PRODUCTION:** a co-production by companies of different countries (see CO-PRODUCTION)

**JOINT VENTURE:** a legal entity in the nature of a limited or special partnership engaged in the joint prosecution of a single transaction for mutual profit, by contributing time, skill, or money and sharing risks (see NON-TRADITIONAL PRODUCTION).

**NON-TRADITIONAL PRODUCTION:** a production style made by more than one organizations (see CO-PRODUCTION/ JOINT VENTURE)

**PRODUCER:** Generally, U.S. producers have a right of content of productions, shooting, and editing. In Japan, people who have the above jobs are also called producer. But U.S. producers have more power toward production staff than Japanese ones.



**TRADITIONAL (SINGLE) PRODUCTION:** the process of producing a television program in which only one production organization is involved.

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