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# How Have We Seen the Internet?

## – The Past Ten Years as Revealed in BCRI Survey Results –

*Sachiko NAKANO*

(Synopsis)

In more than a decade since its arrival on the global scene, the Internet has taken hold more widely and deeply in our lives than most people had ever imagined it could. We review, in chronological order, the responses to various NHK Broadcasting Culture Research Institute opinion polls on uses of the Internet and other media, and catalogue, phase by phase, research studies by experts who specialize in the study of TV viewing to observe how they have been grasping the Internet phenomenon.

Having reviewed the survey results we have published over the past ten years, we grouped them in the following 5 phases:

1. The Emergence of Internet Users (1998~1999)
2. Spread and Deepening of Internet Use (2000~2002)
3. The Internet as a Tool for Conveying Specific Information
4. The Expansion of Areas Touched by Internet Use and Diversification of Usage Behavior (2001~)
5. Internet Use as a Daily Lifestyle Behavior (2005~)

Phase 1 studies were tackled in a quantitative manner with the focus on how much the number of users was expanding. Phase 2 studies looked, for example, at whether the volume of use was increasing and if there was competition with existing media. Phase 2 studies examined competition with TV viewing behavior in terms, especially, of duration of use and function. They found no direct competition in terms of function but did reveal some effects on the duration of TV viewing. Studies in Phase 4 and beyond revealed that the spread of the Internet was driven in very different ways from that of the new media of the past. Distinct features of the Internet itself, such as the expansion of functions and diversification of access media, were tackled by a wide variety of studies, including both time-use surveys and qualitative research. Phase 5 studies revealed that Internet use

had established itself as a daily activity of people up to and including those in their 40's, and was influencing other behavior as well.

Having identified these five phases and summed up our findings within them, we considered the reasons why the Internet has spread like no other medium since TV. The major functional features of the Internet as a medium include its role as an information platform for all senders, and its round-the-clock availability, largely due to the functional evolution of the cellular phone. It is apparent that these are the functions that have been most accepted and appreciated by the general public. Such features can be described as distinctive advantages of the digital media and highly adapted to the behavior and expectations of people living in contemporary society.

# **Digital Media ~ Current Situation on Diffusion and Use**

## **- From the Comprehensive Study:Japanese People and the Media -**

*Japanese People and the Media Project Team*

(Synopsis)

2005 was the 80th anniversary of analogue broadcasting in Japan. About a decade remained before the scheduled switch to digital broadcasting in 2011. As an anniversary project, the NHK Broadcasting Culture Research Institute set up a team to follow how digital devices, media and services would be diffused and used in Japan and how ordinary people's perceptions of the hitherto conventional media and services were being transformed as a result.

Section I describes the spread and use of the various digital media services as of 2007 and looks ahead to what trends may be anticipated in the years to come. We combine the results of various surveys performed by this project and NHK and also data published by external institutes.

Section II analyses factors affecting the introduction and use of each media service. It examines the relative weight of such factors as age group, academic background, annual income, TV viewing time, and the degree of attachment to what one wants.

Section III then describes the dichotomy between those who actively seek to acquire and use digital media and those who do not and exhibit no desire to do so, looking at the manner of media introduction and use. Building on this, it also considers the current tendency toward the personalization of information spaces, which has emerged as a serious cause of concern in relation to the introducers and users of digital media, and what this implies for the place of the mass media in the future.

## **The BBC's Royal Charter Renewal: How Should the Model for Public Broadcasting be in the Digital Age?**

*Yoshiko NAKAMURA*

(Synopsis)

A new Royal Charter, which came into effect in 2007, has changed the governance of the BBC, the British Broadcasting Corporation, into two-boards system of the BBC Trust and Executive Board, and redefined the purposes of public broadcasting. Seeking to improve accountability to licence fee payers and rival, commercial broadcasters, the new system was introduced institutionally; “the BBC’s characteristics,” “public services licence” and “Public Value Test.”

In the course of the Royal Charter Renewal, the BBC committed to the public to ensure universal access to the BBC’s programs and services and to build public values in the digital age.

Public value consists of “individual value,” “citizen value” and “net economic value” and provides a concept of public broadcasting against consumer-led market principles. The concept of public value also entails public engagement in the BBC’s management through the examination of public interest for a wide range of people in various fields. This shows that the BBC has evolved itself from bureaucratic elitist public broadcasting into audience oriented. Much may still depend, however, on the active participation of independent citizens. This may be grasped the first step in the BBC’s effort to restructure its relationship with the audience.

# **The Present Situation and Issues Relating to the International Transmission of Information in the East Asian Region**

**– A Case Study on International TV Channels of Japan, South Korea, and China –**

*Norihiro TANAKA*

(Synopsis)

International broadcasting intended for reception abroad was for many years performed using shortwave radio but rapid technical advances, such as digitalization, and the spread of satellite broadcasting have since the 1990's led broadcasting stations around the world to shift their focus toward satellite TV as the more powerful propagation vehicle. This study examines how broadcasters in the East Asian region, as well as those of Europe and the U.S.A., have made strenuous efforts to overcome the various challenges they face.

This study limits its gaze to Arirang TV and KBS World of South Korea, CCTV-9 of China and NHK World TV of Japan. It presents a brief overview of each broadcaster and describes the main features of their management systems.

It is found that Arirang TV places its emphasis on cultural programs and has improved the efficiency of program production through the active formation of an outsourcing system that can operate on a low budget. KBS World places higher priority on entertainment programming, mainly drama. It does not prepare new productions targeted at the international audience but instead rebroadcasts programs originally produced for the domestic audience. CCTV-9 embodies the official voice of the Chinese state and seeks to present China's viewpoints to the world. It has made considerable efforts to enhance reception conditions.

This study examines the aims of international broadcasting and realities of its management operations with reference to specific measures taken by each station to strengthen its international broadcasting service.

## **The Birth of the Dictionary of Japanese Accents**

### **– How Was the Accent of Japanese on Broadcasting Decided? –**

*Takehiro SHIODA*

(Synopsis)

- NHK's radio announcers were recruited independently by each local station in the early Showa period and this practice resulted in the use of a diverse range of pronunciations and accents. It should come as no surprise that many listeners complained. The following subsequent chronology may be observed:
- NHK decided to introduce a unified system of recruitment for all announcers to be conducted in Tokyo from 1934. The compilation of a standard pronouncing dictionary was requested for use in their training.
- Opinion in society at large was divided on what constituted the standard Japanese accent but officials of Nippon Hoso Kyokai (NHK) agreed, for practical purposes, to adopt the use of the representative Tokyo accent.
- Studies and discussion of accents by the Committee of Japanese Language on Broadcasting began at the end of 1936, leading to the launch of a full-fledged program in 1938.
- On this committee, a scheme of accents proposed by Kaku Jinboo appears to have performed an important role in word-by-word prescription, and Zenmaro Toki's stance of seeking a single pronunciation for each word was apparently adopted.
- Following termination of the first Committee of Japanese Language on Broadcasting, the process of discussing and setting pronunciation word-by-word was suspended in the middle of the list of words beginning with "ka" in the Japanese syllabary. It is thought that Takeroo Miyake of NHK may have been influential in fixing the pronunciation of words thereafter.
- Compilation of the NHK Dictionary of Japanese Accents (1943) was launched on the initiative of the first Broadcasting Language Committee of Japanese Language on Broadcasting. The 2nd Committee had already started work at the time when the dictionary was published in 1943. Some discrepancies emerged between the opinions of the two committees.

## The Coming of Post-Television Age

– Half a century after SHIMIZU Ikutaro’s historic treatise on television and Japanese society –

*Shigeru YOKOYAMA*

SHIMIZU Ikutaro, one of the big names in the history of sociology in Japan, wrote a historic treatise titled *terebijon-jidai (The Age of Television)* fifty years ago. There he pointed out that the monopoly of the print media in the public communication flow had begun to cease; that which could not be visualized had no place in the world of TV; TV was a conservative medium; TV would ‘knock people out’; TV was a transient medium that left no record of itself; TV would bring the logic of capitalism even into the home; and TV and other media should be complementary and work in cooperation with each other.

Over the years, the progress in technology has brought up TV to the status of being what could be described as ‘the main artery’ of contemporary society. TV has turned the culture into a more visualistic one, and changed, together with other independent variables, people’s attitudes and patterns of behavior. Meanwhile the competition for rating and that around TV has become more fierce, but the same progress of technology has introduced a ‘Post-Television Age’ on the other hand. Revisiting Shimizu’s treatise on television, the author describes the major changes in media landscape and considers the relations between the media and society in the light of Shimizu’s seven points.



## 50 Years of Nuclear Energy: What TV Has Conveyed – An Analysis of Contents Using Archive Material –

*Kiyoshi NANASAWA*

(Synopsis)

It has been half a century since the introductory test U.S. reactor brought to Japan reached the first critical state in 1957. TV broadcasts were only four years old at the time. Seeking to examine what TV has conveyed to viewers about nuclear energy over the years, the author has analyzed the related contents (news and programs) held in the NHK Archives. Roughly 22,000 items were retrieved and analyzed using keywords and viewing of these revealed several discernible trends in succeeding periods.

In the 1950's and 1960's, the time when nuclear energy was introduced, a large proportion of contents was aimed at enlightening the general public and /or describing people's expectations for economic development resulting from the introduction of nuclear energy.

News items reporting concern about environmental pollution and campaigns against the construction of nuclear power plants gradually become prominent in the 1970s, when plants were being constructed nationwide. The seventies also witnessed the arrival of a new production method for science and technology programs. This new approach consisted of adhering closely to the scientific facts and building up coverage and knowledge in a cumulative manner. This enabled news reporters to erect their own independent scaffolding for coverage without depending wholly on the information provided by the nuclear power business operators, who had monopolized information and data hitherto.

In the wake of the Three Mile Island Accident in the United States in 1979, NHK made a systematic effort to cover the issues on NHK Specials etc. NHK-GTV then performed long-term investigative reporting relating to the nuclear excursion at Chernobyl, looking closely into the causes, radioactive pollution, its effects on the human body, etc. The Satellite and Educational channels meanwhile produced a large number of documentaries that focused on the people, describing the suffering of the victims. These, too,

served to diversify program contents. It was also at about this time that regional private TV stations began to produce various programs on nuclear power.

Since the 1990's, Japan has witnessed a series of accidents related to the nuclear fuel cycle, drawing attention to both the problems of aging nuclear power plants and the power companies' covering up of such accidents. Staff reporters of the newly-established Science and Culture Department promptly took up these problems and explained them lucidly with the skilful use of sophisticated computer graphics etc.

The first 50 years of nuclear power in Japan have seen TV move beyond its initial role of apologist for nuclear power in keeping with the expectations of government and report on the various problems that have emerged one after another in the field of nuclear energy. Most of this reporting has been performed in the immediate aftermath of accidents and other problems at nuclear facilities. There has, conversely, been little investigative reporting through the extension of news gathering activity independently of official documents during quieter times. Programs that deal squarely with the anxieties of local residents and the radioactive exposure workers at nuclear power plants have only rarely been produced by regional TV stations. It is suggested that this pattern appears to reflect a tendency of TV to place its priority on the interests and concerns of the majority and neglect risks borne by minorities.