

## Summary of the Papers

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Comparative International Research on Television News Broadcasting of the Iraq War

The Bush Administration's Manipulation of Information from Relating to the Iraq War  
and  
the Responsibility of the Media

Fifty Years of Television and the Family

Change in the Mentality of Junior and Senior High Schoolgirls and the Background

Innovation, Experimentation and Distinctive Character

The International Nature of Japanese TV Programs

# **Comparative International Research on Television News Broadcasting of the Iraq War:**

## **How Did the World's TV Stations Report the Iraq War?**

*Keiichi NAGASHIMA, Hiroshi HATTORI, Ritsuko SAKAI*

### **Synopsis**

The Iraq War, which began in March, 2003, raised questions not only about the methods of the War on Terror, the legitimacy of unilateral action by the sole superpower, and the declining influence of the United Nations, but also regarding how far war reportings at the start of the 21<sup>st</sup> century could, in view of the spectacular progress of media technology, portray the realities of the war. This study analyzed the content of leading news programs around the world and made international comparisons, which revealed several characteristics as follows:

- (1) Images and information came across vividly to viewers because live-action footage made up about eighty percent of the news coverage in each program.
- (2) Topics focused mainly on war news. There was little comparison of the fighting and movements of the Iraqi army with those of the U.S. There were few images that communicated the tragedy of war compared to the number of images that portrayed other aspects.
- (3) The portrayal of support and opposition to the war differed from program to program. U.S. programs also fell into two categories: those that gave a balanced presentation and those that mainly focused on support of the war.

These differences were investigated through analysis of the basic data, and hearings held with people responsible for coverage at broadcasting stations in Japan, the United States and Britain in order to identify underlying reasons for the diversity. Consideration was also given to what television can do in the sad cases when war still cannot be avoided in the new century.

### **Research Method**

#### **1. Content Analysis**

Items studied: 1,324 items related to the Iraq War broadcast on the representative evening news shows of ABC and Fox of the United States, BBC of Britain, Al-Jazeera of Qatar, and NHK, NTV, TBS, Fuji and TV Asahi of Japan on March 20, 2003 and during

the period of March 31 to April 11, 2003.

Method: Content analysis by coding

## 2. Hearings

Japan: Hearings with news editorial staff of key TV stations based in Tokyo (during the study period)

United States: Hearings with news editorial staff of ABC and NBC

Britain: Hearings with news editorial staff of BBC

### Section 1

How Did the World's TV Stations Report the Iraq War?

Research objectives and methods

Analytical findings (overall trends)

Features of news by country of broadcast

### Section 2

How Did U.S. TV Report the Iraq War?

The debate on Iraq War news reporting

Overview and issues for U.S. stations

Overview and issues for media research and survey organs

Issues of war reporting in journalism

### Section 3

How Did British TV Report the Iraq War?

### Section 4

How Did Japanese TV Report the Iraq War?

How did the Japanese stations broadcast the news?

Issues raised by the hearings

How did scholars view Iraq War reporting?

Discussion

### In Conclusion

Assessing the Coverage of the War in Iraq

Issues for Television Journalism

## **The Bush Administration's Manipulation of Information**

### **From Relating to the Iraq War and the Responsibility of the Media**

*Kazuo KAIFU*

The Iraq War, launched without an approved resolution by the United Nations Security Council, was based primarily on the pretext of links between Iraq and Al-Qaeda and the imminent threat that Iraq's possession of weapons of mass destruction posed to the United States and international society.

The invasion by the United States and its Allies caused massive devastation throughout Iraq and cost many lives. In spite of this, no evidence has been found to link Iraq with Al-Qaeda, and no weapons of mass destruction have been located. There is strong reason to suspect that the United States launched the war without proper justification.

How did this situation arise? For neo-conservatives in the United States what they considered to be unfinished business was left over from the end of the Gulf War when, in their view, the government of Saddam Hussein should have been overthrown. The terror attacks of 9-11 caused the Bush administration to place its foremost foreign policy priority on toppling the Hussein Regime, and the administration then manipulated information in various ways in order to win domestic popular support for military action against Iraq. The U.S. media passed on information provided by the Bush administration to readers, viewers and listeners without adequate scrutiny and, as a result, helped the government to carry out an unjustified war.

The television media is powerful today and widely understood to have the capability to influence the course of foreign and military policy, as we see reflected in the use of such terms as *Vietnam syndrome* and *CNN effect*. But is the media really as powerful as it seems?

The media's fundamental role is to communicate facts objectively, in order to enable people to make rational choices. This is a role that is most important, but also most difficult, in times of conflict. The media must first be aware that these issues exist and then make every effort to fulfill its most basic role as a disseminator of accurate and impartial information.

## **Fifty Years of Television and the Family: Transition in the TV Family Circle**

*Mieko IDA*

### **Abstract**

Nearly all TV broadcasts have been viewed by people inside the home, if we leave aside the early days when TV sets were on display on the streets, etc. So television has been viewed inside the relationship of the family. It is also a window connecting the family with society, one that provides people with knowledge of the various social events and values.

The aim of this paper is to trace the transitions in the relationship between television and the home/family on the occasion of the golden anniversary of TV broadcasts in Japan. The transitions in this relationship over the last fifty years can be broadly divided into three periods, according to factors, such as how TV is viewed inside the home, the amount of time spent watching TV, and social and economic conditions:

First period (1953–1974): Communal TV viewing in the family group

Second period (1975–1984): Signs of more individual viewing and changes in the nature of family viewing

Third period (1985–present): Expansion of individual viewing and increasing identification with TV

In the first period, families gathered in front of the TV set because it was novel and fun; it became the centre of the new family of the postwar era. Viewing television with one another increased the sense of family togetherness, and the exchanges that occurred in a family while watching TV produced the TV family circle. In the second period, however, the growing number of TV sets inside the home led to family members viewing television separately; television came to divide families. The co-existence of

viewing television in order to be together with the divided family meanwhile played a role in bringing families back together. In the third period, the progression of individuals watching television separately led to people forming circles with the persons appearing in the TV programmes. An individual might be alone, but the act of turning on the TV could produce the ambience of being in a family circle.

The TV family circle, which appeared in the first period, is changing in terms of its nature from an activity shared with the whole family to an activity pursued separately by each family member.

## **Change in the Mentality of Junior and Senior High Schoolgirls and the Background:**

### **The Messages of Society, Media, and the Schools**

*Rika YAMAUCHI*

#### Summary

This study discusses how attitudes towards woman's gender-specific roles have persisted or changed as expressed in the views and values of today's junior and senior high schoolgirls. Women are schooled from childhood to behave and think in a womanly manner according to the expectations of each society, culture, and era, on account of being female. A series of four surveys performed by NHK between 1982 and 2002, The Survey on the Way of Life and Attitudes of Junior and Senior High School Students, reveals that awareness of gender difference has decreased, and fewer junior and senior high school students now fulfill the gender roles traditionally expected by Japanese society. Concurrently, there is also a tendency for parents to be more lenient to daughters than sons, and expect less from their daughters.

The study assessed these survey results in the context of changes in society and schools during the past 20 years, from three core perspectives:

- 1) Legislative and policy progress towards sexual equality, including the Equal Employment Opportunity Law,
- 2) Fashion and the female role models of junior and senior high schoolgirls as reflected in the media, and
- 3) Messages on gender received in school education.

The results show that although society does not always demand feminine behavior of girl students plainly, neither does it expect them to be future movers of society or makers of important decisions.

## **Innovation, Experimentation and Distinctive Character: The Public Role of Channel 4 in the U.K.**

*Yoshiko NAKAMURA*

Channel 4 commenced broadcasts as Britain's fourth terrestrial channel on November 2, 1982.

Channel 4 stands out as a unique broadcasting station even in the global context. Managed as the non-profit Channel Four Television Corporation, it is obliged employ innovative and experimental viewpoints and form of expression in providing a distinctive service that is not aimed at securing a large number of viewers. This requirement of distinctiveness means that Channel 4 must be different from the other channels and possess its own special character. It must fulfill these requirements using its own commercial broadcasting revenue. This paper considers Channel 4's position in British broadcasting with respect to the channel's structure and survival strategies for the multi-channel environment.

The British government has established various committees to study the future of broadcasting as a whole while reviewing the Royal Charter on which the BBC is based and considering the introduction of new broadcasting services. Channel 4 was established on the basis of the report of the Annan committee, which was originally appointed by the Labour government in 1974. The Annan report recommended that a third public organ, the OBA (Open Broadcasting Authority), should be established in order to promote a new television service that would exclude the negative aspects of the competition then being observed between the BBC and ITV (Independent Television), the commercial broadcaster under the umbrella of the IBA (Independent Broadcasting Authority). The Annan report further sought to entrust Channel 4 with the roles of nursery for new forms and new methods of presenting ideas, and opening the door to a new type of broadcast. Channel 4 was accordingly recommended as an organ for programming and distribution to encourage to broadcast a wide range of independently produced programs.



The proposal for the OBA was rejected in the transition from the Labour to the Conservative government, but Channel 4 was established as a new non-mainstream broadcasting service to provide innovative, experimental and distinctive programming.

Channel 4's first decade may be described as the period of root-laying. The decade or more since the early 1990's has, conversely, been a period in which Channel 4 has had to battle to survive in the new multi-channel environment brought by the diffusion of satellite and cable services and the subsequent arrival of the full-scale digital multi-channel environment. The longstanding public broadcasters, the BBC and ITV, have both experienced falling audience share in the face of multiple channels, but Channel 4 has strengthened its image as a channel for the young and maintained its share of 10%.

Britain's new Communications Act 2003 was passed in response to the convergence of the broadcasting and telecommunications infrastructure. The act assures the continuation and further development of public service broadcasting. In view of the heightened competition between channels, however, it relaxes the public service channel regulations for ITV and other channels funded by commercial broadcasting revenue to the self regulation.

Regarding Channel 4, however, the act maintains the initial requirements imposed on it to provide an innovative, experimental and distinctive service, and adds a further requirement to provide a creative service. In this convergent era, Channel 4 has, as a public service channel, been given the important responsibility of stimulating the creativity of all channels, including the BBC, and providing viewers with new choice.

# **The International Nature of Japanese TV Programs :**

## ***From The Survey on the International Flow of TV Programs***

*Kazuo KAWATAKE (ICFP)*

*Meiko SUGIYAMA (ICFP)*

*Yumiko HARA*

### Summary

ICFP – The International Communication Flow Project – has conducted The Survey on the International Flow of TV Programs roughly once a decade since 1980. This study analyses the results of the third survey (conducted in 2001~2002) and presents a time-series comparison with the first two surveys.

The main findings were as follows:

- 1) Regarding the import and export ratios of TV programs, the ratio of imports held steady at approximately 5% of all programs broadcast through the three surveys, while that of exports rose constantly from survey to survey, resulting in a considerable export surplus.
- 2) Exports (outgoings) again consisted mainly of animations (approx. 60%), and increased sharply. Dramas and variety shows have also secured markets in Asian nations. Direct overseas satellite broadcasts, however, are only provided by two NHK- chain channels, and the overseas distribution of information from Japan has not progressed so much.
- 3) With respect to imports (incomings), it was found that a) The ratio of imported programs is low, and b) The typical imports are movies and dramas, mostly (about 80%) produced in the United States. These results indicate that there has been no clear change in either respect. Analysis of foreign elements of Japanese-made programs reveals that 7% of programs in the time slots studied are foreign-related, and many of these (about 70%) treat directly with topics describing foreign countries and people.
- 4) Content analysis of foreign elements appearing in news programs and studio shows

revealed, as observed in the past, that TV reporting of overseas news tends to focus on accidents, crime, war and conflict. The result is that it tends to impart a negative image of the countries and territories concerned.

- 5) Analysis of foreign elements in TV commercials and comparison with the results of the 1993 survey clearly reveals an increase of such elements. 75%, for example, now show words in the Western alphabet.

The survey studied imports (incomings) shown on the terrestrial analogue nationwide networks. In future, however, we think it necessary to reexamine the survey methods and choice of channels thoroughly in order to keep up with the various changes now taking place in this industry, including the spread of satellite broadcasting, changes in TV programs due to digitization, and the increase of viewers oriented towards specialized channels.

## Contents

### ◇ Introduction

#### I International flow balance in Japanese TV programs

#### II Exports from Japan, overseas provision, and satellite broadcasting (Outgoings)

- (1) Current state of the export of TV programs
- (2) Overseas provision of TV programs
- (3) Satellite broadcasting of TV programs
- (4) Co-production with foreign producers
- (5) Evaluation of Japanese TV programs in overseas markets, and the image of Japan generated by TV programs in various countries and territories

1. Taiwan 2. Korea 3. China 4. The United States 5. The United Kingdom.

#### III Imports to Japan, and foreign elements in Japanese-made programs (Incomings)

- (1) Current state of imported programs
- (2) Foreign elements in Japanese-made programs
- (3) Foreign elements in news programs and studio shows
- (4) Foreign elements in TV commercials

### ◇ Conclusion