

Volunteer Crews Participating in Community TV Program Production: Cases Developing in Canada (ボランティア制作スタッフによるコミュニ ティー番組作り：カナダにおける展開)

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SUMMARY IN JAPANESE: 技術の発展によってメディアの国際化が進展する今日、市民・視聴者の視点からメディアの全体構造を考える必要がある。日本の現状においてはコミュニティーのニーズに応えるメディアが十分に機能していない。この問題点に取り組むための参考資料を得るため、カナダのCATVにおけるコミュニティー番組の実践状況について現地調査を実施した。カナダの実践において最も革新的であったのは、アマチュアのボランティアが、番組制作の技術スタッフとして中核的な役割を果たしていることであった。技術は従来プロフェッショナルの聖域とされ、そのことが放送への市民の参加の上での障害となっていた。最近の機材はコンパクト化され、アマチュアでも訓練を受ければ取扱い可能である。市民ボランティアが技術も含めた制作過程に全面的に参加することにより、市民主導で、しかも安価な番組制作が可能になっている。そしてこの制作方式により、コミュニティー番組が市民のフォーラムとしての機能を持つようになってきている。

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I. Preface

Although citizens' groups producing public access programming in broadcast media exist today, they still remain rare in Japan. Kazuto Kojima (1998) took up three cases in which citizens have public access to the CATV and analyzed the factors that made these activities possible. Sakae Ishikawa (1996) analyzed citizens' participation in community FM radio in Hiratsuka City and discussed the impact of this activity on the citizens themselves. These reports focus mainly on successful cases of public access activity, hoping that they might somehow provide useful information for the development of public access in other areas. Nevertheless, a survey conducted in 1995 revealed that among the 300 CATV systems in Japan that offered any locally-produced programming, 45 percent had never had resident participation programs.¹

The purpose of this article is to analyze some of the reasons why public access to broadcasting has not developed in Japan and suggest a new strategy to promote the activity. This new strategy was derived from the analysis of public access and participation activities in Canadian broadcasting, where unique and significant movements are going on.

II. Underachievement of Access and Participation in Japan

The original idea of public access to mass media was developed in the United States in the late 1960s. Since then, attempts have been made to offer access to broadcasting in several countries. Learning from their experiments, NHK, the public service broadcaster in Japan, made an effort to produce a similar public access program. "Anata-no-Studio" (literally, "Your Studio") was started in 1975, accepting applications from citizens. For this program, studio equipment and technical staff were provided by NHK. Citizens were to use the system to plan, produce, and broadcast their own programs. It was an ambitious experiment at that time. However, the program failed to earn widespread recognition and the activity gradually faded out.

Since then the need for public access to broadcasting has been addressed on many occasions. Masahiro Kawahata (1980) described the field experiment of the highly integrated optical fiber network system in Nara Prefecture during the 1980s. The experiment, led by the Ministry of International Trade and

Industry, tried to encourage the production of programming for the network by citizens.

In the 1990s, another discussion was held by the Ministry of Post and Telecommunications; its report of the round table conference stressed the need to establish public access channels to facilitate active participation by the broadcast audience.² As Kojima (1998) points out, public access television in Japan "is discussed and proposed with governmental initiative."³ Viewed from a different perspective, this means that the public's own claim for the right to access has not been notable.

III. Background of Underachievement

Appropriate Media for Citizens' Access

One of the reasons that the initial attempt of Anata-no-Studio failed was that the program was on a national network. Citizens were required to propose a plan which would attract the attention of the general public throughout the country. Although there were many groups engaged in the public arena at that time, not many of them applied or brought in well-considered and well-organized plans on public issue programs. The people concerned were not used to expressing their opinions, even at the level of local media. They hesitated to take part in public access, as its impact and social implications were still uncertain. Consequently, the program seemed to have failed because of the limited number of quality plans proposed.

Today, the successful cases of public access television and participation are found in local community media where the interests and concerns of the citizens are commonly shared. Citizens are making programs that take up issues and items of interest rooted in their daily community life. However, media serving the community is still underdeveloped in Japan. Even if people's community concerns grow and they wish to have access to a public forum, they may not be able to find a medium serving their community.

Herein lies a structural problem of the Japanese media. In the existing regulatory framework of broadcasting, the need for local services is certainly recognized. NHK does offer local services as required by the Broadcast Law, even though the licensing policy defines NHK as a national service. In fact, it has been NHK's burden to promote local services, as it requires enormous re-

sources to provide individual service for each and every prefecture. Commercial broadcasters are licensed as local service affiliates in each prefecture, but their actual program supply relies heavily on the major metropolitan key stations. Because of the financial strain, their original programming comprises less than 10 percent of total broadcast air time. Cable television is supposed to be the most effective medium for the local community service, but it has been suffering from low penetration rates. To promote public access and participation, we need to overcome this media situation. Some suggestions will be made in a later chapter derived from an analysis of Canadian cases.

Barrier of Professionalism

Broadcasting has long been in the hands of the professionals. One of the reasons is that the medium was a product of history, rather than a product of theory. Radio broadcasting began in pioneering countries in the 1920s; an era when many countries were developing highly centralized power structures. This new medium of great potential, naturally, was placed under the control of the group with power and authority. The technical and financial requirements of broadcasting also placed it out of the reach of the general citizenry. From this point, a group of professionals emerged for the operation and practice of broadcast media.

For the public access program that failed, the broadcaster provided professional studio equipment and technical assistance. In a way, it did not open up the process of program production, as the handling of equipment was restricted to the professionals. Because of this system, citizens were excluded from the opportunity to have an exciting and fascinating experience through the production process. They were just given an opportunity to present their plan and, if they wanted, to appear on screen. This limitation was one of the reasons that the initial attempt at public access programs in Japan did not attract wider interest. The door remained half-open because there was, and still is, a fear among professionals that average citizens will not be able to handle the equipment and may even break it.

Public access programming was regarded as more issue-oriented and content-based; the exciting experience of creative work was ignored. Today citizens are finding their own way to overcome this professional barrier. With the development of new technologies, citizens today have equipment that is compact, easy to handle and affordable. With the utilization of this new equipment,

citizens are now experiencing and enjoying the process of film/television production itself, although some technical limitations still exist.

It is time to reconsider the barriers of professionalism and open the door for the citizens who enjoy making programs. A new relationship between citizens and professionals should be sought.

IV. Analysis of Access and Participation in Canada

To promote access and participation of citizens, strategies are needed today in Japan. This chapter describes the current practices in Canada that possibly provide the most relevant information. Descriptions are based on observation of participants by the author during June and July of 1998 in the Vancouver and Oliver/Osoyoos areas in British Columbia.⁴ The cases reported here are at Rogers Cablesystems Limited in Vancouver. According to Peter Davison, Programming and Community Relations Manager, what is going on there is "not typical." He expressed this modestly. What he actually meant was that their activities are the most advanced and the best.

Case 1: "Daytime"--A program for Local Community Produced by Volunteer Crew

<Outline of the Program>

Rogers Cablesystems Ltd. is the largest CATV operator in Canada, serving over 2.2 million customers in the Toronto, Ottawa, Southern Ontario, and Vancouver regions. In the Lower Mainland, Rogers operates six studios in the Greater Vancouver area and offers community service on their channels 4 and 20. Channel 20 is devoted to ethnic programming and Channel 4 carries a variety of community service programming.

"Daytime" is a live talk show on Channel 4 that airs each weekday from 10:00 am to 11:00 am. It is repeated daily at 2:00 pm and 10:00 pm. The program is produced for the most part at the Metrotown Studio in Burnaby. Once in a while, when they find an interesting spot or event, the show goes out and shoots on location.

The program premiered in the spring of 1997. The headquarters of Rogers made a request to each regional system to develop a daily magazine program. In Greater Vancouver, it was Manuel Fonceka who was assigned as a producer

to develop the program. He did have some discussion with his colleagues, but the idea was mainly his own. The show has two hosts, invites guests covering events and activities going on in the community, and has segments for gardening, fitness, cooking, and music. The program now is widely watched and local celebrities, artists, authors, musicians and so forth often appear on the show.

Manuel began his career as a volunteer at Rogers and became a full-time producer six years ago. Based on his own experience, supposedly, he adopted a unique system of program production. He decided to crew his show with amateur non-paid volunteers. The crew required are a director/switcher, graphic operator, VTR operator, production assistant, audio mixer, floor director, three camera operators, guest coordinator and make-up artist. When there are not enough volunteers, one person must perform two jobs. Among them Manuel, who serves as director/switcher every day, and Gary, who takes any role to fill the blank of the day, are fully paid by Rogers. Gary also started his career as a volunteer. The two hosts of the show started as volunteers and now receive an honorarium equal to what a college student would make in a seven-hour shift at a convenience store. Mike, one of the hosts, came to the show after leaving his full-time, well-paid job at a construction company. Fiona, his co-host, was a student at the University of British Columbia when she came to the show, abandoning her plan to become a lawyer. Among others, Steve Wallace has been committed to the program since its inception, discussing the format with Manuel, and receives a small honorarium. The rest of the crew is unpaid and their only compensation is the lunch provided by Rogers after the show each day. Usually, this lunch consists of sandwiches from "Subway."

After the show every day, Gary tries to determine who of the volunteers will work the next day. However, he cannot be 100 percent sure, as he has no way of knowing the schedule of those absent at that time. Still, Manuel comments that he has never had to cancel a show due to a lack of crew. A production meeting is held at 9:00 am every day. It is amazing that non-paid staff are there consistently and on time, showing their commitment and high moral standards. On average, 8-12 volunteers attend regularly, and at the meeting each is assigned their role for the day.

<Key Person among Volunteer Crew>

However much of a team effort "Daytime" is, there seem to be several key

persons among these volunteers. These people have more experience than their colleagues and appear to be more competent and more motivated to devote their time to the show, and even enjoy themselves.

Steve has been with the show since it was launched. He wants to work professionally in television and sees the show as the perfect vehicle to get him there. His motivation is shared more or less by most of the volunteers. Being involved with the show virtually every day, he commits more than 50 hours a week as a guest coordinator; his dedication was noticed by Rogers, which now pays him a very modest honorarium. In this sense, he serves as a nexus between Manuel/Gary and non-paid volunteers. He says he feels somehow guilty for receiving an honorarium, when the majority of the crew are volunteers and unpaid. He defends himself by pointing out that during the morning (when the show is going on), he works as a volunteer in the studio and in the afternoon he books the guests for the next day's show. He is constantly seeking thrilling and attractive guests. One of his principles is to never book a guest more than one week in advance. He thinks that arrangements made too far in advance do not fit the live format of the show. This principle sometimes brings dramatic experiences. One of his favorite stories is about a well-known local singer he once booked. He showed up at the scheduled time but his pianist could not accompany him. Steve picked up the Yellow Pages and started searching for a piano player living nearby. He found a piano instructor living in a complex near where the studio is located, called her up and persuaded her to rush over. The singer and pianist went over various standards to see which ones they both knew, finally settling on Louis Armstrong's "What a Wonderful World." Steve recalls the moment with great joy, saying, "when they performed on the show, no one could tell they never played together before."

Lani also aspires to have a job in television and works at least four days a week as a production assistant on "Daytime." Whenever she is there, she is assigned to be a production assistant. After the daily production meeting, she uses four different color pens to write notes and memos on her script. A half-hour before the start of the show, she is ready and the day's schedule and requirements for each segment of the show are perfectly ordered in her mind. Everyone in the studio and control knows what comes next from her short and clear announcements. During the show, she controls the timing of each seg-

ment. Once a guest scheduled to be on in the first half of the show arrived late. While the show was airing live, Lani changed the order confirmed in the production meeting and placed the guest in the last segment. The arrangement required adjustments to the length of each segment. It looked a tightrope procedure, but she kept arranging things with absolute clarity and the live show came to an end exactly at the scheduled time. In order to get hands-on experience Lani, a single mother who wants to work in professional television, chose Rogers rather than going to school, as it is exciting and fun every day.

Joyce has been working on "Daytime" for about a year. She usually operates the VTR but if Lani is not there, either Gary or Joyce works as the production assistant. She had not seen "Daytime" before she started working on it. She saw a public service announcement of Rogers' late one night on TV and discovered that they were looking for volunteers. The most attractive work for her is camera operating, as it requires creative thought and technique. Being disabled, she has almost given up this desire because strong hands and good eyes are required to be a camera operator. She still thinks it is fun to work in the control booth and hopes to someday get a paid job somewhere in this field.

To her eyes, crew used to have more training sessions and workshops. As things became more organized, people began to ignore the importance of this training procedure. It reduces the opportunities for new volunteers to come in. She says that present members cannot work there forever and new crew is always needed. Rogers must be well prepared to accept them.

Daniel operates camera 2 on his shoulder. Cameras 1 and 3 are situated on tripods and shoot more or less fixed pictures of the set. Daniel shoots different angles and close-ups, giving the switcher more shots from which to choose. Once the show went out on a Sunday shooting in a newly opened furniture shop in the city. As part of the shop's publicity, they offered "Daytime" the use of their gorgeous furniture as part of the set. While shooting, the tripod of camera 3 got tangled with some thick carpet and collapsed. Marty, who was operating camera 3, somehow managed to grab the camera before it fell. But he could not do anything to right the tripod and just had to wait for help to come. While others rushed to help Marty, Daniel quickly moved with camera 2 to the camera 3 position and kept shooting from that angle. This quick response was later praised by Manuel.

Ryan is a sound mixing specialist. On the day they were shooting in the furniture store, a female singer performed on the show. While she was singing at the microphone set up in the store, she could hardly be heard by anybody and her performance was not impressive at all. After reviewing the VTR, however, everybody was astonished that she sounded so deep and attractive. It was Ryan's job to overcome the sound problems, and he confidently says that he can arrange a singer's voice in many ways and make it sound either attractive or dull, regardless of the original.

According to Joyce, about 100 volunteers have come and gone during her time with the show. Most of them are young and the split between men and women is fairly even. Among them, about two-thirds come only a few times and then quit. For those who decide to stay, they work about six months or so on average, then leave. Some get a job somewhere else; some get tired; some think they have had enough. She thinks that the human relationships created by the experience are very good and it is fun and exciting to work there as long as one is interested in television production.

Case 2: "After Hours"--A Program Produced by an Independent Group of Citizens

ICTV (Independent Community Television) is a group of citizens working to produce their own programs and air them on Rogers Community 4. In 1996, Rogers closed down two of their eight studios in the Greater Vancouver area that had been producing community programs, mainly because of financial problems. One of them was the studio called "Vancouver East Neighborhood Television," located in the eastern part of the city. The people living around there wanted to maintain a studio in the area in order to produce community programs themselves, and established an organization to negotiate with Rogers. Rogers agreed to "donate" the studio and video equipment to the new organization and to air the programs produced there. Rogers continued the office lease until the end of 1997 and donated CA\$10,000 toward 1998 costs.

According to Brian Peterson, one of the executive producers of ICTV, there are 62 members on the list. About two-thirds pay the yearly membership fee of CA\$45 (Low Income CA\$20); 32 members have keys to enter the office and studio whenever necessary, and about 20 are active participants. "East Side

Story” is a monthly half-hour magazine show that addresses current local issues. “Night Watch” is a monthly round table discussion program. “After Hours” is a weekly half-hour interview program.

The shooting of “After Hours” is scheduled on the second Sunday of every month. Four shows are produced in one afternoon. They have cooperation from a restaurant in the Waldorf Hotel located across the street from their office. The restaurant is closed on Sundays and shooting interviews is possible using the restaurant as a backdrop. At 11:00 am one Sunday members gathered at the hotel. Vern, one of the early members of ICTV, drove a TV van mounted with three cameras and VTR from Rogers which they can use by booking at no charge. As the set up began, Vern kept explaining the handling of equipment to the inexperienced members. Agatha was to serve as a floor director for the first time and had instruction from Bobby. The most important role of the floor director, as Bobby stressed to Agatha, is to make the guests comfortable. Shooting started at about one o’clock, and guests came in one after another. Four shows were produced that afternoon. One of the guests, a painter having an exhibition the next week in the city, brought some of his works. ICTV staffs created a skilled lighting plan to make them appear beautiful on the TV screen. For the interview program, the cameras did not require much movement. On this Sunday, they used three cameras for the two-person interview program and seemed to enjoy the variety of camera work. Switching is very creative work in program production and requires skill. Frank, the switcher of the day, has about 10 months of experience, and did his job perfectly. It took another 45 minutes to strike the set. They were smart enough to turn off the lights first so that they would cool off while they coiled cables, packed up the cameras and so forth.

V. Implication: Overcoming Professional Barriers

Capacity of Volunteer Crew

There are several key persons among the volunteers who play important roles and contribute much to the whole process of production. In most cases, they are young and their main motivation is to get experience. They aspire to become full-time professionals in television. However, for some it is a serious aspiration and for others it is just an uncertain dream.

There are other people like Lorne, who has a full-time job somewhere else and works as a volunteer once a week "to meet people." That seems to be a major motivation for older volunteers. Although Lorne has been satisfied with the experience, this motivation does not always work. During this observation period, three relatively older people came, willing to volunteer. They came three or four times, then did not come any more. Among them, Jackie, a housewife in her mid-40s, worked for about two weeks. She was very unfortunate in that she was there on a day when neither Lani nor Ryan were there and another girl, Kim (who always works as the graphic operator) was not there either. Jackie was not ready, but she had to work as the graphic operator. She did have instruction in the workings of the machine, but she did not have the basic skills required for operation of the computer. The result was an error in the system during the show that affected others. Gary, who was working as the production assistant, had to help Jackie, rushing back and forth from his position to Jackie's computer. He then was unable to make several time calls, confusing the camera operators and floor director. The audio mixer added to this confusion as the sound, which should go out as stereo, went out mono. The final credits of the program did not run on the screen that day. Manuel immediately called a meeting after the show and tried to pinpoint the problems. Although it was not all her fault Jackie was still discouraged and never returned.

Volunteers with motivation and aspirations become technically proficient within a very short time and are soon able to handle the equipment. Sharon started volunteering in June, after her college graduation. On her first day at Rogers, she pulled camera cable for Daniel. She assisted Joyce on the second day and watched Manuel work on the third day. During these days she found time to ask others how to use equipment. On the fourth day, she was able to work on VTR alone. She worked without mistakes and has yet to make a single mistake on VTR. The volunteers may not be able to solve all the serious technical troubles, but they are still competent enough to handle the equipment for daily operation. Manuel admitted that when they started "Daytime," they needed about a month to get things in order. After this initial period, things went far better than he had expected.

The cases reported here and in the previous section clearly show the remarkable capacity of motivated volunteers when they are given the opportunity to learn. In addition, the equipment today is much easier to handle compared to what professionals used decades ago.

There are many university students in Japan engaged in club activities to produce audio-visual products in a variety of ways. We see a potential there for them to become volunteers who already have the motivation to learn how to handle sophisticated equipment.

It should be noted that many of the ICTV members have volunteer experience at Rogers. This means that Rogers has been supplying a considerable number of trained amateurs in the community. We can see here that an attempt to make programs with amateur volunteer crew has another impact on the community. These amateurs are widespread and work in many fields. In other case studies (the report of which is omitted here) the author observed occasions on which volunteers trained at Rogers were assisting independent producers. Independent producers were thus able to shoot an event from different camera angles simultaneously.

Recognizing the capacity of amateur volunteers who have strong motivation and willingness to train themselves, Rogers states in its "Volunteer Policies and Procedures":

People who give their services to the Community Channel do so out of a sense of community spirit and/or to learn more about television production. In return, the Community Channel offers a means of expression and an opportunity for learning. Both the Channel and the Volunteers give and receive in equal measure in this process. Volunteers give their time and creativity; the Channel gives its resources and expertise.⁵

Enthusiasm of the Volunteer Crew

Many of the volunteers said that they want to gain experience. In addition to this reason, they all mentioned that it is really fun. This is a very important part of the creative activity. They may find more rational reasons to take the time to dedicate themselves to non-paid activity. Above all, however, the fascinating and exciting experience of television production itself lures them there in the first place.

Moreover, the fact that they are using "real" equipment is even more exciting. The access to advanced, high quality equipment is itself attractive, and the opportunity to touch and use it is very exciting. For the volunteer crew, being in a professional space and working with professional equipment is a special

experience.

This was also true for ICTV members, as they also used professional equipment. They all control the set up and shooting and they seem to enjoy the entire process very much. The process is as important as their final product.

Those still using home video equipment are frustrated on this point. As one of the volunteers described, people can make pizza in an oven at home, but it never comes out like the one made with the more powerful, professional oven. Nevertheless, there are people producing programs with home video equipment because the process of production itself attracts them.

One example is the citizens' group in Hiratsuka City. The group essentially overlaps with a group participating in community FM radio (NAPASA) in the area. Citizens established a voluntary group when the station was launched and have been producing programs on their own. For these productions, they are able to use the studio equipment of NAPASA to some degree, as their programs are an important part of the total programming. Among those who enjoyed the exciting experience of radio production, some then developed an interest in participating in CATV in the area (SCN). In this case, CATV was reluctant to let the citizens use its equipment. What the group attempted was an extensive use of home video camera equipment to produce their own programs. They faced many restrictions. Editing, for example, was almost impossible. The picture quality also suffered. However, activity has been going on. The excitement and fun of production seem to be the important factors attracting and motivating these citizens. This seems to apply generally to cases around the world. If amateurs are allowed to use equipment for professional use, how excited they would be and how actively they would produce their own programs. The higher technical quality produced by professional equipment would give them a greater satisfaction in production and would, in turn, strengthen their motivation.

VI. Implication: Establishing Media to Serve for the Community

Production with Volunteer Crew

As has been seen with "Daytime," amateur volunteers can fully serve as production crew on a public access program. They are very quick in learning how to handle the equipment. Crew jobs other than those using equipment are

easily learned through routine. Having the courage to adopt this innovation, Manuel is able to plan and produce an extremely low-cost program. This practice should be attempted more widely. For the Rogers case, they must pay for insurance to cover possible damage to the equipment. However, they must pay insurance even if only professionals use the equipment. Rogers is also prepared for possible liabilities. The cost of this insurance, however, is much smaller than the cost of a professional crew. Trained volunteers thus make it possible to develop and create a very inexpensive program.

Furthermore, having a large volunteer crew participating in daily operations forges a new relationship between the broadcaster and citizens. As stated in Rogers' "Volunteer Policies and Procedures," this relationship is based on equality of give and take. With the development of this equal relationship, broadcasting media in the community become more open to citizens and closer to the citizens' lives in the community.

Themes of the Program--Cultural Orientation

ICTV is an independent group that has access to professional equipment and airtime on Rogers' community channel. It seems that they feel a responsibility to make demanding programs. This orientation for demanding programs is widely found in access programs and it is certainly an important area of activity.

"Daytime" demonstrates another potential of community programming. It is oriented more toward local culture, and is more entertaining. This may be another reason why the volunteer crew members enjoy their work in the studio so much. As was pointed out before, the program now is widely recognized in the community and there are many groups applying to appear in the show. Steve, the guest coordinator, says that in the beginning he had to look for groups or leaders of activities to come to the show. He now just sits and waits; many people and groups are coming without solicitation. It means that the cultural orientation helped the show to develop recognition in the community and to establish a close relationship with citizens there.

The format of the show--having many separate segments--has been contributing to this as well. There are people and groups in the community engaged in a variety of activities; many want to distribute information about their activity. Many of them, however, hesitate to produce a public access program themselves, as it requires a lot of work. "Daytime" is providing an opportunity for

exposure for their group. The show, in other words, provides an opportunity for wide and easy access to local citizens. An important point here is that they are not asked by the producer to appear on the show. That was the case for the most of the access shows produced by local TV stations in Japan since the 1970s. Instead, people talk to the guest coordinator of "Daytime," who is also a volunteer, and make the decision to come. Manuel usually does not intervene in this process, although he receives daily reports from Steve.

In a way, a program produced by volunteers establishes a public forum for citizens. The themes those guest citizens bring to the show may not be related to the public issues and cultural matters often addressed. The variety of themes succeeds in attracting the attention of the community audience. Cultural activities are widespread in the community and provide rich resources for the show.

The following is the categorization of guests appearing on "Daytime" during the first week of June:

1. Author of a newly published book	6
2. Guest from upcoming art performances	5
3. Guest from social activities	6
(usually includes information about upcoming events)	
4. Guest offering sports information	2
5. Guest offering movie information	1
6. Musician	3

Participation in cultural activities and events can have a significant impact in developing citizens' concerns for their community and strengthening social ties. The cultural orientation of the community program is thus important and program production, with the participation of the citizens, is itself a cultural activity.

Possible Strategy for Broadcasters

The final question is who in the existing structure of broadcasting in Japan will be courageous enough to adopt this innovative method of community program production. In a way, every broadcaster has the potential to take a step forward. They all are in one way or another facing the uncertain future structure of broadcasting. This uncertainty has been brought about by technological

development, rapidly continuing, and may drastically change the market structure of broadcasting.

For commercial broadcasters using terrestrial VHF waves in each prefecture, the introduction of digital technology may be fatal, as the key-stations on which they have been relying for two-thirds of their programming may choose satellite for their distribution in the future. This means that commercial stations may lose revenue from the network commercials and spot commercials they insert in network programming. In one estimate, the amount of loss may be as much as 70 percent of their revenue.⁶ For NHK, which has terrestrial channels and DBS channels, it will be imperative to clearly differentiate the function of those services in the future. As NHK is defined as a national service, policy decisions for DBS will be rather simple. However, NHK is also required to provide local service, which always requires huge resources. Their terrestrial waves are supposed to fulfill this requirement, but practical barriers have yet to be solved. Commercial stations using terrestrial UHF waves will also face the structural change of the market and will have to look for a strategy for survival.

For all broadcasters, developing community service and establishing a new relationship with citizens will be one of the most important strategies for survival. Analyses of Canadian cases suggest several ideas if they want to develop a new community service.

First, a new form of participation can be developed. We used to think that access and participation are taken advantage of in order to produce particular program content. The Canadian case shows that there are volunteers who enjoy participating just as crew. In the process they actualize an equal give and take relationship between the broadcaster and citizens. This volunteer crew provides, on the other hand, easier access for citizens' groups that are not themselves active in program production. Participation in the media can take many forms. The case presented from Canada demonstrates a new possibility for citizens' activity. With this participation, broadcasters are able to plan reduced-cost programming.

Secondly, it is possible and necessary to have more programs produced by independent producers and volunteer groups; it expands the program supply source for community service. The broadcasters need to make their facilities and equipment open to the public for this to become a reality. Citizens will become competent within a very short period of time and will produce a vari-

ety of programs. These programs will fill broadcasting hours at a lower cost.

Thirdly, community programs produced through public access and participation may not necessarily be demanding. Rather, attempts should be made to develop a program that functions as a forum for citizens. The primary goal of public access programming is to gain the recognition of the citizens. Once it succeeds in this, more people will participate and wider access will be achieved. Literature on community development suggests that participation of any kind helps to develop citizens' interest in their own community. Themes of the public access program, therefore, can be of a wide variety, including cultural, entertainment, daily life and so forth. As seen in the Rogers case, a magazine style may be one possible format of the community program, as it embraces more variety of content. An important point here is that the program should be produced by citizens who enjoy making it. Their enjoyment will then be shared by the viewing citizens, attract more public attention and promote more participation.

The background for participation is widening today in Japan. The number of NGOs is growing rapidly. We have observed the growth of a variety of volunteer activities in many parts of the country. All this means there are many groups that have the potential to practice access and participation in the local media. However, a survey conducted on Japanese NGOs (Saito, 1997) revealed that many of these groups are not willing to use local broadcast media for their public relations. Local broadcast media so far are not seen by them as a possible and effective method of communication.

If broadcasters take the courageous step to open the door to promote the participation and contribution of volunteers, they will then be able to develop innovative programming, and establish a new relationship with the variety of social activities growing in the community today.

Why then shouldn't they?

Notes

1. Kazuto Kojima, "Public Access in Contemporary Japanese Society: History, Models and Perspectives," paper presented to the 21st IAMCR Conference, Glasgow, 1998, p. 7.
2. Ministry of Post and Telecommunications, *Tachannel Jidainiokeru Shichoshato Hosonikansuru Kondankai*

Volunteer Crews Participating in Community TV Program Production: Cases Developing in Canada

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