*Peace Project: Engaging Migrant Youth for Local Community in Japan
Through Making a Film*

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Introduction

The number of migrants in Japan has rapidly increased since the 1970s. According to the Ministry of Justice, the registered number of foreign residents in Japan reached 2.1 million in 2007. This figure has slightly decreased in recent years partly because of the world financial crisis (Ishikawa, 2012:12). Female foreign workers from the Philippines and Thailand began working at adult entertainment businesses in the late 1970s. This was followed in the 1980s by unskilled male foreign workers including an increase in illegal workers from Asia and the Middle East in response to the labour shortages of the rapid growth 'bubble economy' period. To help solve the labour shortage problem, the Japanese government revised the immigration control law in 1990 to allow people of Japanese descent from Brazil, Peru and other Latin American countries to work in Japan (Takeda, 2006; Tsuda, 2009:206). In addition, the Industrial Training Program started accepting technical intern trainees in 1993 from China and other Asian countries.

The Ministry of Internal Affairs and Communications has recognized the need for social support and established a 'Multicultural Co-existence Promotion Program' to develop support programs within local governments (Ishikawa, 2012; Shiobara, 2012; Yoshitomi, 2008). Social support activities for migrants in Japan have generally been conducted not by social work professionals but by volunteers and NPOs promoting international exchanges （Ishikawa, 2009; Takeda, 2009:181; Japanese Association of Certified Social Workers, 2012:3）. However, it is thought that ethnic minorities in Japan have limited access to the virtual community constructed by the Japanese language (Takeda, 2006).

This paper explores a practice-based research based on community cultural development project called the 'Diversity Digital Media (DDM) Project' carried out in Fukui, located in northwest Japan from 2010 to 2012. I developed the project in order to explore the extent to which digital media can enable a greater variety of creative expression beyond conventional production in community cultural development projects and act as a bridge between the local community and migrant youth in a creative manner. As part of the DDM project, I organized: 1) Fukui Tourism Advertisement Workshop: a three day digital media workshop with four migrants from China and Sri Lanka in 2010; 2) Digital Media Camp 2011: a two day farm-stay camp with four migrant students from China and Brazil in 2011; 3) Peace project 2012: three months' documentary film making workshop with two migrant students

from China in 2012. This paper explores two key questions based on a case study of 3) Peace project 2012. First, I examine how digital media can be employed for community engagement between migrant youth and the local community, and how it can help migrant youth achieve cultural citizenship. Second, this paper examines how local Japanese participants perceive their attitude-change process in real encounters with migrants in Fukui through the use of digital media.

Research Method

This practice-based research includes interviews with participants of Peace project 2012: three months' documentary film making workshop with two migrant students from China in 2012. Semi-structured interviews were conducted to allow informants to speak freely not only about their impression of the workshops but also their subjective values and the perceptions of community engagements between migrants and local community (see Table 1). Interviews were transcribed and analyzed thematically. I also conducted participant observation as a coordinator of this workshop. This observation gave me exposure to community sentiments and informal information shared among participants and was valuable in supplementing the research. Participants were fully briefed at an information session about this project and a written consent was obtained from the migrant youth and their parents before the project commenced. This paper will not represent the perception of community engagement between migrant youth and the local community through the use of digital media in Japan. The aim of this exploratory study is to bring a new conceptual basis for social work practices with migrants through the use of digital media (Harrison, 2007, p.74).

Table1: List of Informants

Name	Sex	Age	Organization	Position/Nationality	Interview date
A	Female	10s	High school student (3nd)	Participant/ China	May 2012
B	Male	10s	High school student (3nd)	Participant/ China	May 2012
C	Male	50s	Former Media Artist	Instructor/ Japan	May 2012
D	Female	20s	University student	Supporter/Japan	June 2012
E	Male	20s	University student	Supporter/ Peru	June 2012

The difficulty of community engagement for migrants in a Japanese regional city

Fukui is located near the center of the Japan Sea coast, easily accessible from major urban centers. It has a clean environment, raw materials, and also advanced industry including textiles, eye-ware, machinery, traditional industrial production as well as agricultural production such as rice. The number of migrants in Fukui has rapidly increased since the 1990s after Fukui Prefecture started accepting migrant workers and trainees into its prefectural institutions as well as its businesses. Fukui has increasingly become home to primarily Japanese Brazilian workers and also technical intern trainees from China. However, it has gradually decreased from 2006, especially because of the influence of global economic crisis in 2008. The number of foreign migrants in Fukui Prefecture has reached 12,070 which is 1.5% of the total population 802,680 people in 2011 (Fukui Prefectural Government, 2011).

A Survey on the Japanese language capabilities of foreign residents in Fukui conducted by the prefectural government in 2007 showed that the main ways of obtaining daily information were 1) television (56%), 2) Japanese friends and colleagues in the workplace (47%), Internet (45%). This shows the high level of use of ICT as a basis for everyday life for migrants in Fukui. However, it is estimated that migrant community in Fukui have difficulties not only in accessing the information but also in participating fully in the virtual Internet community constructed by the Japanese language. In my previous research, a computer study group was organized in 2009 and 2010 as a part of a community development project, the so called F-LECCS (Fukui Learning Community Consortium) for creating a multicultural learning community between local universities and ethnic communities through a local Social Networking Service. Participant observation and a questionnaire survey were conducted in the computer study group among 16 immigrants from six different language and cultural backgrounds including migrants from China, Brazil, Philippines, Thailand, Vietnam and Peru in order to analyze the process of multicultural community building and the effect of migration on the local community. This research revealed that especially migrant women and their children living in Fukui suffered from a lack of opportunities to develop their ICT and digital media skills both in their own language as well as in Japanese. In addition, when they attempt to use the digital media to improve their relationship with the local community, the 'Japanese only' environment can discourage them and prevent them from extending their social networks in Japan (Funaki, 2010a).

Digital media can play a valuable role as a tool to help migrants and their children adjust to new environments and cultural citizenship. My previous research in the computer study group with Chinese migrant youth showed that digital media is the most interesting media for migrant youth not only in terms of consumption but also in expressing their identity and culture through SNS in their own language. Furthermore, digital media could enhance communication between the second-generation migrant youth and local Japanese in despite limited Japanese language abilities. In addition to language problems, recognition of cultural identities especially among the migrant youth largely influenced their relationship with their parents and the engagement with local community. First generation migrant parents faced difficulties in transferring their cultural and social capital due to the language gap (Funaki, 2011).

Lack of opportunities for ICT skills and digital media is not the only difficulty regarding community engagement for migrants in Fukui. Conflicts between local Japanese and migrants such as several suspected arsons targeting foreign residents have been widely reported in the media. The arsonist was a migrant so that this incident had fostered negative images of migrants among the local community in Fukui in 2010[1]. Following these problems, most migrant communities have kept silent or are unaware of Japanese media coverage because of the language barrier. Additionally, in 2010, the Fukui city government started restricting the residency rules for 'foreign residents who can not speak Japanese'. NGOs and local media criticized the discriminatory rule for migrants. However, the city Mayor rejected the criticisms and justified the policy with reference to the troubles between migrant residents and local Japanese residents[2]. A government funded NPO, Fukui International Association (FIA) has been a leading organization for promoting inter-cultural exchanges between ethnic communities and local Japanese and supporting the daily life of migrants in Fukui. For example, the organization supported volunteer Japanese teachers for adult migrants and schoolteachers for immigrant youth, along with cross-cultural parents and playgroups[3]. However, the need for ICT and digital media literacy for ethnic communities in Fukui has not been investigated.

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[1] Fukui Shinbun (Newspaper). 21 October 2010.

[2] Fukui Shinbun (Newspaper). 17 December 2010.

[3]   The information for supporting foreign residents in FIA are available in English, Chinese and Portuguese on website. http://www.f-i-a.or.jp/en/ accessed 8 May 2013.

Community Cultural Development (CCD) with use of digital media in Australia

This community engagement project with digital media in Japan was inspired by the insights of case studies in Australian multicultural society. The research in cultural studies and multicultural studies in Australia has already focused on the use of digital media production for CCD among ethnic communities (Dreher, 2008; Ho, 2012). Migrants in Australia have formed ethnic community organizations not only to provide social welfare services within the ethnic community such as schools and play groups, but also to create a virtual ethnic community based on the common cultural and linguistic identity for exchanging information and mutual support (Funaki, 2010b; Hamano, 2009). In my previous research in Australia, governments and NGOs engaged ethnic communities and frequently promoted community building and inclusion in the mainstream society through Community Cultural Development (CCD) programs as well as use of digital media (Burgess et al, 2006; Funaki, 2011; Lee-Shoy and Dreher, 2009; Podkalicka and Staley, 2009).

For example, ICE (Information and Cultural Exchange) projects have promoted pioneering digital media programs with the largest migrant, refugee and urban Indigenous populations in western Sydney, Australia's most culturally diverse region. The programs deploy screen, music, radio, sound, online and new digital media production. ICE projects creatively engage ethnic communities and artists not only to help improve digital media skills and improve job opportunities but also to build cultural and community capacity and infrastructure and encourage intercultural dialogue. Projects at the intersection of arts, culture, technology and community include digital storytelling, short film-making, theatre production and facilitator workshops in CCD. These digital media skills create chances for ethnic minority youth in Australia to speak up and break stereo-typed images. The showcasing of the digital media productions also creates a space for mainstream Australian society to listen to these minority voices (ICE, 2008). Another example is screen literacy learning projects called cineliteracy for the NSW Department of Education in Australia, developed by Dr. Jane Mills. The goal of this digital media programs was to develop educational methods for visual literacy learning with the use of the moving image to engage 'at risk' students at school and to promote the student motivation for learning. A documentary film about a screen literacy projects with migrant students in Western Sydney

public schools was created by Mr.Chiba Shigeki, the Vice-President of the Japan Academy of Moving Images in 2005 (Mills 2011). This film influenced on starting screen literacy programs with the use of digital media in other areas of Japan such as Nigata and Fukushima (Yaginuma 2011). These case studies showed that the use of digital media had great potential to empower social minorities and promote the community engagement process between ethnic minorities and majorities. In Japan, there are some digital media projects to facilitate community engagement between migrants and the local community in Hyogo, Shizuoka, and Kanagawa prefectures (Shiobara, 2011; Yoshitomi, 2008). Some digital media projects using digital storytelling have also started for migrant youth in Mie and Gifu prefectures (Ogawa et al, 2009). However, these digital media projects have not been implemented as a social work practice.

The Diversity Digital Media (DDM) with migrants in Japan

The Diversity Digital Media (DDM) project started in 2009 when the two Chinese migrant youth participants moved to Japan with their family. This practice-based project was organized with the aim of analyzing the possibilities for using digital media in social work practice with migrant youth. These students were already the age over 15 years old at that time so that they could not enter junior high school[4]. They learned Japanese language by volunteer Japanese teachers or private tutors a few times a week in Fukui International Association[5].

After entering high schools, they experienced 1) Fukui Tourism Advertisement Workshop in 2010 and 2) Digital Media Camp in 2011. These projects gave them opportunities to learn about the basic skills of filming and editing process. They continued to express an interest on leaning higher skills in digital media production. At that time I happened to receive information from a professor specializing multicultural policy in Australia and Japan about UFPFF (United For Peace Film Festival): an international peace film contest for students based in Tokyo. UFPFF have been held in September 21 each

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[4] In Japan, primary education is not compulsory for children of foreign nationality, but every child has the right to receive education. However, children of age six to 15 with foreign citizenship may enter or transfer to local elementary schools or junior high schools with same expenses as Japanese citizens, regardless of their nationality. (Multilingual Living Information http://www.clair.or.jp/tagengorev/en/j/01-1.html accessed 9 November 2013).
[5] Interview with A, B

year, the International Day of Peace, to call out for a peaceful world without war or conflict. The festival aims to encourage action towards creating a peaceful world through the use of media images. I thought it would be the best opportunity for migrant students not only to improve digital media skills but also to build cultural citizenship for community engagement through intercultural dialogue with the local community. Two students decided to challenge to making a short film on peace during their spring vacation from March to May 2012. For the third DDM project in 2012, I organized digital media project called Peace Project 2012: a documentary filmmaking workshop with two migrant high school students from China. Local artists and university students helped them to create a short documentary (see the schedule on Table2).

Table2	Peace Project 2012 Schedule
March 2012	
First week	Information session about the international peace film contest
Second week	Lecture workshop on film making techniques by the local artist
Third week	Discussion meeting about the topic on the film
Fourth week	One full day location scouting and shooting by video camera
April	
First week	Interview shooting with 1) Chinese mother and Japanese grandmother, 2) an elderly who used to live in China before WW2
Second week	Interview shooting with an elderly who experience a great earthquake in Fukui in 1948
Third week	Visiting the local history museum and shooting old pictures
Fourth week	Editing a short film by each migrant youth at home
	Title of the production
	1.Cherry Trees in Full Bloom - A short documentary on interviews with a Japanese teacher who experienced a great earthquake in 1947 in Fukui -
	2.Story of Fukui Earthquake - A short documentary on interviews with a Japanese teacher who experienced a great earthquake in 1947 in Fukui -
May	
Second week	Final editing by each migrant youth (with advice from the artist)

Firstly, creating a digital media production helped students to build a space for community engagement between migrant youth and the local community. The first interview was one student's Chinese mother and Japanese grandmother. She wanted to describe how they built a peaceful relationship although the grandmother strongly opposed to their international marriage. The second and third interview was two elderly people who experienced a disaster and war around 1940s in Japan. They want to listen to stories about how they overcame the painful times. Their idea was influenced by a fund raising activity at high school for East Japan and Tohoku earthquake in 2011[6]. They finally decided to choose the topic about interview with people who experienced war and earthquake 60 years ago in Fukui.

They usually spent so much time at high school and also had to study with private tutors even on weekends because they are lacking Japanese academic skills. Therefore location scouting and interviews with local people gave them a chance to create a space to meet new people and new places in Fukui even though it was an ad hoc space for a new meeting between migrant youth and elderly people in the community. For example, students visited a Japanese elderly who was born in China and came back to Fukui after the World War2. She and her husband have been running a small Chinese restaurant in Fukui. They listened to her life story about where she was born in China and why she came back to Japan and filmed the interview. The students also enjoyed Chinese dishes and a special tea after the interview.

A Chinese student said;

> Actually I tried to visit this place to see her again by myself after the last shooting, but I could not find it. While I was talking with Ms.A, she makes me feel as if I was talking with my own grand mother in China[7].

The Japanese elderly wrote a post card to me a week after they visited her;

> I was very surprised that young high school students visited me. It was very first time for me. I was not sure what kinds of relationships there was between Lecturer Funaki and students, but I had a truly good time with them. I hope they come and see me again.

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[6] Interview with A, B
[7] Interview with B

Although they did not use her interview for the final version of the film, creating a digital media in a physical community enabled a direct public participation and created a space for a new community engagement (Burgess, 2006).

Secondly, creating a digital media production at an international film competition through You Tube was likely to help them achieve cultural citizenship not only in Fukui but also in the global area. Mills argued in her paper that in the three-screen literacy – cinema, television, computer, it encouraged consolidating links between the school, the home and the community, but did nothing to actively encourage wider horizons (Mills 2011). She emphasized the importance of global connection and citizenship within the framework of cosmopolitanism in screen literacy project. Actually, most of winners of the International Peace Film festivals in 2011 choose very global topics and produced a documentary filmed overseas such as in Cambodia and Spain. However, both Chinese students in Fukui told me at the first meeting, we want to make a film based on the topic close to our life in Fukui such as family, friends.

The final part of a film is a beautiful scene of the cherry trees in full blossom in Fukui city with a voice over by student A,

> I learned the history of Fukui from my Japanese teacher. I discovered an important thing. If the winds of fate blow against me, I never give up and keep my faith. If my fortune is running before the wind, I will have a hard life without contentment. I will live as the cherry trees, in full blossom blooming brightly, at the risk of their lives.

She wrote a message after uploading her film on You Tube for the competition.

> We Interviewed with Japanese teacher who experienced an earthquake in 1948.

> We learned the local history of the local people, and I wanted to tell the world about my peaceful life in Fukui and connection to the world peace.

The student tried to shoot a local people's interview with local history and nature to express both her current feelings as a migrant student from China who lives in Japan and her wish to the connection to the world peace as a global citizen through You Tube[8].

Thirdly, Japanese students and local artists showed their attitude-change process in real encounters with migrants in Fukui through the use of digital media. As I mentioned above, the final part of student A's film is original voice over by Chinese language. She had to translate into Japanese and English subtitle from Chinese in order to apply for the film competition. She spent so much time to express her meaning of Chinese words to a Japanese social work student who help her. They tried to look for the meaning of peace in different language and culture. Professor Shiobara (2012:154) argued in his recent book about the multicultural policy in Japan that it is important for us to share a space called 'Ibasho' in Japanese to belong together in daily life with everyday dialogue to be a cosmopolitan. During this translation process, Chinese student and Japanese student talked about various topics including china and Japan political situation. In 2012 February Mayor of Nagoya-city, Japan denied in public Nanking Massacre occurred in the past. Chinese student originally came from Nanking and got really angry about the Mayor's denial. The Japanese student did not really know the controversial history at first. The Japanese student came to understand the difference and common points by dialogue[9].

Conclusion and Future issues

Ochiai defines the term intercultural literacy development to connote three abilities: (1) to recognize and express one's own opinions and perspectives as an ethnic minority to a host society; (2) self-improvement through dialogue with others who have diverse cultural backgrounds; (3) to contribute in the creation of a multicultural society (Ochiai 2012). She analyzed the three stage of intercultural literacy through a case study of a digital media project with young migrants in Kobe, and argues that new young migrants need a comfortable place called 'Ibasho' in Japanese outside school settings to be accepted as new comer foreign children by dialogue with those who understand them, and to express their message to the host society in the first

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8 Interview with A
9 Interview with D, E

stage. The process of Peace project could create a comfortable place 'Ibasho' for two migrant students through a short film making in cooperation with local artists and local Japanese student and a migrant university student from Peru.

Mills(2011)   argues that the fourth screen, the mobile-phone camera screen, offers not only filmmaking technology but film communication and sharing capacity. Before using tablet type devices and mobile phone, digital media production was not accessible to everyone. However, mobile-smart phone and portable devices such as iPad offers great opportunities to enhance community engagements for those who have not higher ICT literacy. From 2012 with the aid of local artists and social workers in disability and mental health field in Fukui, I organized iPad digital storytelling workshops for migrant youth and people with intellectual disability. It could reconstruct the community engagement between people with disability and local community effectively. In this workshop, one of the migrant students who participated in Peace project entered to a university in Fukui and became a supporter to new migrant youth in this workshop. The migrant students in peace project moved to the new step of community engagements activity now.

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