

***Exploring the Possibility of Regional Brand Expression Through Regional Learning by
Local Independent TV Stations —
Case Study of Mie Television Broadcasting and Kyoto Broadcasting***

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Abstract

This research study explores the reasons why specific local independent TV stations have developed sustainably and increased their existence value. Through two case studies on *Mie* TV and *Kyoto* Broadcasting, it is derived that both “regional learning” and “organizational learning” are the key to survive the other Internet tools such as SNS. These two keys could bring a brighter future in Japanese television media. In order to increase the value of the existence of local stations, it is necessary to work on creating a positive environment in which other smaller local stations can work on regional branding that enables local residents and local companies and local governments to work together to create unique and localized programs. In the end, it is believed to lead to the creation of unique programs with individuality in regional areas around Japan.

Keyword: Local Independent TV stations, Organized Learning, Regional Branding

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1. Introduction

The purpose of this paper is to examine a possibility that the “regional resources program,” which is organized based on systematic regional learning by private local television stations, leads to the emergence of regional brands. Although the declining interest in television viewing¹ is increasing and the business environment for local TV stations is becoming increasingly severely, Japan has many regional characteristics, in terms of geographically, culturally and socially. The decline or loss of local stations that represent each prefecture could lead to a loss of diversity, as well as creativity such as local culture and information, and would become a great loss to society. Based on this awareness of the issue, this paper examines the existence value of local stations in the region from the viewpoint of the effectiveness of educational programs organized by independent stations for regional branding. Educational programs are defined as genre programs that mainly include educational and documentary programs².

In this paper, two independent stations, (1) *Mie Television Broadcasting* (hereafter, MTV) in the *Chukyo* wide area and (2) *Kyoto Broadcasting* (hereafter, KBS) in the *Kinki* wide area, are taken as an example, and examine the products and products of each region. First, it is investigated the process of organization and production of broadcast programs called “regional resource programs” that introduce a wide variety of tangible and intangible unique regional resources such as tourism, events, services, and people. In addition, focusing on the practices of organizations promoting this “regional resource program,” MTV’s history is taken, traditional culture and documentary programs, KBS’s event and tourism programs, and disseminate them outside the region through organization and production.

Next, with regard to the research framework, based on field surveys in *Tsu City, Mie Prefecture*, *Kyoto City* and *Kameoka City, Kyoto Prefecture*, and *Chiyoda Ward, Tokyo*³, the contents of programs organized and produced by both program organizers and general viewers are taken. It is considered the relationship with the region.

For brief understanding, local stations are defined as TV stations (122 companies in total) other than the five key stations in *Tokyo*⁴ in the *Kanto* wide area that form affiliated networks nationwide. In contrast to the central station in *Tokyo*, which produces more than 90% of all programs in-house and broadcasts programs nationwide via a network, local stations are television stations affiliated with the network (affiliated local stations). It can be

¹ According to a survey by the Ministry of Internal Affairs and Communications (2018), real-time viewing time decreased from 184.7 minutes on average on weekdays when the survey started to 159.4 minutes in 2012. Among people in their 40s, the Internet usage rate surpassed TV (83.0%) for the first time, with 83.5% on weekdays.

² There is no clear definition of program type, and there are different classification methods for video research, NHK, commercial broadcasters, program guide information (EPG), etc., which conduct audience rating surveys.

³ This survey consisted of (1) Interview with the person in charge of programming and production at MTV headquarters on September 14, 2018, (2) Street interview in front of JR *Tsu Station* from 12:00 on the same day, (3) Ban referee at home in *Kyoto City* on September 5, 2018 Committee member interview, (4) Student viewer interview at *Kyoto Gakuen University* in *Kameyama city* on the same day, (5) October 4, 2018: Attending a lecture and interviewing a speaker in *Chiyoda Ward, Tokyo*, and (6) Early October 2020 mailing: MTV, KBS organization and production staff questionnaire survey (A. “Applicable” to E. “Not applicable” 5-grade evaluation).

⁴ *Nippon Television Network, TV Asahi, TBS TV, TV Tokyo, and Fuji Television.*

roughly divided into television stations called independent stations that do not have a program network and have a prefectural broadcasting license in the wide area of *Kanto*, *Chukyo*, and *Kinki*. Furthermore, organization strategies differ according to differences in organizational structures. The majority of affiliated local stations have less than 10% of their programs produced in-house. Most of the broadcasting time is filled with programs supplied by affiliated key stations, and there are many stations that have only regular news and some information programs as self-produced programs. This is because it makes sense from a business point of view. On the other hand, independent stations⁵ organize their own programs without belonging to affiliates, and have a high in-house production ratio.

2. Program Organization and Production Example at *Mie* TV Broadcasting

2.1 History and Traditional Cultural Resource Programs

In this chapter, the MTV program example is explored. MTV, with a 13.5% in-house production ratio, was founded in *Tsu* in 1968, and can be viewed in *Mie*, *Aichi*, and the *Ise Wan* (*Ise* Bay) ring belt in *Gifu*.

It is discussed both historical and traditional cultural special programs which are taken as examples of regional resource programs. From 2013's "*Oise-san*" to 2018's "Treasure Sword: Japanese Spirits and Skills," MTV organized a series of ten 55-minute special programs once a month.

Kyoji Yamada, who was the head of the news production department (at the time), explained why he planned "*Oise-san*" in the first place, saying, "For local stations, especially independent stations with no affiliations, the word 'locally-based' is an indispensable keyword. Among the events unique to each region, there are many themes that we would like more people to know beyond the broadcasting area. *Shikinen Sengu*, which is held once every 20 years, is positioned as such, and is a theme that the entire company is working on together⁶."

Tetsuya Tabata, who is in charge of directing "Treasure Blade" and is the director of programming operations and programming, said, "I want to disseminate information to people outside the area in order to revitalize the region. I would like people to know the charm of *Mie* and visit it on a trip⁷." He also said, "In order to convey its appeal, a certain level of program quality is required. Although the production budget was exceeded, there was a track record after that, and it seems that it was sufficiently profitable. MTV is produced entirely at its own expense, and in addition to selling DVDs, it sells programs to more than 20 affiliated local stations, and BS *Fuji* also broadcasts nationwide via satellite waves. No other independent station has a series of this scale.

Following "*Oise-san*," the script was written by *Kiyomi Chikusa*, a writer from *Tsu*. After working as an assistant at NHK(*Nippon Hoso Kyokai*)'s *Tsu* Station, *Chikusa* worked as

⁵ There are a total of 13 independent stations. Established with investment from local governments, and etc. As there is no net distribution, the ordinary profit margin is at the level of 60% of affiliated local stations. A total of 109 affiliated local stations (including 10 semi-key stations in the *Chukyo* and *Kinki* wide areas). Local stations other than a total of 15 key and quasi-key stations are sometimes collectively called local stations.

⁶ "GALAC" 2013.4, Broadcast Critics Roundtable, 26.

⁷ September 14, 2018 Face-to-face interview at MTV headquarters meeting room.

editor-in-chief of the regional magazine *Ise Shima*, and is familiar with history, culture, and the region in addition to broadcast programs. A deep study of the local community and a journalist's perspective are essential in order to convey through the program the unchanging traditions of the region and the culture that should be inherited while being replaced and transformed in modern society. *Chikusa* has learned about the history and culture of the region through her numerous reporting activities, and has cultivated the ability to think about the problems of modern society.

After the broadcast of this program, the reaction was significant, and there were many reviews from viewers in other prefectures. This is believed to be the result of MTV, the local power spot media, aiming to produce with a nationwide awareness from the beginning of program planning, and practiced careful preparation over a long period of time and local learning related to *Ise Jingu* (*Ise Shrine*).

2.2 Human Resources Program

In this chapter, I introduce examples of MTV's social documentary programs. A representative example of this is the special program "*Dai-chan and Tame-san: Landscapes of a Town*" (2016). *Hideyuki Ogawa*, a head of MTV's news production department, learned that many people from within the prefecture were living in sanatoria after the 2001 *Kumamoto* District Court ruling that the isolation policy for Leprosy disease patients was unconstitutional.

Ogawa said that the main feature of this program is that "A lot of it is due to the main character who left a good impression⁸." Prior to the show, he had produced five shows with the same theme. Therefore, he was able to conduct in-depth interviews that were close to the target audience. At the same time, he could use the interview materials that he had accumulated up to that point as a culmination.

Regarding this theme, *Ogawa* (2018) described a video as a program content of about 10 minutes, and attracted a lot of access. On MTV, one of the viewers commented, "I appreciate once again that local stations have been chasing the national theme of leprosy in various ways for many years⁹." The background to this is that problems that should be considered by society as a whole are first translated into local problems, and then re-proposed to the whole country. The current situation is that an environment has been created in which programs with significance and value can be sufficiently transmitted nationwide via satellite broadcasting and Internet video distribution.

When *Ogawa* was a student, he participated in the study group "*Souyu kai*" led by journalist *Kiyoshi Kuroda*, where he learned the "spirit of reporting" from the basic of journalism. Knowing the "weight" of words, he stated that he has devised ways to better convey the appeals of his interviewees to his news and documentaries¹⁰. After joining the company, he also participated in a "Resident Director" course held in *Kumamoto*, where he learned about production methods for local programs.

⁸ Face-to-face interview at the meeting room of MTV headquarters on the previous day.

⁹ Japan Commercial Broadcasters Association Award Special Award Category (Broadcasting and Publicity) [Document 2] *Mie* Television Broadcasting.

¹⁰ From *Ogawa* (2011).

Through organizational exchanges with schools and NPOs, she also practiced local program production.

Furthermore, in addition to systematic learning through cooperative relationships with her shareholders, the *Chunichi Shimbun* (in other words, “the *Chunichi* Newspaper,”) and *Tokai* Television Broadcasting Co., Ltd., he regularly conducts interactive learning with the local community, such as “Think Together” and “Civic Society.”

MTV took a different approach from the historical/traditional cultural resources program mentioned in the previous section, and developed the organization and production of a social documentary program that could be called a human resource program that focused on the “actual” or “real” people of local resources. Then, he referred to nationwide problems by limiting them to local areas, and promoted mutual exchanges in the local community as familiar and common problems, created public opinion, and re-disseminated them throughout the country.

2.3 Regional Characteristics and “Regional Resource Programs” on MTV

2.3.1 Characteristics of Mie Residents’ Sense of Belonging

Mie Prefecture is close to *Nagoya*, and is roughly divided into 5 areas: (1) *Hokusei* centering on *Yokkaichi*, the prefecture’s largest city with a population of about 310,000, (2) *Chusei* centering on *Tsu*, the prefectural capital with a population of about 280,000, (3) *Iga*, a neighboring city of *Kyoto*, which can be reached by train to central *Osaka* for about an hour, (4) *Ise-Shima*, which is famous for its *Ise Jingu* Shrine, and (5) *Higashi Kishu*, which is home to the World Heritage *Kuma no Kodo*. *Takahiro Nakazumi*, a Deputy General Manager of the MTV General Affairs Department, said that *Higashi Kishu* is a typical depopulated area where workers in the agriculture, forestry, fisheries and tourism industries are mainly engaged, and that economic disparities and infrastructure development are behind compared to the northern part of the prefecture such as *Hokusei*. He points out that it is called the North-South divide in *Mie*¹¹. Due to its geographical location, *Mie* has borderlines and cultural diversity. Residents are oriented toward the two major metropolitan areas, and residents who regard *Tsu* as the economic center and emphasize the culture and society of the prefecture. It is difficult to create a coherent image of the prefectural character as a whole prefecture.

2.3.2 A Sense of Unity through the “Regional Resource Program”

The relationship between residents’ awareness and MTV programs based on a street interview survey¹² of residents in the middle age should be discussed. According to the survey, over 60% of the viewers of large-scale special program series such as “*Oise-san*” and “*Treasure Blade*.” Also, 90% of the respondents had a love for their hometown in *Mie*. However, in response to the question, “What is your favorite place and what is the history

¹¹ Face-to-face interview at MTV headquarters meeting room on the previous day.

¹² September 14, 2018 (Friday) 12am to 2pm around JR *Tsu* station, street interviews with passers-by. 11 valid responses (3 men, 8 women, 3 aged 20-29, 1 aged 35-49, 1 aged 60, 6 aged 70 and over). Place of residence: 8 in *Tsu* City, 1 in *Chusei*, 1 in *Tokyo*, Occupation: 4 unemployed, 3 housewives, 2 office workers, 1 contract, 1 part-time worker, TV viewing time: 1-2 hours per day on weekdays 6 3 hours or more 2 people 2-3 hours 1 person 30-1 hours 1 person, holiday 1 day TV viewing time 3 hours or more 4 people 1-2 hours 4 people 2-3 hours 3 people, large special program 7 viewers.

and culture that you are proud of?” only half of the respondents answered *Ise Jingu* (*Ise Shrine*), and less than 10% answered *Ise Shima*. From this result, it seems that there is a gap between the image of *Ise Jingu*, *Shima*, and *Kumano Kodo*, which are representative tourist destinations, and the people of *Chusei*. For this reason, it is surmised that the MTV program organizers and producers feel the significance of constantly disseminating in-depth local information to viewers in the prefecture.

In the survey, some people answered that they would like to watch historical programs in the future, but at the same time, they also answered that there was a bias in the coverage area. *Tabata* mentions that the reaction from viewers in *Hokusei* and *Iga* was weak because the study program “*Saio*” (“King *Sai*”) was a topic of *Meiwa-cho* in *Chusei*, which is adjacent to *Ise-Shima*. However, it can be said that it was meaningful to make it a program precisely because its existence was not known even in the prefecture.

In a questionnaire survey¹³ to *Ogawa* and *Nakamura*, both answered that they felt a difference in orientation and sense of belonging between *Hokusei/Iga* and *Chuse/Ise-Shima/Higashi Kishu*. On the other hand, *Ogawa* said that he would like to cover all areas of the prefectures in terms of “program production,” and replied, “Through news programs, I feel that I am contributing to appealing to the residents of the prefecture.”

MTV, which is a prefectural broadcaster, fosters a sense of unity among viewers of *Hokusei*, *Chusei*, and *Iga* by organizing tourism resource programs for *Ise-Shima* and *Higashi-Kishu*. It can be seen that they are trying to play a role in raising common awareness and pride as citizens of the prefecture and fostering love for the local community and their hometown. In other words, it can be said that the organization of regional resource programs contributes to the unity of the prefecture as a whole and plays a role in the expression of regional brands in a broad sense.

3. Kyoto Broadcasting Program Organization and Production Example

3.1 General Viewers’ Perspective

3.1.1 Regional Characteristics of Kyoto Seen by People from Outside Kyoto

In this chapter, the examples of KBS programs are taken. Established in 1951, KBS is an independent station in the *Kinki* region (*Osaka*, *Kyoto*, *Hyogo*, *Wakayama*, *Nara*, *Shiga* and *Mie*), located in *Kyoto* City, which concurrently operates AM radio broadcasting in *Kyoto* and *Shiga* and television broadcasting in *Kyoto* alone. The actual TV viewing areas are *Kyoto*, *Shiga*, *Osaka*, and *Nara*, and the in-house production rate is high at 20.1%¹⁴. Based on an interview¹⁵ with a member of the KBS Program Council¹⁶, the programs that are recognized in the region are discussed.

¹³ October 13, 2020 Answers to a questionnaire survey (*Ogawa/Kitoku Nakamura (Mie TV Enterprise)*) by mail. Sentence composition from two answers.

¹⁴ Calculated by the author based on the Japan Commercial Broadcasting Yearbook 2018. Independent stations average 19.3%.

¹⁵ Sept. 5, 2018 Face-to-face interview at home in *Kyoto*.

¹⁶ It is obligated by the Broadcast Law to ensure the appropriateness of broadcast programs.

3.1.2 Event Resource Program

A jury member, *Yuko Nishiyama*, cites the “*Kyoto Gozan Okuribi Relay*” broadcast every August as a program that left an impression on her. *Nishiyama*, who is from another prefecture, said that at the time of the ban-in, there were many people who believed that the true city of *Kyoto* was the area called *Kyu-Rakuchu* (meaning, “old *Rakuchu*,” hereafter, *Rakuchu*) in the center of *Kyoto*¹⁷. Many people feel that this area is a special place even for the same citizens, and the residents of *Fushimi Ward*, which used to be a city, have little interest in the *Gozan no Okuribi*. In July, the *Yamahoko Junko* parade of the *Gion Matsuri* and *Atomatsuri* festivals will be broadcast live with commentary. It is popular with tourists as it can only be seen from a limited number of places. One traveler described it while watching TV in his hotel as follows: “There is an option to change the way you look at the festival. That is by watching a live broadcast from a local TV station. You can see things that you can’t see no matter how much you rush around, such as the pre-departure scene, the *shimenawa-kiri* of an actual child who was selected in ahead, the lottery, and so on. Slowly and surely, you can see everything from the best camera angles. [Omitted] The TV I was able to see the first important scenes on the live broadcast, and after that I was able to actually feel the atmosphere at the site, so it was quite a good experience.” As described here, it is suggested that KBS’s unique knowledge of relay points and explanations contributes to maximizing the value of local resources (see Figure 1).



Figure 1: KBS *Kyoto* “Live Broadcast *Gion Festival Yamahoko Junko*” Broadcast Program

3.1.3 Tourism Resource Program

Yukiko Sakemi, a KBS Producer, who is in charge of the production of the culture and entertainment program “*Gokujou Kyoto*,” stated¹⁸, “Not only people who do not know much about *Kyoto* but also *Kyoto* connoisseurs could enjoy our programs because there are full of discoveries through professionals and maestros from various fields and genres.” Furthermore, she says, “Whether or not you feel ‘excellent’ is a very personal thing. The places we guide you are places where we can truly feel relieved.” The producers who know *Kyoto* well have appointed maestros in various fields, and the topic of “*THE Kyoto*” has a high added value, with the weight and familiarity of history centered on private *Rakuchu* that only *Kyoto* people can understand. continues to be sent to viewers inside and outside *Kyoto* city. This “*THE Kyoto*” means “*Kyoto*’s Local Resources Program.” And this is KBS’

¹⁷ Generally refers to *Kamigyo Ward*, *Nakagyo Ward*, *Shimogyo Ward* and part of *Higashiyama Ward*.

¹⁸ “*GALAC*” supra, 28.

strength and differentiation strategy that cannot be imitated by other stations that can only organize universal “*Kyoto* Sightseeing Programs.”

3.2 Program Management for Manifesting Brand Value

3.2.1 Regional Characteristics and Differences in Awareness within *Kyoto* Prefecture

In an interview with a student¹⁹ who belongs to the GBS Broadcasting Club of *Kyoto Gakuen University* (currently *Kyoto University of Advanced Science*), a similar impression was asked to *Nishiyama*. A student living in *Uji* has visited *Yasaka* Shrine with his father, who is from *Kyoto*, but has never been to *Kinkakuji* and does not know the existence of *Gozan no Okuribi*. It is said that he strongly feels the different passion between *Kyoto* city and outside of *Kyoto*. He also said that he thought that “We, outsiders from *Kyoto* City, cannot win people from *Kyoto* City” since he was a child and at the same time, “*Kyoto* citizens seem to believe that they are different from others.”

Haruo Kondo, a GBS adviser (former head of KBS News), said, “I’m from *Shiga*, but the majority of KBS employees are from *Kyoto*. Generally speaking, people are considered themselves as ‘*Kyoto* people’ if they continue for three generations. I don’t know how many (three generations of people) of them were able to summon them, but they all have pride as *Kyoto* people and work with that pride.” Only a minority of *Kyoto* citizens may be the ones who like to watch KBS tourism resource programs. It can be understood that there are main viewers who have a special interest in the extremely limited images and expressions of “*THE Kyoto*” or the content of the program. On the other hand, it is also possible that viewers outside of the *Kyoto* City and outside of *Kyoto* prefecture watch festivals and tourism programs in *Rakuchu* (city of *Kyoto*) with a sense of admiration.

3.2.2 Corporate Culture in *Kyoto*

Compared with other companies in Japan, *Kyoto* keeps the largest number of long-established companies with a history of over 100 years, and there are many global manufacturers such as *Kyocera*, *Omron*, *Nintendo*, *Nidec*, and *Murata* Manufacturing.

At a public lecture²⁰, *Tokuga* (2018) stated, “It’s eye-opening that the values of a traditional craft society can be realized in a corporate society with economic rationality.” He also mentioned that due to geopolitical and historical conditions, as well as the inheritance of values in a traditional craft society, there are many midstream companies that are oriented toward cutting-edge technology industries by avoiding competition rather than imitation, with their own philosophies that differ from American-style management.

As *Sekiya* (2017) mentions, KBS’s revenue from program sales to overseas companies is top class among local stations, excluding semi-key stations.” Most TV programs are outsourced to program production companies, and KBS can be seen as a SPA (Specialty store retailer of Private label Apparel, so-called, manufacturer retailer) in the distribution of program content. Therefore, there are many viewers not only in Japan but also overseas who want to watch programs that are particular about the “genuine.”

¹⁹ On September 5, 2018, a face-to-face interview with Advisor *Kondo*, *Nao Uemura*, and *Manami Kanekawa* at the lobby of *Kyoto Gakuen University's Kameyama Campus*.

²⁰ “*Kyoto Enterprises -Products of History and Space-*” October 4, 2018 Attendance and face-to-face interview at the *Kyoto Academia Forum* in *Marunouchi*.

It can be pointed out that KBS itself, like other companies in *Kyoto*, practices cutting-edge service-oriented programming and production by avoiding competition. In addition to developing new programs²¹ that have never existed before, such as charity programs and news programs, it is organized regional resource programs that “deeply cultivate historical and traditional events” that are difficult for other stations to imitate. Like MTV, KBS is also active in the Internet video distribution, adopting new technology and disseminating local resources content to *Kyoto* fans both in Japan and overseas.

In a questionnaire²², *Sakemi* felt that the content of programs that KBS viewers want is different from the perspective of viewers in other regions, and that it is meaningful to transmit information that is different from that of other media or stations. and answered. On the other hand, KBS also refers to the contents and production techniques of *Kyoto* programs produced by other stations and tourism programs of other regions.

KBS, which has continued its broadcasting business in *Kyoto* for many years, has organized programs and developed new regional resource programs based on the inheritance of the values of the craftsmanship of a traditional crafts society. It created the characteristics of KBS programming through its’ original strategies through traditional but new *Kyoto*.

4. Systematic Regional Learning and Regional Branding

4.1 Explicit Knowledge Learning of MTV

Mie Prefecture, which has MTV, has five regions with different living areas and historical backgrounds as I mentioned above. Especially in terms of industry, culture, and society, there are large gaps between regions, and historical and tourism resources are concentrated in a few regions. Recognizing this, MTV has organized programs that are conscious of not only the prefecture but also the whole country. From the outset, programs on historical and traditional cultural resources were organized and produced with the aim of disseminating information not only within the prefecture, but also nationwide.

Human resource programs were organized and produced by raising issues from all over the country to local communities, and then giving back to the whole country. In both the history/traditional cultural resources program and the human resource group program, a contrasting relationship is created with the position of *Mie*. Therefore, it contributes to creating a sense of unity within the prefecture by avoiding conflicting axes such as *Chukyo* and *Kinki*, or southern and northern. It can be seen that *Mie* is leading to the emergence of a regional brand throughout the country of Japan.

The key to organizing and producing regional resource programs is systematic regional learning. Appointing scriptwriters who are familiar with programs and local culture, the producers themselves broaden their learning and knowledge to journalists and local communities, and constrain “human activity stages” and “human behavior” as effective local resources to programs, are being broadcast in a differentiated manner. Until today, *Ogawa* has kept communicating the knowledge and *Kuroda*-ism he learned at the “*Souyu kai*,” a study group, to his in-house producers. This can be seen as the effect of systematic

²¹ Organized programs ahead of key stations, such as “*Mariko's Charity Telethon*” in 1975 and “*Timely 10*” in 1980.

²² October 5, 2020 Questionnaire survey responses by mail. Sentence composition from the person's answer.

learning through external, so-called explicit knowledge²³ obtained through a large number of detailed interviews. The knowledge that can be expressed in words, can be communicated and shared in the form of formalities and universal principles, and that is tangible, especially in the “technical dimension” such as products strategies.

4.2 KBS Tacit Knowledge Learning

In *Kyoto* Prefecture, where KBS is located, all social and cultural functions are concentrated in *Kyoto* City and forming a unique regional structure. There is also a large difference in the awareness of residents in each area, and it can be pointed out that some areas in *Kyoto* City are particularly branded. KBS organizes and produces only regional resource programs that specialize in *Rakuchu*, in other words, *Kyoto* city, while being conscious of domestic and overseas. Rather than mingling with other programs or productions, it has adopted a strategy of centrally organizing the *Rakuchu* programs that have been deeply cultivated with a focus on authenticity. Although local experts are appointed in the production process, unlike explicit knowledge that can be seen with the naked eye, the person in charge is able to draw tacit knowledge, cognitive aspects, such as private subjectivity and insight, intuition, and intuition from the local community.

Although local experts are used in the production process, unlike visible explicit knowledge, the person in charge uses “cognitive aspects” such as private subjectivity and insight, intuition and intuition from the local community. It can be analyzed that it has been shaped by learning through knowledge²⁴ and organizational culture. Furthermore, as an organization, like other *Kyoto* companies, KBS has strategically avoided competition and explored new program planning, which is not unrelated to the learning of tacit knowledge. It aims to make *Rakuchu* (*Kyoto* City) stand out by organizing “*THE Kyoto*” programming, which is familiar to the people of *Kyoto*.

5. Conclusion

As a summary, an overall consideration for expressing the regional brand should be discussed. Because independent stations are not subject to organizational control by the “central” key stations, they can play an important role in regional development. The strength of an independent bureau is that it has a high ability to respond to regional resources although it has few or very limited management resources. This regional development circulates is effective for regional branding. In other words, it can be pointed out that creating opportunities for the emergence of regional brands is regional development. Thus, the survival of regional independent bureaus leads to the discovery of regional brands. An independent station is rooted in the region and organizes effective regional resource programs through systematic regional learning. Then, by working with local viewers and creating a common awareness, forming a local public opinion while spontaneously fostering a sense of community unity so-called sharing values, and promoting community development, the local brand can be established and renewed. It can be said that regional production which is the regional management and the central media of this model, contributes to the expression of regional brands.

²³ See Furukawa (1988) for the concept of explicit knowledge.

²⁴ For the concept of tacit knowledge, see Ikujiro Nonaka and Hirotaka Takeuchi (1996).

On the other hand, not every prefecture has independent stations like the examples of MTV and KBS. Originally, MTV and KBS are located in favorable conditions such as large populations and industries. The brands such as *Ise-Shima* and *Ancient Kyoto* are the result of its' history and the efforts of local residents to preserve them, and the role that local resource programs have played is significant. However, in *Mie*, only some areas such as areas like *Ise* and *Shima* are tourist areas.

Only part of *Kyoto City*, called *Rakuchu*, is a tourist area, and it seems that the citizens do not recognize approximately 5,000 of all shrines and temples are familiar to them. Interviews revealed that even *Kyoto* citizens are keeping their distance in the *Rakugai* area, which is outside of *Rakuchu* (*Kyoto City*). Even if it is a single unit called a prefecture, not all viewers in the region share the same history and culture. It is possible to create brand value or regional brand for the entire prefecture area from local areas to the whole country of Japan.

The relationship between regional brands and local stations or the meaning of their existence have not been studied. In addition, the status of educational programs in the region, the learning behavior in the process of organizing and producing them, and the evaluation of viewers have not been discussed.

In this paper, independent stations with a high degree of programming freedom, although there are differences in their approaches due to regional characteristics, conduct systematic regional learning and at the same time organize "regional resource programs" to foster interest in and understanding of lifestyle culture. It has clarified the reality that it contributes to the development of the brand of the entire broadcast area by promoting regional development that deepens and encourages local residents. It is something that can be learned from other regions in the country as well.

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