

Grassroots

Media

Zine

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Grassroots Media Zine

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A Media Space for Cultural Exchange

Exploring Community Radio in the United States



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Welcome to the world of the *Harukana Show*

Chapter 1

Moving from place to place



Meghna River, Bangladesh c1988

Learning about yourself through your interactions with others

There are times when we must unexpectedly re-evaluate what we consider to be normal in our everyday lives and in the spaces in which we exist. For most of us this only happens rarely, and it can be quite unsettling if one isn't prepared for it, yet cultural anthropologists deliberately move from place to place in order to evoke this very type of internal confrontation. They do this because they realize that before you can begin to understand someone else, you must first try to somehow see the world from that other person's unique perspective, and that means you must find ways to challenge and de-center your own. Yet even for a trained professional such experiences will often still be uncomfortable. One of the first things you will lose is the

security of knowing where you belong and how you fit in with the people around you. When we enter into unfamiliar societies as strangers, we find that we must frequently explain our presence to those who are curious about who we are and why we're there. Acceptance can come slowly, and until it does we will continue to be outsiders looking in. Throughout the process we must accept that others will likely sometimes behave in ways that will seem counter-intuitive to us and are difficult for us to understand. You never know quite what you'll discover in these types of situations, but one thing is certain, you will always realize a little more about yourself through your encounters with others. It is these moments of self-recognition that are the most valuable to me because those aspects of 'self' that

we see reflected in others, are from a perspective that you just can't get by only looking in the mirror.

On the move as an anthropologist

Throughout my career as an anthropologist I've travelled to different places in order to conduct a variety of types of research. I am primarily interested in looking at the ways people relate to one another on an individual level, how those interactions are shaped by the norms and customs of the local community, and also how these things are affected by a person's position relative to the larger nation-state. It has been said that 'people are people wherever you go' and while this may be true in some respects, how one expresses this common humanity can be

remarkably different depending on where they are, and in what kind of situation they happen to find themselves.

Some of my earliest work for example, was on the *Modern Sanba* (midwife) in Japan. *Modern Sanba* were specialists, who were educated and active nationwide in the early twentieth century at a time of great change, when systems of education, law, and healthcare, were being both modernized and also in many ways Westernized throughout Japan. Childbirth was an aspect of population control, and as such was of importance to the nation as a whole, therefore the work of the *Modern Sanba* came under a great deal of scrutiny on many different levels; culturally, politically, and socially.



WRFU studio Urbana, 2013



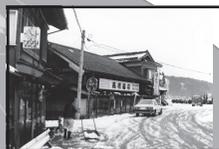
GNC London, UK 2002

Later, I looked at socially sanctioned begging in Bangladeshi rural areas, where I spent two years doing fieldwork for my PhD. Thesis. The government provided no social safety-net for the country's residents, even as late as the early 1990's, and without it, a system of almsgiving was necessary, and in many cases begging provided the sole means of support for those who were physically incapable of taking care of themselves, and for women without familial support who are given very few opportunity to work outside their village. Begging is a theme that contains deeply intertwined issues of economics, politics, religion, gender, community, and family, and is also greatly affected by the region where a person happens to

live. Eventually I got a job teaching at Konan University in Kobe, Japan. In 2001 I took a sabbatical year and went to London in order to follow up on my earlier work in Bangladesh. I wanted to do historical research in the British Library on the Vagrancy Act in British India. The work itself was very interesting, but it was difficult for me to get used to living in that city. For one thing I'd arrived just after the terrorist attacks of Sept. 11th in the US, but even aside from the heightened tensions of the times, I had the impression that in general people tried to avoid making eye contact with strangers, and that there seemed to me to be various types of invisible walls between people, whose meaning and purpose was hard for me to fathom. I wondered how residents created



Tangail Bangladesh, 1989



Noto Japan, 1987

and maintained relationships with their neighbors in a place such as this, with so many unspoken boundaries serving to keep them apart.

As a result of these questions, I began a 10-year research project on the social dynamics of some of the local communities in London that I'd encountered during my stay there, and through my work tried to understand how the residents of these areas interacted with one another. I selected 'community' as a keyword for delineating the ways that people defined their relationships with others living and working in a given area, and tried to see if these relationships could possibly extend beyond the daily face-to-face interactions they had with their friends, family, and neighbors.

In September 2010, I had the opportunity to spend a year living in Urbana-Champaign in the Midwestern United States as a visiting scholar, doing research at the University of Illinois. I went there intending to study transnational thoughts in 1960s community activism and grassroots movements -- an interest which had grown out of my research on communities there -- and the underground movements which were happening in the US at around the same time. Some of the activists I'd interviewed had told me how previous experiences in the US had inspired their ideas and activities,

so it seemed like a good idea for me to actually go to the source in order to search for more information.

However, by chance I also ended up starting a Japanese language radio program on a small-town community station.

Chapter 2

How people “Become media” in the US



An encounter with a small handmade community radio station

The provincial cities of Urbana and Champaign have a combined population of 122,305 (2010 Census) and are focused on the university there. These cities are surrounded by an expanse of corn and soybean fields. I was living at that time in a downtown apartment in the city of Urbana and there was a media and arts center called the IMC (Independent Media Center) in the neighborhood.

The IMC is a Non-Profit Organization set up in 2000. It is comprised of a loosely knit collection of individual working

groups (Community Radio, Print, Shows, Books to prisoners, Chambana.net, Tech, ODDMUSIC-UC, Makerspace Urbana, Librarians and Archivists, etc.) which operate more or less independently of one another. I was a regular visitor there after being attracted to the building's imposing exterior—which appeared to have been constructed in the early 1900s—as well as its eclectic pop culture interior decor.



There is a radio station – WRFU-LP (Radio Free Urbana) – located inside this center. The 100watt low-power output of the station, delivers broadcasts from its 100-foot tower to an area that more or less covers a six and a half mile radius, making it accessible primarily to residents of Urbana-Champaign, and perhaps a few people living on the fringes of those communities as well.

The radio station studio itself was constructed both by people involved in the center, as well as interested volunteers from the surrounding community. Broadcasting began in November 2005. It's in a small room about the size of a child's bedroom, and in it are two desks forming an L shape, a computer, a mixer, and a CD player. There are 3 microphones that are tied with wire onto makeshift stands affixed to the desks.

When the equipment operator sits behind the controls, the others must crowd together, huddled around the table and behind the equipment. There is not even enough space for a DJ to put down his or her materials.

Nevertheless, they've managed to also fit in a two-seater sofa, a whole wall covered by homemade shelves full of CDs that were donated to WRFU by another local community station, and a long table covered with various bits of non-functioning or unused equipment, piles of paper, CDs, and other unidentifiable bits and pieces of things that may (or may not) have once served a purpose there.



Inspired by British activists

When I sent a video of this space to John ‘Hoppy’ Hopkins, who lives in London and who headed a succession of underground cultural movements in the 1960’s, his impression of the studio was as follows: “The smallest studio in the world! Cute!”

In the 1960’s Hoppy was involved in several groundbreaking media and art projects, he began a career as a photographer working with the Peace News, a Pacifica magazine, and also music magazines like Melody Maker, and his work was also featured in many newspapers and magazines of the day; he was also involved in the formation of a publishing company that introduced American Beat novels to the British public, and which became associated with poets such as Allen Ginsberg; he was one of the co-founders of the London Free School – one of many community action projects that took place in the Notting Hill area in the mid-60’s – which sponsored a variety of high-profile events such as a visit from world heavyweight boxing champion Muhammad Ali, an early concert in the All Saints Church Hall by the now legendary rock band Pink Floyd, a music and art festival that led to the creation (although some say it was actually more of a resurrection) of the annual Notting Hill Carnival, an annual event that continues to this day; he also helped produce a counterculture newspaper called



John ‘Hoppy’ Hopkins with his photo of William S. Burroughs 2011

the International Times; and with friends ran a live music venue called the UFO club.

Hoppy was also a pioneer of community video in the 1970s, and so naturally media in all its various forms was a subject he and I discussed frequently. One day we were talking about the differences between mass media and community media, and he told me: “Mass media broadcasts one piece of information to as many people as possible. Community media aims to broadcast information, even to an audience of only one person.”

Hoppy wasn’t the only person that I spoke to by any means. I also interviewed prominent socialists, members of the new left, community leaders, people who worked to stop domestic violence, a priest, a publisher, a filmmaker, and other community based activists as

well. Nevertheless, the prominent role that media played in all these different activities was something that everyone mentioned, and it was with all of these lessons in mind that I entered into my American media activities, having been inspired by the stories of the British activists of the 1960's, and from my observations during my fieldwork on the resident organizations in present-day London. I realized that producing and using media (writing and publishing, broadcasting, producing events, making film, using Social Network Services, etc.) is an important tool to build up networks both within and beyond the strictly local area. It is a way to create and maintain relationships within a 'community' - in both the geographic and social sense of the word. I had hopes of using media in this way myself, and I had a special interest in "alternative" media, because it is something that a non-specialist, someone not trained in media, could access and use. This latter point took on a special significance for me as I prepared my first broadcast.

LPFM in the US as a result of civic movement

The transmission base of Radio Free Urbana has the look and feel of some sort of clandestine operation, however it is not an illegal radio station. In the US, a long-running civic movement spanning half a century resulted in the recognition of low-power output radio stations

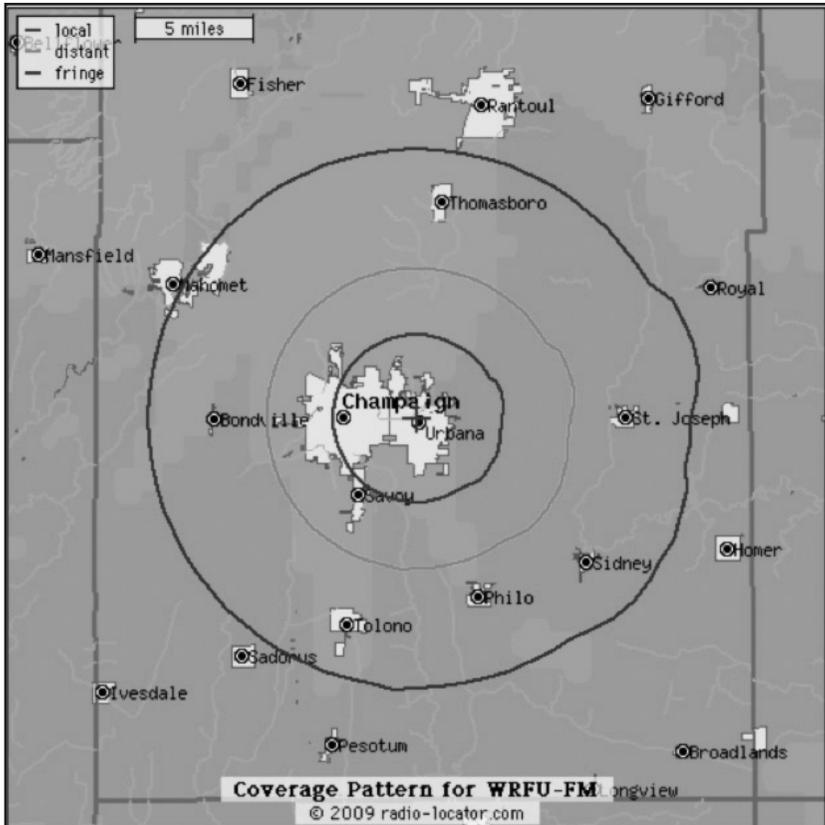
as non-commercial media in the year 2000, with application procedures beginning in 2001. Now, in 2013, there are more than 800 small radio stations throughout the country. In the past these stations were only permitted in rural and suburban areas, however the Local Community Radio Act, which was signed by President Obama in January 2011, allows for applicants to also open up new stations within certain densely populated urban areas as well. This expansion is due to get underway in October 2013. Thousand of regionally limited radio stations may spring up across the country and, in a few years' time, this hyper-local niche media may have become a trendy topic for conversation.

A show in your own language?

However, without knowing any of this background information, I initially became involved in the community radio station at the IMC simply because the radio group seemed to be the most casual and diverse of the various working groups I'd encountered. I already had some idea of the difficulties of starting a community radio station because I had colleagues who'd tried but had been unable to set one up back in Japan, and also, through my research in London I knew that the role of the media was an important component of community activities, so radio seemed like a natural place for me to explore, and I began regularly

attending their meetings.

WRFU and IMC empower people to “become media”. The friendly people there told me that “you can also have your own program,” and that “speaking Japanese is fine!” I was incredibly surprised. According to the census, the Japanese population of Urbana-Champaign is less than 400 people. There wasn’t even a community of Japanese people that I could see, so who on earth would want to listen to a Japanese language program broadcast on a community radio station?



Chapter 3

Harukana Show connecting the US and Japan



A radio show to connect hyper-locals across the ocean

I thought about making a program not only for Japanese people, but anyone who was interested in Japan, or the Japanese language, culture, etc. However, I was a newcomer and there was no one in Urbana-Champaign whom I could ask to work with me on this radio show. So I considered going all the way and across the ocean and connecting with Japan for discussion. This is how the live talk show, which connected the radio station studio located in the US with co-hosts from Japan, began back in April 2011. We not only invited local guests to the studio, but also arranged to have people living in Japan speak as well.

I felt that if we could create a show on community radio to connect hyper-locals, people who belong to minorities in the area, or people who perhaps find it difficult to go outside for some reason, then everyone would have the opportunity to join with the show and actually engage with society, and not just use radio passively, as an advertising platform, or a place to seek out generic public information.

The setup is simple: we connect the computer in the studio with the computers of the guests in Japan via the internet and use Skype (an internet communications service) to speak to one another in real-time. We input the studio voice via a microphone and input the outside voices from Skype into the studio

mixer by way of the audio output from the computer. The sound is sent to a transmitter within the building where the frequencies are modulated and the show is broadcast to the community via a radio antenna. After the broadcast we edit the recordings and upload the sound files as podcasts, along with their explanations, to the show's website. The show can then be accessed from anywhere in the world via this website.

***Harukana Show* at WRFU-LP104.5FM since April 2011**

We called the show the *Harukana Show*. '*Haruka*' is a play on words meaning both 'far-away' and 'spring flavor' in Japanese (incidentally, '*haruka*' also means 'light' in Bengali). From our base in Urbana-Champaign, we cross various boundaries *lightly*, connect *far-away* people, places, and information, and transmit the *seasonal flavors* of those places and scenes from the lives of listeners and our guests.

One of the radio station members became our equipment operator, and I acquired two collaborators from Japan. The show is broadcast from 6-7pm (Central time in the USA) every Friday, which is 9-10am on Saturday morning in Japan; one hour earlier during American summertime. At the beginning the radio show staff living in Urbana-Champaign consisted of an engineer and myself. However, five months later the number of

local Japanese staff had increased by 2. The amount of community information that we were able to access also increased, and various other guests came and visited the studio as well. I returned to Japan in September 2011 and continue to be involved in production, participating in the show every week from my hometown of Kyoto.

The Tohoku earthquake

The *Harukana show* made its debut on April 1st, 2011, just three weeks after the devastating Tohoku earthquake. I'd planned the show some time in advance of that terrible event, but my original idea had only been a very modest one. The show – as I'd envisioned it -- was designed to create a small and personal connection between two countries which are already interconnected in all sorts of ways, and yet which seem to seldom be conscious of that fact. They take each other's presence and influence for granted much of the time, without ever thinking too deeply about how and why so much flows back and forth between them. I'd thought, 'what if, instead of talking about each other, we talked directly to one another?' It was just going to be a conversation between individuals . . . some who happened to be in the US, and some who happened to be in Japan. After the earthquake however, the minutiae of daily life seemed to pale to insignificance. Japan was suddenly the center of the world's attention

and the earthquake, the tsunami, and the threat of nuclear meltdown, was all anyone seemed to be able to talk about. The *Harukana show*, as I'd imagined it, couldn't possibly treat such large issues in any even remotely comprehensive way. Such was the realm of experts who know, or pundits who like to pretend they know, but not for the regular people who only understand such things in the broadest of outlines; however deeply affected by them they may be. In truth, the show wasn't about 'us' or 'them', it was about 'you' and 'me', and who we are and what we do. What place was there now for a show such as this?

Individual perspectives in different places

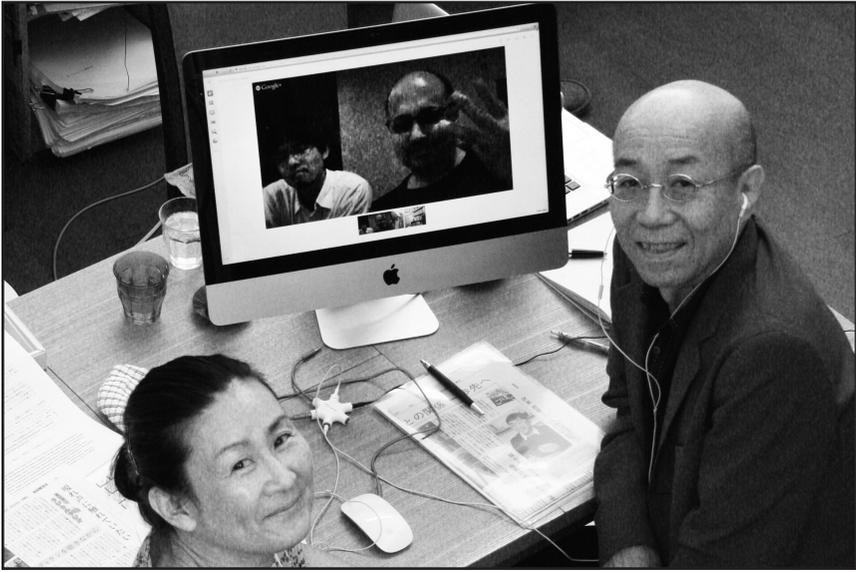
The answer, as so many are, was in the question itself although I didn't see that right away. As far as the mass media was concerned, Japan was a single unified place, its people were one single group, and the disaster was something terrible that had happened to all of them together, and 'we' were everyone else around the world, watching as events there unfolded. This was the 'us' and 'them' that I mentioned earlier. Our show, however, was about 'you' and 'me'. Some of us were Japanese nationals and we lived in Japan, but our individual experiences were entirely different depending upon where in that country we lived, and how intimately connected we were to those who had suffered directly from this event. It was this complexity

and these individual stories – both connected and at times separated by culture, language, or location – that I'd wanted to tell in the first place, and if anything the Tohoku disaster made those stories all the more accessible, given that shared traumatic events tend to fracture the existing status quo, allowing us to determine through an examination of where those cracks appear, how we do and don't actually fit together as individuals, as groups, or as communities.

I knew of course, that the attention of the mass media lasts only until the next big, exciting event comes along, but I felt that the relationships we might form during this time of reaching out and comforting one another could last. Indeed, many people have already discovered the importance of alternative media as a result of disasters such as this, not only as a tool for spreading important local information, but as a way to bypass the official stories coming from the mass media so as to enable them to address their own needs and interests directly. The *Harukana show* was, and is in its own way, an example of this practice. Our show didn't begin as a result of the Tohoku earthquake, but it has most certainly addressed it, not as a stand-alone event, but as one of many things that have had an effect on, and which are a part of, the lives of the people who participate in the show.

Chapter 4

A media space for cultural exchange



Countless gaps and overlaps among participants

On August 16th 2013, the *Harukana Show* made its 125th broadcast and came into its third year. More than 70 guests from Urbana-Champaign, Chicago, Kyoto, Kobe and Tokyo, etc. have participated in the show since its inception. Participants in the United States include: Japanese living in America, Japanese-Americans, University of Illinois students studying Japanese, teaching staff, Japanese cultural researchers, NPO staff, people involved in the media and art center, people who have experienced teaching English in Japan, students, research fellows, and their families visiting US, a Buddhist priest, a

lawyer, a librarian, etc.

Participants from Japan include university teaching staff, students, an elementary school language instructor, people involved in community radio, a shopkeeper, film directors, musicians and a journalist, etc.

The themes of the other types of shows on Radio Free Urbana are varied, covering topics including: immigrants, environment and food, Native American issues, sports and politics, technology, religion, and music. The *Harukana Show* itself has no specific theme beyond an attempt to connect Japan and the US. The guest for each show introduces topics for discussion and speaks in Japanese or English. Some

of the guests have been learning Japanese for only a few years, and others speak fluently in the *Kansai* dialect. We also sometimes speak in English if the guests are unfamiliar with Japanese. The participants from America and Japan do not always share the same language, dialects, seasons, lifestyles, or social circumstances, so countless ‘gaps’ and ‘overlaps’ manifest themselves.

Crossover between different cultures

When guests from Japan talk about things that the American audience is unfamiliar with, it create a challenge for the US listener. For example, a resident from Setagaya-ku in Tokyo spoke about buying fresh vegetables produced in the suburbs from a coin-operated locker. Other topics included an event where participants walked along the tsunami prediction line in Kobe, on March 11th, one year after the Tohoku Earthquake, and there was also a story about one girls’ part-time job as a maiden at a New Year shrine.

Last years the movie *A Grandpa from Brazil* (2008), directed by Nanako Kurihara, was showing in Urbana-Champaign. The movie is a documentary that tackles the theme of immigration between Brazil and Japan. Someone in the audience at one of the showings asked: “How are students from overseas taught Japanese in schools in Japan?”

The *Harukana Show* dealt with this topic as part of our event information. In America, schools provide education in English as a second language for students who are non-native speakers. In Japan, it is difficult to formally implement Japanese language instruction for non-native speakers into the ‘national language’ curriculum. We are often moved to re-evaluate Japanese society through our experiences in the US.

Bridging gaps between generations

The *Harukana Show* does not only act as a crossover between different cultures, but also bridges gaps between the generations. We had a Korean student at the University of Illinois who loves the pop group *AKB48* discuss his fascination with Japanese idols. There are some students who like singer/songwriter *Cocco*’s abstract lyrics and we’ve heard tales from Japanese guests about Anime pilgrimages.

Through our discussions with these young people we learn more about the specific aspect of Japanese culture that each individual is absorbed in and how they initially became interested in the first place. Some tell stories about becoming interested in Japan through reading Manga or watching Anime, playing video games or from watching shows like *Naruto*. There are many fans of cross-genre franchises like *Pokemon* (which includes games, Anime, TV series, movies, etc), or

those who like reading the works of Haruki Murakami.

Physical Space

It may be helpful to think of the *Harukana Show* in terms of the different types of ‘space’ it embodies. First there is the actual physical space of the radio studio itself. The studio is in a centrally located building, open daily to the public, and so people who live in the surrounding community can visit it easily without having to go too far out of their usual way. Guests may initially be nervous about going on the air, but most of them eventually find that they are able to relax and enjoy the conversations they have in this modest and unimposing place. But this is only one aspect of the ‘Physical Space’ the show occupies since several of the co-hosts live in Japan and because of this they naturally experience the show in an entirely different way from those who are in America and can come to the studio. Time itself becomes an aspect of the physical space of the show.

When I am in Japan for example, I use the Internet to connect to the studio and so my own physical space consists of me sitting alone in a room at my desk, talking to the computer screen in front of me. This is an entirely different experience from sitting in the studio and speaking to a guest face-to-face. Another aspect of these very different physical spaces is the time difference. The people at the studio

in the US are doing the show on Friday evening after a long day and week of work or school. For those of us who are joining from Japan, it’s early Saturday morning and our weekend is just beginning.

Another way that Physical Space affects participants in the show is where the listener is when they hear it, and whether they are tuning in on their radio, or listening to the podcast from the Internet.

Imaginary Space

The other primary type of ‘space’ the show occupies is the space created by imagination. There are as many aspects to this as there are to the physical space participants inhabit.

One very important aspect of Imaginary Space is the way each of us imagines the Other. Living, as we do, in what has been called ‘The Information Age’ – an era in which the greater part of the world’s recorded, collective knowledge is easily accessible due to advances in computer technology and the global spread of mass media – throughout our lives most of us have been exposed to an abundance of facts, figures, and speculation about all sorts of people, places, and things, and consequently when confronted with something or someone that is new to us in our own actual personal experience, we are nevertheless very likely to have some pre-conception formed out of the various bits and pieces

that we found interesting enough to retain from the many things we've heard, read, or seen about these same people and places previously. These broad, imprecise, and sometimes wildly inaccurate preconceptions form the frames through which we view one another throughout our initial meetings, and this consequently forms another type of space, created within the imaginations of the individuals themselves, that reflects their own personal image of America or Japan. What guests and listeners from America come to the show thinking about Japan and the people who live here, and what guests and listeners from Japan come to the show thinking about America and the people who live there is a very personal thing, and it is as varied and unique as each guest is. It is this area that I'm the most excited to explore with each new guest because we can, through the reality of our conversation, bring our imagination of 'the Other' into direct contact with that Other, and in so doing we change not only our imagination of them, (and theirs of us), but in the process also our understanding of ourselves as well.

Social space

Another type of 'space' is the one that each guest and host brings with them to the show. We are all members of different communities, and we each carry along with us some of the perspectives and experiences that are unique to members of those

particular groups. It is not usually possible to determine where the guests are from – Japan or the US – by listening to the radio or podcast voices alone; however, as the discussions move forward, all of these voices begin making connections between the people who exist in various real physical spaces on both sides of the world. The listener finds that regardless of where they are physically located, as the show unfolds they are also drawn into this international 'radio space' as an active, if silent, participant.

Radio space

We think of radio as a door to the outside world through which voices, music, and news from both near and far can come to you no matter where you happen to be. This is 'Radio Space'. It is a very public space, open to anyone who cares to tune in. You don't know where the voices are coming from when you hear them on the radio, you only know that they are being sent to you from somewhere else. But 'Radio Space' also has another type of meaning that tends to be more generational, and how one personally construes this meaning affects what kind of content they expect to hear as a listener, or how they approach their own participation as guests on the show. The generational effect falls along a spectrum of sorts, with one end occupied by mostly younger people who have less specific

notions of radio and only think of it as one of the many long-distance entertainment outlets available to them. They get their media primarily from participatory spaces on the Internet and so are used to the idea that anything can come from anywhere, created by anyone. On the other end of the spectrum we have mostly elderly people who still tend to think of radio as the preeminent entertainment medium it was during the big-band era, with the word 'radio' evoking for them a similar sense of style and glamor to what one might imagine when they hear the word 'Hollywood'. The idea of being on a radio show is sometimes much more exciting for them, and they tend to be more formal and nervous when they enter the studio. The middle of this spectrum is occupied by people in their 30s to 50s, who, tend to think of radio as the mostly youth oriented music and pop culture outlet that it was for them when they grew up in the 60s, 70s, and 80s. Radio to them exists on a more human scale; it's something personal, and they tend to connect more directly with the voices they hear. They are more likely to feel that they are being talked 'to', not talked 'at'.

Generational aspects aside, just about everyone imagines 'radio' in a different way depending on the role radio has played in their daily life, so each guest and listener comes to the show with a slightly different idea of just what radio actually is, what it means, and what

it's supposed to be used for, so while Radio Space is an imaginary space, it can also be said to be one aspect of 'Media Space'.

Media Space

There is a famous quote from media theorist Marshall McLuhan in his 1964 book *'Understanding Media: The Extensions of Man'* which reads: "The medium is the message". In this book McLuhan was pointing out that the content one receives from media largely depends on the medium itself, since each type of media has aspects which engage the user in different ways; some – like a book – allow the user to consider a message thoughtfully, reconsidering and reviewing at will and at leisure, and others – like radio – force one to catch what they can of the message as it passes quickly by. A listener to the *Harukana Show* who only hears the show as a podcast can re-listen at will, as many times as they like and whenever they have the time and interest to do so. They receive an edited version with the flaws, technical problems and awkward places removed. Someone hearing the show on the radio on the other hand, hears it live as its happening, with all the human and technical failings intact. It passes by them at its own speed and forces them to keep up. If you are listening in a place with a noisy background, if your grasp of the Japanese language is tenuous, or if you are otherwise distracted, you'll miss some of what

is being said and your processing of the messages contained therein will be very different from that of the podcast listener.

‘Media Space’ therefore, can be considered to be a space that resides somewhere in between Physical Space and Imaginary Space, since it has tangible aspects, yet primarily acts upon the imagination.

Contact Zone

The discussions that take place in the Contact Zone where these various types of ‘space’ intersect are, as a result of this contact, blended into a single story -- its apparent simplicity belying the complexity of its preparation -- that the listener will hopefully be educated and entertained by. Each of the participants is affected by these different types of space in various ways depending upon who and where they are, and while this may be said to be true of any contact between people, in the case of the *Harukana Show*, the effect of these differences is both heightened and brought into the foreground by the differing nationalities of the hosts and guests, and the varied locations of the participants (listeners, guests, and hosts) around the world.

Think globally, act locally, and link creatively

For me personally, I find that the discussions which take place on the *Harukana Show* facilitate a process whereby I, as the host,

can develop a further awareness of myself and all of the various spaces in which I exist, the different kinds of prejudices and preconceptions I may have unconsciously been carrying with me, and further proof of the old saying that the more you know, the more you realize that you don’t know.

It is fascinating to me to realize that all of this is possible because of that small, overcrowded room with it’s outdated and poorly maintained equipment, buried in the depths of an old Post Office building in a town surrounded by cornfields. Because radio has a reach so far beyond the extent of the physical space of the equipment required for producing it, the ‘space’ it creates can be even greater still, limited only by the imagination of the listener and the time and efforts of the ordinary people who work to make the shows. By also utilizing the power of the Internet, we’ve taken a hyper-local radio station and given it a global reach, bringing Japan to America, and America to Japan, truly capturing the essence of the phrase ‘Think globally, act locally’ to which we at the *Harukana Show* add: ‘and link creatively’.

Welcome to the world of the *Harukana Show*

Incidentally, would you be interested in speaking on a Japanese/
American radio show? Think about it for a moment . . . what might you
have to talk about, and how would you imagine the people who might be
listening to you?

If this idea intrigues you then welcome to the world of the *Harukana
Show*. We are always looking for people to join us.

Contact information:

You can write to us at: haruwa@me.com,

listen to a podcast or leave a comment at: <http://harukanashow.org>,

or visit the studio on the first floor of the Independent Media Center:

202 S Broadway Ave, Urbana IL, USA

(the *Harukana Show* is recorded live in the studio and broadcast on Friday evenings from
6-7pm on WRFU-LP, 104.5FM)

Grassroots Media Zine #1 - version 1, copy _____

Tamaki
Urbana, US

Mugiko
Host Kyoto, Japan
☆
ハルカナショー

Ryuta
Urbana, US

Tateishi
Kyoto, Japan

TOM
Mixer Urbana, US

Tsujino
Kobe, Japan

WRFU-LP
URBANA
104.5FM
FRIDAY
6PM~7PM

e-mail: haruwa@me.com

<http://harukanashow.org/>

○ *Harukana Show* Community Radio
from UC-IMC, IL, US

