

TANUKI MAGAZINE:
JAPANESE CULTURE WORLDWIDE

by

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A THESIS

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Rich with tradition and ripe with nostalgic imagery, Japan captivates the Western mind. Japanese culture was almost unknown two hundred years ago, yet its influences today permeate entertainment media worldwide. Though the popularity of Japanese music, movies, and animation is increasing cultural exposure to Japan, few resources exist to provide honest and educational information on Japanese ways of life. The unfortunate result is that the average American is far better acquainted with Hollywood stereotypes of Japan than with the real thing. *Tanuki* is a magazine that fills the deficit in coverage of Japanese popular and traditional culture outside of the entertainment market. It is designed as a travel-centric cultural interest magazine for readers who seek the hidden influences, new trends, and lingering traditions of Japan.

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TABLE OF CONTENTS

Chapter		Page
I.	INTRODUCTION.....	1
II.	MARKET AND DEMOGRAPHIC PROPOSAL.....	3
	The Entertainment Niche.....	3
	Cultural Interest Among Students.....	3
	Asian Media: An Untapped Market.....	4
III.	COMPETING PUBLICATIONS.....	6
	Entertainment versus Cultural Magazines.....	6
	For Pop Culture Fans: <i>Giant Robot</i>	7
	For the Upper Crust: <i>Kateigaho International Edition</i>	8
	For Tourists: <i>Nipponia</i>	8
IV.	THE MAGAZINE'S MISSION.....	10
	The History and Evolution of the Magazine.....	10
	Mission Statement.....	11
	Establishing a Connection with Readers through the Tanuki.....	12
V.	EDITORIAL FORMULA.....	15
	Writer's Guidelines.....	16
	Influences on Tone and Style.....	16
VI.	LAYOUT AND DESIGN.....	17
	Elements of Design in <i>Giant Robot</i>	18
	Elements of Design in <i>Kateigaho International Edition</i>	19
	<i>Tanuki's</i> Theory of Design.....	19
VII.	ANALYSIS OF <i>TANUKI'S</i> MAIN FEATURES.....	22
	Culture Shock 101.....	22
	Inner Sanctum.....	24
	When Anime Attacks.....	25
	Light as a Dragonfly.....	26
	Front Cover.....	27
VIII.	CONCLUSION.....	28

APPENDIX

Page

A.	MISSION STATEMENT.....	35
B.	WRITER'S GUIDELINES.....	36
C.	DEPARTMENTAL REQUIREMENTS.....	37
D.	STYLE SHEET.....	39
E.	PRINTING SPECIFICATIONS.....	40
F.	BIBLIOGRAPHY OF GENERAL REFERENCES.....	41

LIST OF ILLUSTRATIONS

Figure		Page
1.	<i>Giant Robot</i> feature spread.....	30
2.	<i>Giant Robot</i> departmental layout.....	30
3.	<i>Kateigaho International Edition</i> feature spread.....	31
4.	<i>Kateigaho International Edition</i> “How to” layout.....	31
5.	<i>Wired</i> department layout.....	32
6.	<i>National Geographic</i> photo essay spread.....	32
7.	<i>Tanuki</i> “On the Go” spread, before.....	33
8.	<i>Tanuki</i> “On the Go” spread, after.....	33
9.	Lay of the Book, <i>Tanuki</i> magazine.....	34

TANUKI MAGAZINE: JAPANESE CULTURE WORLDWIDE

Rich with tradition and ripe with nostalgic imagery, Japan captivates the Western mind. But the country that invented samurai, cat girls, sushi and cyberpunk is still a relatively new purveyor of cultural exports. Japanese culture was almost unknown two hundred years ago, yet its influences today permeate entertainment media worldwide. Though the popularity of Japanese music, movies, and animation is increasing cultural exposure to Japan, few resources exist to provide honest and educational information on Japanese ways of life. The unfortunate result is that the average American is far better acquainted with Hollywood stereotypes of Japan than with the real thing.

Publications concerning Japanese culture almost exclusively cater to fans of Japanese comics (*manga*) and animation (*anime*), or video games. For travel or cultural information on Asia, readers must look to travel guides or web sites, where information is often presented in unpalatable bulk. *Tanuki* is a magazine that fills the deficit in coverage of Japanese popular and traditional culture outside of the entertainment market. It is intended as a cultural interest magazine for Japan buffs, international travelers, and language students, as well as a supplement for a growing audience of “anime addicts” (*otaku*) and hobbyists. Magazine coverage includes travel tips, photo essays, and guides to popular culture. *Tanuki* also caters to Japanese Americans by addressing the influences of Japanese culture in America and worldwide.

The magazine’s title, *Tanuki*, is inspired by a quick-witted, shape-changing, badger-like character from Japanese folklore. *Tanuki* magazine, like its namesake, aspires

to be playful and evolutionary. The tanuki also poses as an interesting metaphor for Japanese culture. Japanese traditions have persevered by metamorphosis and remain, even today, deeply embedded in modern trends. *Tanuki* magazine strives to explore the contrast and contradictions between old and new social traditions, while providing its readership with an honest portrayal of Japan.

The following sections of this paper will define the market and audience demographic for *Tanuki*, outline the magazine's editorial principles and design standards, and detail the premier issue in contrast with its competitors to reveal how *Tanuki* can best serve its audience.

MARKET AND DEMOGRAPHIC PROPOSAL

The Entertainment Niche:

It's no surprise that for millions of Americans anime and manga are the gateway to Japan.¹ Anime already makes up nearly 60 percent of all broadcast animation worldwide.² The Japanese government estimates the American anime business, including merchandise and box-office revenue, at over \$4 billion a year.³ These days, anime is so prevalent that DVDs of popular series are even sold at Best Buy. Three anime features, *Pokemon Heroes*, *Millennium Actress*, and *Tokyo Godfathers* qualified for Oscars in 2003.⁴

With the worldwide saturation of Japanese-made entertainment increasing, American movie and animation firms have begun to capitalize on the trends. No longer is Hollywood satisfied with *Blade Runner*-esque hat tips, but is now creating its own renditions of Japanese tradition (*The Last Samurai*) and anime-like bubblegum violence (*Kill Bill*). Even animation giants like Nickelodeon and Disney are trying to compete by creating their own anime-style cartoons.⁵

Cultural Interest Among Students:

Anime and manga are not just economic exports from Japan, they're also cultural products that "sell" an image of Japan. And Americans are eating it up. The growing

¹ Annie Naoko, "Pop Goes Japanese Culture," *San Francisco Chronicle*, 6 Feb 2005: M1.

² "Anime and Manga Sales Growing Around the World," *ICV2.com*, 24 June 2003. 28 Dec. 2004. <<http://icv2.com/articles/news/2953.html>>

³ Yuri Kageyama, "Japanese Animation Catching on in U.S.," *Associated Press*, 9 Dec. 2004.

⁴ "Three Anime Features Qualify for Oscars," *ICV2.com*, 21 Nov. 2003. 28 Dec 2004. <<http://icv2.com/articles/news/3919.html>>

⁵ "New Shows: Deep or broad comedy," *USA Today*, 14 Dec. 2004: 3D.

popularity of entertainment from Japan is giving Japanese culture a trendy allure. As a result, the rate of Japanese language study is increasing. Before Japan's economic downturn, many who studied Japanese did so because they intended to become linguistic experts. Now fans of anime, particularly young people, are turning their fascination with Japanese pop culture into a reason to learn the language.⁶

According to a study by the Japan Foundation, more than 2.35 million people around the world were studying Japanese in 2003, an increase of 12.1 percent from a similar survey conducted five years earlier.⁷ Research by the Modern Language Institute indicates that the United States experienced a 21 percent increase in Japanese language study from 1998 to 2002, when the number of students learning Japanese in U.S. higher education institutions was 52,238.⁸

The number of American students who participate in international exchange has also increased with the rise of language study. During the 2002-2003 school year, America sent 3,457 students to Japan, a 9.1 percent increase from the previous year. Japan is fourth on the list of leading countries to send students to the United States and accounts for over 7 percent of total international students attending school in America.⁹

Asian Media- An Untapped Market:

Even so, the market for Asian cultural media in America still remains underserved. Of total magazine content, cultural coverage accounts for 6.4 percent and

⁶ Toru Fujioka, "Anime: A Driving Force Behind Fervor for Japanese Culture," *The Daily Nebraskan*, 27 Sept. 2004.

⁷ "World Hasn't Lost Interest in Japanese," *The Daily Yomiuri*, 21 Sept. 2004. 4 Jan. 2005. <<http://de.ad.umuc.edu/www/article.cfm?areaID=20&SID=217>>

⁸ Fujioka

⁹ Institute of International Education, "Open Doors Fast Facts 2004," 12 Mar. 2005. <<http://opendoors.iienetwork.org/?p=53867>>

travel for 5.7 percent.¹⁰ But despite the rising interest in Asian culture among the general population, magazines providing coverage of it are rare. There are only 135 “Asian Interest Magazines” out of 17,254 titles available in the United States.¹¹

Furthermore, titles catering to specific Asian nationalities are few and far between, an oversight that is a huge shortcoming for Asian American readers. There are nearly 12 million Asian Americans living in the U.S. who command over \$110 billion in spending power.¹² Yet only 17 percent of marketers target Asian Americans, while 78 percent target blacks and 65 percent target Hispanics.¹³

At a May 2003 panel on the survival of Asian publications in today’s market, experts suggested that Asian magazines could gain visibility by employing two marketing strategies: First, to remove the general label of “Asian,” which encompasses many languages and cultures and focus editorial content to target a specific nationality (i.e. Chinese, Taiwanese, Japanese, etc.); second, to gain crossover appeal among non-Asian readers interested in Asian culture.¹⁴

Tanuki structures its editorial content in such a way as to maximize both of these strategies. The magazine will remain focused on Japanese culture, entertainment, and travel, so as not to lose direction. *Tanuki* will avoid all stereotypes and endeavor to provide high-quality writing that will create a cultural bridge between Asian and non-Asian readers.

¹⁰ Ibid. 8.

¹¹ Magazine Publishers of America, “The Magazine Handbook 2004-2005,” 25.

¹² Sammie Johnson and Patricia Prijatel, *Magazine Publishing* (Lincolnwood, IL: NTC Contemporary Publishing Group: 2000) 100-101.

¹³ Ibid. 100.

¹⁴ Kevin Y. Kim, “Magazine Think-tankers Unite!” *Generationrice*, 12 Mar. 2003.
< http://generationrice.com/index.phtml?mywords=thinktankers_1>

COMPETING PUBLICATIONS

Entertainment versus Cultural Magazines:

A survey of current Japan-themed periodicals indicates that the most prevalently successful publications are anime and manga oriented.¹⁵ Magazines of the genre including crafts, games, and hobbies were popular in the last year, accounting for 440 publications introduced in 2003, the highest-ranking category of new magazines.¹⁶ For a newly popular market, coverage of Japanese entertainment does remarkably well.

Animerica and *Animerica Extra*, magazines that cover news and reviews of the latest Japanese releases, have been in existence since 1992 and have a circulation of over 25,000 each. Other more recent anime and manga-zines like *Newtype USA* and *Shonen Jump* are faring equally well.¹⁷

However, outside of the established success of the entertainment niche there is a glaring need for cultural interest publications. Several of the biggest Asian magazines in America recently ceased publication, leaving an unfilled void for their readership. In 2001, *A. Magazine: Inside Asian America*, one of the most successful Asian American magazines, ended its 11-year publishing run with a circulation of 125,000.¹⁸ *Yolk Magazine* ran from 1994 to 2003 and was a bi-monthly pop-culture ‘zine that targeted “GenerAsian Next.” Its demise spawned a series of cultural-interest web ‘zines that still live on today.

¹⁵ *Ulrich's Periodical Directory*, Bowker, University of Oregon Lib., Eugene, OR, 3 Feb 2005.
<<http://www.ulrichsweb.com/>>

¹⁶ Magazine Publishers of America. 7.

¹⁷ *Ulrich's Periodical Directory*

¹⁸ *Ibid.*

At present, there are no American publications that focus on Japanese culture outside of anime, manga, and video games. The following is a list of *Tanuki's* closest competitors, one Asian American pop-culture 'zine and two Japan-made cultural interest periodicals.

For Pop Culture Fans- Giant Robot:

Giant Robot is an offbeat film/pop-culture/travel magazine with an American circulation topping 50,000.¹⁹ Co-creator Martin Wong says that the magazine's underground success can be attributed to its independent roots. It was created in 1994 following Wong and business partner Eric Nakamura's stint at various 'zines in the San Francisco Bay area. But while *GR* has passion, it lacks purpose. The content of the magazine varies wildly, but is mostly comprised of pseudo-celebrity interviews in Q&A format. In fact, Wong admits that he and co-creator Eric Nakamura still just publish "whatever we feel like".²⁰ *Giant Robot* is a lot of fun, but that's it. The magazine doesn't serve to educate or enlighten as much as it does to entertain with random trivia. *GR* has, however, set up a very successful store franchise in California selling merchandise covered in the content.

The audience of *Giant Robot* is young and "indie," likely to lead an active and alternative lifestyle, and maintains an interest in offbeat Asian pop-culture and products. *GR* has a flashy yet gritty visual style that reflects its humble beginnings as a 'zine. The language of editorial content is somewhat slangy and contains vocabulary like "whack,"

¹⁹ Ibid.

²⁰ Martin Wong, Co-editor, *Giant Robot Magazine*, Telephone interview, 20 Jan. 2005.

“fruity,” and “killer” that only younger audiences are likely to understand and appreciate.

The combination makes *GR* trendy because it appears to be “punk” or “underground.”

For the Upper Crust- Kateigaho International Edition:

Kateigaho International Edition is a high-gloss, large format quarterly magazine produced in Tokyo by Sekai Bunka Publishing, Inc. *Katiegaho*'s Japanese edition is more of a home journal, while the international edition promotes highbrow cultural interest through arts, travel, and photography.

Kateigaho International Edition is aesthetically pleasing and well-written but caters to a middle-aged and notably well-to-do audience. Visuals are sweeping, colorful, and majestic, while language is lofty and intellectual. The magazine is released only quarterly but packs the staggering price tag of \$50 for a year's subscription in America. National/international circulation statistics for *Kateigaho* were unavailable.

For Tourists- Nipponia:

Nipponia is a travel-oriented magazine produced quarterly by the Japanese Ministry of Foreign affairs. The printed version of the magazine is available only at Japanese embassies and consulates or by ordering individual copies from the Internet. *Nipponia*'s intended audience is travelers and tourists but the content of the magazine is solid and educational, so it's a possible resource for students and Japanophiles as well. Because it is widely unavailable, *Nipponia* is less of a competitor with *Tanuki* than *GR* or *Kateigaho*.

In general, *Tanuki*'s coverage does not overlap with the entertainment market, but still pays homage to the greatest popular trends in Japanese pop culture, including anime

and manga, when appropriate. *Tanuki* is made more accessible than *Giant Robot* by providing investigative but utilitarian content to a mainstream audience. Unlike *Kateigaho International Edition*, *Tanuki* addresses a youthful, educated, and travel-ready audience through engaging and understandable dialogue.

Tanuki magazine has no direct competitors and can therefore easily fill the demand for an accessible resource on the cultural exploration of Japan. *Tanuki* can reach a wide audience, including Asian Americans, students, sojourners, and Japan hobbyists to provide an honest, exciting, and educational monthly publication at an affordable rate.

THE MAGAZINE'S MISSION

The History and Evolution of the Magazine:

Magazines, created in the 17th century, were originally called periodicals. The term “magazine” was first associated with the ammunition clip of a gun and eventually migrated to a catchall definition of “storehouse.” When paper periodicals were born, they were seen as a “storehouse” of ideas, opinions, and information and thus became known as magazines.²¹

Benjamin Franklin founded the first American magazine in 1741; unfortunately, *The General Magazine* failed after just six issues.²² Early magazines were slow to gain a foothold in America. Fewer than 100 existed in 1825, but by 1850 the magazine fad had taken off and the number of American periodicals blossomed to 600.²³ After turn-of-the-century technological innovations revolutionized the printing process, magazines became mass-market productions, and gained visibility and popularity. Though the definition of a magazine has changed drastically over the last hundred years as far as what is expected of design and content, forty-three turn-of-the-century publications still exist, including *Harpers*, *The Atlantic*, and *Cosmopolitan*. This goes to show that the most important survival trait a magazine can possess is the flexibility to change with the times and adapt to market demands.

What constitutes a magazine, however, is surprisingly ambiguous and increasingly variable. A magazine is loosely defined as a multi-paged printed publication

²¹ Johnson and Prijatel 4.

²² Ibid. 45.

²³ Leonard Mogel, *The Magazine: Everything You Need to Know to Make it In the Magazine Business* (Pittsburgh, PA: GATF Press, 1998) 6.

with a specific audience. A magazine does not need subscribers; it can be sold exclusively on newsstands or given away. It can be printed on many kinds of paper, with graphics and writing of any quality. Magazines are printed at a variable frequency—from once in a lifetime to once a week. A magazine doesn't need to run advertising. It also doesn't need an agenda; it can exist simply for the sake of entertainment.

Yet magazines clearly must have a focus. According to magazine consultant James Kobak, the primary reason for the failure of most magazines is a lack of reader interest and a loss of editorial focus.²⁴ When a lack of direction is combined with changing reader interests over time, it amounts to a disastrous formula. Over half of all consumer magazines fail before their first anniversary and only two in ten survive the first four years.²⁵

In order to survive, a magazine must target a defined audience within either a consumer or trade (specialized business) classification. *Tanuki*, for example, is a consumer magazine aimed at young, educated readers with an interest in Japanese culture. Then, in order to successfully communicate with the defined audience, a magazine must perform one or more clear function. Magazines can inform, interpret, entertain, advocate, and provide service.²⁶ Many provide a combination thereof.

Mission Statement:

A mission statement is a concise paraphrasing of a magazine's goals and purpose. It is directed at readers, writers, and advertisers who wish to gain an understanding of

²⁴ Johnson and Prijatel 109.

²⁵ Charles P. Daly et. al., *The Magazine Publishing Industry* (Needham Heights, MA: Allyn and Bacon, 1997) 29.

²⁶ Johnson and Prijatel 111.

what a magazine “stands for” and to whom it is targeted. The statement itself may or may not be printed in the magazine, but ought to be reflected at all times in the content of the publication.

Tanuki's mission statement clearly outlines *why* the magazine was created, to whom the publication is targeted, and what *Tanuki* stands for:

TANUKI magazine's mission is to provide cultural resources for an audience that seeks the hidden places, the new trends, and the lingering tradition of Japan. *Tanuki* was created for anyone with a love of Japanese language and lifestyles who wishes to look beyond the stereotypes of popular entertainment at the real Japan. Like the prankster tanuki who is the magazine's namesake, *Tanuki* strives to be entertaining and evolutionary, a touch of fun and a touch of class. With stories for everyone from the seasoned insider to the curious outsider, *Tanuki* investigates the influences of Japanese culture worldwide. *Tanuki* gives travelers tips for pre-departure preparation, Asia aficionados a savory taste of Japanese life, and Japanese Americans a way to connect with their culture at home and abroad. *Tanuki* is dedicated to furthering international communication by creating connections through cultural education.

Establishing a Connection with Readers through the Tanuki:

Establishing a clear focus through a mission statement is one way a magazine can form a connection with readers. Another method is to create a rapport with readers through a perceived heart-to-heart connection, either by editorial tone or metaphor and symbolism. Most magazines employ a certain voice that speaks to their audience. *Giant Robot*, for example, often uses slang and first- and third-person references. *Kateigaho International Edition* complements its audience with intellectual vocabulary and sophisticated imagery.

Tanuki establishes this rapport through the use of the magazine's namesake. The tanuki is one of several shape-changing animal tricksters called *henge* (hen-gay) from Japanese folk stories. He is modeled after a real woodland animal by the same name. The mythical Tanuki is a trickster who thrives on playing pranks on woodsmen and hunters, thereby ensuring his survival while amusing himself. A tanuki shape changes by placing a leaf upon its head and chanting, though more skilled tanuki need not use this focus.²⁷ A favorite prank of the tanuki includes transforming into a traveling monk to spook passers by. In one famous tale, a tanuki whose life is saved by a peasant changes himself into a fancy teakettle in repayment, so the peasant can sell him to make money. Of course, the tanuki is unhappy as a kettle (because being put on a fire *really* hurts!) and he runs away, frightening the monks who purchased him in the process.²⁸

Tanuki are also able to cast powerful illusions, changing leaves into money and horse excrement into a tasty-looking dinner. One of the tanuki's weaknesses is sake, which he swindles by making blank promissory notes from leaves or bark.

These days, tales of the trickster tanuki are rare and his real-life brethren have become a threatened species. Yet the legacy of the tanuki lives on throughout Japan. It's nearly impossible to walk down a side street without spotting a statue of tanuki's likeness in a restaurant or shop door. The rotund effigies feature the tanuki wearing the straw hat of a traveling monk, and carrying a jug of sake in one hand and a (fake) promissory note in the other. These statues are considered lucky, and made markedly so by the tanuki's

²⁷ *Heisei Tanuki Gassen Ponpoko*, prod. Studio Ghibli, dir. Isao Takahata, 1994.

²⁸ Mark Schumacher, "Tanuki- Japanese God of Restauranteers," *Onmark Productions*, 1995-2005, 24 Dec. 2004 <<http://www.onmarkproductions.com/html/tanuki.shtml>>

large testicles, called *kin-tama*, which the Japanese believe to bring fortune to their businesses. The bigger the balls, the greater the luck.²⁹

The tanuki is a visually alluring mascot that provides a catchy and cute title for *Tanuki* magazine. Readers will appreciate his curious ethnic and aesthetic appeal. Secondly, the tanuki has a history, and therefore succeeds in promoting the cultural values for which *Tanuki* magazine stands. The tanuki even crosses over into modern popular culture: in Super Mario Brothers 3 the “Tanooki Suit” grants Mario temporary invincibility by allowing him to turn into a statue.

Finally, the clever and mischievous tanuki also embodies the persona of the magazine and represents the fun yet enlightening tone of *Tanuki’s* content. Furthermore, the transformation of the tanuki—from real animal to folk legend to modern figurine—serves as a metaphor for the evolution of Japanese tradition to modern culture. The tanuki embodies the elements of classic culture that are embedded in the popular trends of today, like the transformation of kimono fabrics into Tokyo street fashion³⁰ and the revival of traditional music by underground pop artists.³¹

²⁹ Ibid.

³⁰ Ayako Hirayama and Naoko Yaezu, “Of Japanese, By Japanese, For Japanese,” *Kateigaho International Edition*, Fall 2004: 86-95.

³¹ Toshii, “Angura-Kei: Revolution Through the Looking Glass,” *Tokidoki Journal*, 2 Feb. 05, 14 May 05, <<http://www.tokidokijournal.com/journal/2-feb05/music.php#a1>>

EDITORIAL FORMULA

Tanuki magazine is a 32-page publication divided into departments and features. Departments are reoccurring columns placed in the front and back of each issue, a third of a page to two pages in length. Twelve pages of the magazine are dedicated to eight individual departments. The remaining twenty pages of the magazine, excluding front and back covers and the table of contents, are feature content (Figure 9).

Departments are not simply filler, but supporting content integral to the main body of *Tanuki* magazine. Departmental content is equally important as feature content and every department should contribute to the publication's flavor, variety, and overall cohesion. From "Hajimemasho" to "Cuisine," each department is created to strengthen the magazine as a whole. *Tanuki* encourages creativity in departmental subject, tone, and content. For descriptions of departmental contents and requirements, see Appendix C.

Feature articles must be well-written, fact-checked, and polished with superior care. There is no formula for article content in *Tanuki* magazine, except that features reflect the mission statement. A good feature story will be one that is appropriate to the magazine's subject and audience, timely, fresh, and exciting. *Tanuki* encourages would-be writers to seek subjects off the beaten path. For example, a feature on Japanese *shibari* (rope bondage) was conceived but not written for the premier issue.

Writer's Guidelines:

All departmental and feature content should be composed following the set of writers guidelines outlined in Appendix B. As the editor and primary writer for *Tanuki's* first issue, it was my goal to design and adhere to an editorial formula while using

variations on tone and style throughout the magazine. The biggest challenge I faced was to produce enough content to fill a 32-page publication while keeping the stories fresh and engaging. I originally considered supervising a “staff” of my classmates and peers to write some of the major pieces in the magazine. In the end I concluded that the best way for me to display my personal abilities was to tackle the project largely solo.

Influences on Tone and Style:

I began research for ideas by looking at other Asian cultural interest magazines including *Giant Robot* and *Kateigaho International Edition* to determine what my competitors deemed worthy of publication. I discovered that apart from entertainment content, travel pieces ranked second in popularity. Thus *Tanuki* evolved into a cultural publication with a travel-oriented twist. For guidance on voice and style I referenced *National Geographic*, one of my favorite travel publications. I then contrasted the academic tone of *National Geographic* with the trendy, gritty voice of *Giant Robot*, and the flowery, verbose vocabulary of *Kateigaho International Editions*. For *Tanuki*, I chose a style that I felt was a hybrid between casual and intellectual, a friendly tone of discussion that could both entertain and educate readers without making them feel patronized.

LAYOUT AND DESIGN

Magazines create visually interesting layouts to draw readers into what would otherwise be a blank page of text. But design also serves to give a publication a sense of self and a character that is recognizable and unique. This character is defined by an underlying system of visual and typographic specifications.

One function of design is to express change and continuity. A magazine should make deliberate use of pacing, planning a consistent flow interspersed with unexpected “surprises” like graphics, illustrations, and pull-quotes to grab readers’ attention. Readers are hesitant when confronted with text-heavy pages. Breaking up dense text makes it more readable and can help hook the page-skimmers in the audience.³²

Similarly, design should notify the reader whether they are looking at a feature, photo-essay, or department. A clear use of consistent design elements streamlines a publication’s visual aesthetic while still allowing for graphic experimentation. Each element of design should have a first-glance value for the reader, from the biggest headline to the tiniest block or bar graphic. In the case of headlines, fonts (and creative typography) speak as loudly as words. Title text should tell what the story is about, using as many words as necessary to secure the promise of a good read. Typographic design ought to lend a style to the text that when coupled with title content, gives the piece a distinct and appropriate flavor.³³

³² William Ryan and Theodore Conover, *Graphic Communications Today* (Clifton Park, NY: Delmar Learning, 2004) 125.

³³ Jan White, “Self Test: Do You Design For Your Readers?” *The Handbook of Magazine Publishing*, ed. Folio Magazine (Stamford, CT: Cowles Media, Inc., 1996) 324.

For a budding magazine, perhaps the best place to look for design guidance and inspiration is competing publications. *Tanuki* draws upon visual elements from *Giant Robot* and *Kateigaho*, as well as other modern pop culture and travel publications such as *Wired* and *National Geographic*. The following section outlines the design formula of *Tanuki*'s two closest competitors:

Elements of Design in Giant Robot:

Giant Robot contains eight “compartments” (departments) and a number of features/interviews. *Giant Robot* succeeds in pairing design fairly well with its writing style and tone to create an “underground” flavor. But in general, layout in *GR* is cluttered and visually uninspiring. Feature stories follow a two-column formula with little variation in design. Straight-edged photographs are positioned to fit into one or over both columns. In some instances layouts switch from color to black-and-white with no pattern (Figure 1).

In *GR*, a blue title bar distinguishes departmental content from feature articles (Figure 2). The bar provides an easy first-page visual reference, but is absent on all subsequent pages. This makes it difficult to follow the continuity of departments that are split by ads. Most departmental pages in *Giant Robot* are overcrowded, as if the goal was to cram as much as possible into a small amount of space. Too much can be just as bad as too little—and even worse, distracting. Flagrantly bold and excessive layouts impede readability and accessibility. And flaunting them can give a visually excessive publication the reputation of being inconsiderate of its readers.

Elements of Design in Kateigaho International Edition:

Contrarily, *Kateigaho International Edition* is full of unique layouts bursting with colorful, full-bleed images and creative design techniques. *Kateigaho* employs several designers (versus *Giant Robot's* one) and their different approaches to layout technique are apparent in the publication's many pages. The magazine's design commonly features large full-bleed images and wide margins around text, a technique that promotes readability and visual intensity. In order to guide the eyes of the magazine's audience, *Kateigaho's* designers use exploded text on headlines, captions, and blurbs, coupled with long, narrow illustrative graphics (Figure 3).

Kateigaho International Edition doesn't visually distinguish its "Regular Features" from its new-each-issue features except in the table-of-contents. However, for its shorter blurb content, *Kateigaho* uses black slugs to separate text, similar to *Giant Robot's* utilization of dotted lines to break apart departmental columns.

Tanuki's Theory of Design:

Tanuki faces the same challenges as any new publication, the biggest of which is recognition. Even though *Tanuki* does not have many direct competitors, it must still distinguish itself from other magazines. Applying simple colorless layouts page after page is uninteresting to readers and can mean the death of a new periodical. While eye-catching, bright layouts will grab audience attention, doing too much is also dangerous. *Tanuki's* design formula is simple and readable but also colorful and diverse.

1) *Departments*: The departments in *Tanuki* apply a combination of techniques from *Kateigaho*, *Giant Robot*, and other publications. Originally, a border of crossing black lines distinguished every page of reoccurring content (Figure 7). While this clearly denoted departments, it was far too visibly intense and seriously limited the space and diversity of layouts. This style was discarded for a more space-efficient and less visually dominant departmental design. In the current layout, a red box containing the department's title is placed in the upper right or left corner of the department's first page (Figure 8). This simple design was inspired by *Wired* magazine's departmental layout (Figure 5). It provides an instantaneous identifier as well as an immediate point-of-entry that denotes columnar content.

Departmental design also integrates black lines that act as dividers between elements of the content or as page borders. The length, width, and placement of the bars varies from layout to layout, yet is clearly identifiable as a visual aspect of a department. This achieves the same effect as the original borders without taking up as much space.

Illustrated instructional columns in *Kateigaho* influenced the design and content for *Tanuki*'s "How To (Pray at a Shinto Shrine)" column (Figure 4). "How To" borrows heavily from the vertically aligned enumerated graphics in *Kateugaho*'s layout, adding color and additional background text to give the piece flavor.

2) *Photo Essays*: *National Geographic* inspired the design for *Tanuki*'s photo essay. *National Geographic*'s own photo features are vibrant, bold, and beautiful, but the layouts are often very simple and straightforward, letting the color of photos and text speak for itself without imposing other external elements (Figure 6). The "Mount Koya"

photo essay pairs detailed captions with each photo and includes general (scenic, historical, etc.) information about the area for travel purposes. The descriptive text is placed at the beginning of the photo essay to serve both as a mini-article and caption for the first two photos. On subsequent pages the layout is open, with wide margins and white space around photos and copy. This boosts the impact of the photographs and creates easy reference for caption text.

3) *Features:* *Tanuki's* main features were each designed with easy access textual and visual access points for readers. Large-point headlines, half- or full-page images, pull-quotes, and Times body font are all visually distinct design elements of feature stories. Features may include sidebars with important supplementary content. Each piece is meant to stand alone as an example of unique design, but also to contribute to the overall flavor of the magazine. Layout schemes for features reflect the article's tone and color, as playful or serious as the content within.

4) *Overall:* *Tanuki's* style sheet (Appendix C) links design with content to provide a valuable set of guidelines on design and formatting. With a concrete style sheet applied, *Tanuki* magazine can contain many different design elements and yet remain a visually cohesive publication.

ANALYSIS OF TANUKI'S MAIN FEATURES

Writing the four primary features in *Tanuki* magazine was a project that required extensive research, commitment, and creativity. I gathered story ideas while living overseas in Tokyo during the 2003 school year and was further inspired by issues of cultural crossover I unearthed upon my return. For each piece, I referenced the most reputable primary and secondary sources available, and followed-up with a fact check. What follows is a summary of my goals in content and design for each piece:

Culture Shock 101:

When I studied abroad in 2003, I hoped to gain perspective and ultimately learn to better understand my place in a changing world. I went with few expectations and thought my open mind would gift me with positive insights. Yet I was still cynical, bitter, and angry at a culture I didn't understand. The more I talked to my peers, the clearer it became that everyone was experiencing their own version culture shock.

After I returned home, I became interested in contrasting the experiences of the Japanese exchange students at the University of Oregon with my peers' experiences in Tokyo. I interviewed five Japanese students in their sixth month overseas, and three American students who had participated in study abroad previous year. The result is "Culture Shock 101," a story I hope will educate students interested in participating in university exchange to Japan, America, or any other nation.

When I first began design for "Culture Shock 101," I had several ideas for sidebar content and info-graphics but little inspiration for how to visually illustrate the main body.

I had no appropriate photographs for the story and felt it would look best illustrated. So I asked permission from the designer of the South Park character generator at planearium.de to use his flash animation studio to illustrate my story.³⁴

I felt that South Park-like characters were uniquely appropriate for this design because they possess a unique range of emotion, particularly frustration and anger. These characters should also be immediately recognizable to the average reader in *Tanuki's* audience.

I created one character in the likeness of an American exchange student and another in the likeness of a Japanese exchange student. These primary figures are not meant to be exact portrayals of Anne and Chiharu, the story's protagonists, but rather representations of their overall mindset at two times, when they were experiencing culture shock and when they overcame it. The four mini-portraits at the end of the story, however, are intended as direct caricatures of the people quoted.

To carry a tone of immediacy and frustration throughout the design, I chose Impact (a narrow, bold typeface) as the font for the story's headline, deck, and pull-quotes. The glyphs in the background of the main spread (in Arial) represent curse words. Similarly, I exploded some pieces of copy from pull quotes and minimized others both to emphasize words and visually imply irritation.

³⁴ Planearium.de, South Park Character Generator, English Version, Apr. 2005, <<http://www.planearium2.de/flash/sp-studio-e.html>>

Inner Sanctum:

The most difficult aspect of designing a photo essay for *Tanuki* was deciding which location to feature. When I returned from ten months in Japan, I had over three thousand digital photographs stored on my hard disk. I looked through images from Kyoto, Hakkone, Sapporo, Nikko, downtown Tokyo and more, before choosing Mount Koya. Though I had only a handful of photos from Koya compared to some other locations, almost all of them were beautiful and compelling. The memory of visiting Mount Koya also spoke to me as a representative example of a truly Japanese experience. My images of Koya convey what I felt while I was there—serenity, history, beauty, and tradition.

The biggest problem I encountered was one of scale. When I traveled to Koya, I was pressed to save space on my camera and took photographs at medium resolution. The images were therefore only 6.67” by 8.89” at 180 dpi (dots per inch), while 300 dpi is recommended for laser printing. After several test prints, I decided that the overall quality of the large images was not severely degraded by the low resolution. I ran the photographs with the strongest compositions large and bled them over the page edge for maximum effect. The others, I ran smaller with side captions. All pictures were shot on a Canon G3 digital camera.

I chose a simple font and little color in the text in order to let the images speak for themselves. I ran the most visually engaging photographs on the magazine’s center page and divided the caption references with black slugs for clarity.

When Anime Attacks:

Ask most Americans what first comes to mind when they think of Japan and their answer is likely to be one of two things: anime or sushi. “When Anime Attacks” addresses what makes anime so popular and chronicles the tremendous growth of the Japanese animation industry in America during recent years. It is a brief and entertaining overview of anime trends that is intended for everyone from beginners to super fans.

To gather background for the story, I browsed books on the history of animation and searched countless articles detailing the growing popularity of everything from the *Pokemon* phenomenon to anime film societies at universities nationwide. I also conducted phone and email interviews with Antonia Levi, Oregon’s resident expert on anime and manga. Though professor Levi’s interest is in gender representation in Japanese cartoons and comics, she was pleased to contribute her opinion on the increased saturation (and homogenization) of anime in America.

I originally envisioned the layout for this two-page spread as a crossover compilation of popular anime characters bursting from a brightly colored background. But due to a deficit in high-resolution anime images and my own lack of illustration skills, I designed a simpler layout with several characters in “action” stances looking out at the reader. The headline font, “Akira,” contains elements of classic Asian brush-strokes in a bold, angled typeface. The visual and textual design of the title and the active stance of the character illustrations, makes the layout active and lively, almost aggressive.

Light as a Dragonfly:

The samurai sword or *katana* is one of the most widely appreciated traditional cultural properties of Japan. But I had never considered that Americans might be making quality Japanese swords that were prized among collectors. A friend who is an avid connoisseur of swords introduced me to America's "Japanese" sword smiths. When I reviewed the blades these smiths were producing, I was surprised at their quality and authenticity. Originally, I considered a feature article on the general phenomenon of American smiths of Japanese swords. But when I learned that one of the most renowned American Nihon-to craftsmen lived in Oregon, I changed my goal to writing a profile specifically on this smith, Michael Bell. Bell good-naturedly agreed to meet and showcase his work during an interview and photo shoot. So, on Saturday, February 5th, my friend and I made the three-hour drive to Coquille, Oregon and spent the afternoon at Dragonfly Forge. We learned about Bell's past and present, as well as his product.

I took over 200 photographs of Bell's studio and forge with my Canon G3 and a Fuji FinePix S1 digital SLR camera. I selected mellow but colorful shots for the layout to express the feeling of the Oregon countryside where Bell lives and works. I created the dragonfly graphic in PhotoShop and used throughout the story's design to visually reference the name of Bell's forge. The cursive script of the title (Zapfino) provides an elegant interplay between the dragonfly and the opening photograph, while the deck font (Lilith) is a subtler, slightly gritty transition to the body font (Times). In contrast to the designs for "Culture Shock 101" and "When Anime Attacks," this layout is soothing and sophisticated, like the aura of samurai culture to which it alludes.

Front Cover:

The front cover of *Tanuki* magazine is a composite image made of two separate digital illustrations. The foreground is a rendition of the mythical tanuki by Stephanie Bajema. In classic style, this tanuki wears a monk's straw hat, but he also carries a lantern ascribed with the kanji character for his name (狸). Bajema portrays the tanuki with a leaf upon his head, as if he is about to change shape.

To size the image to the magazine cover, I removed the tanuki from his original forest background. Then, I overlaid him on a digitally filtered photograph of my neighbor's bushes. Finally, I added grass in front of his feet to blend him with his surroundings. The result is a surprisingly natural composition. The tanuki's neutral pose and inquisitive expression showcase the magazine's slightly playful tone, while the well-placed kanji and brush-stroke font of the title suggest its ethnic flavor.

CONCLUSION

Tanuki magazine is the culmination of five years' study of the principles, ethics, and aesthetics of journalism, coupled with four years' study of Japanese language and culture. It not only defines what I learned at the University of Oregon but also characterizes my life and career goals of experimentation, exploration and education. Creating *Tanuki* allowed me to synthesize my love for travel into a comprehensive booklet that represents the guide I wished I had before I went to Japan and the link to Japanese culture that I longed for upon my return.

Magazines serve many functions but their ultimate purpose, like all writing fictional or factual, is to relay stories. As a journalist, I felt I could share the perspective I gained from experiencing life in Japan. So I created *Tanuki* to expose readers to new narratives and inspire them to compose their own through travel and multicultural exploration.

Furthermore, *Tanuki* outlines the glaring need for publications like it that focus upon individual Asian cultures. Both Asian and non-Asian audiences will benefit from the creation of magazines that broaden multi-cultural connections within American media. *Tanuki* is one-of-a-kind, the only American periodical outside of anime and manga magazines to provide exhaustive coverage on Japanese culture to a growing demographic of Japanophiles.

Tanuki is a valuable prototype off of which I hope to someday base the creation of a real cultural interest magazine. If current trends continue, Japanese influences will become increasingly prevalent in food, fashion and entertainment. But without a resource

to provide an honest and educational guide to Japanese ways of life, Japanese culture will remain foreign, exotic, and ultimately framed by stereotypes. A publication like *Tanuki* will provide a forum for discussion of popular culture, increase awareness of unseen aspects of Japanese tradition, and open the door for greater cultural communication between America and Japan.



FIGURE 2
Giant Robot departmental layout



FIGURE 1
Giant Robot feature spread

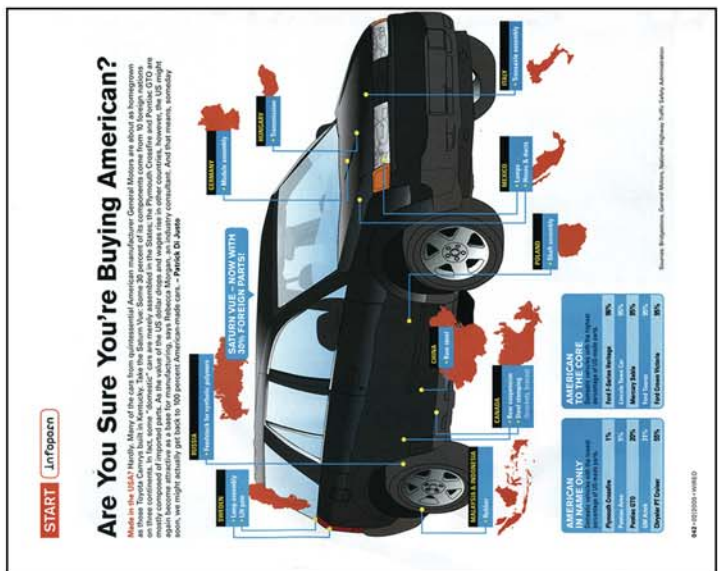


FIGURE 5
Wired department layout



FIGURE 6
National Geographic photo essay spread


On the Go

RAIL PASS REVIEW:

For a small country, Japan has gained great notoriety in a good many things: cherry blossoms, gardens, and cities, to name a few. It is one of the world's most exquisite cuisines and boasts world leaders in its electronics, robotics, and car-making industries. With careful planning a passport can avoid some of the tangle of regulations, but of Japan's major rail companies offer a variety of bargain tickets. But like the country's complex network of rail and subway, these passes are often confusing and may not be what you expect.

When considering discount travel in Japan, always keep universal travel tips in mind. First, compare pass-to-pass routes too good to be true offers. Before travel, assess what all fees you will be using and how much normal tickets cost on these lines. Then compare your estimated travel expenses with the cost of the discount. Some bargains sacrifice basic facilities for lighter cuts in cost.

The Japanese government will sometimes have gone to great lengths to make discounts available for senior citizens. Before you board the rail or subway train, check out these offers or visit the nearest services counter. About 10 days prior (see top) to the right, is a Japanese train station.



Japan Rail Pass

Who can get it? Foreign travelers under "Temporary Visitor Status" to the country. (Peak tourists)

What is it? A pass for free travel on any Japan Rail train and limited JR buses and ferries.

Cost and duration: The 7-, 14- or 21-day pass is available in either "regular" or "Green." Duration and type must be chosen at time of purchase and cannot be changed. The Green pass allows travelers use of reserved seat Green cars on limited trains. It's often unnecessary except in rush-hour travel times. Prices for the 7-day pass is 28,300 yen or 37,800 yen (Green), 14 days, 45,100 yen or 61,300 yen (Green) and 21 days, 57,300 yen or 79,800 yen (Green).

Routes: Allows travelers free and unlimited transport on the most widespread network of trains in the country.

Notes: This rail pass covers comprehensive, but the train is that Japan Rail doesn't reach every destination. It may not be used on the JR "Nikkan" non-railway (bullet train) or the JR limited ferry from Osaka to Fukuoka. Additionally, there are many other non-JR train, subway, and bus lines that do not accept the pass.

Notes: Japan Rail is comprised of six independently owned rail companies based in certain areas of Japan. Most of the JR companies offer their own less expensive, localized passes.

Shuyo-ken/ Furi-kippu (Excursion tickets)

Who can get it? Japanese residents and visitors alike.

What is it? Furi-kippu allow for travel on JR lines to and from a specific destination, such as Hakadao or Aizuwa, and unlimited Japan Rail travel within the area.

Cost and duration: Cost and duration vary based on destination.

Routes: Excursion tickets are an inexpensive way to travel there and back from a far destination, with few days to a week of free travel in between.

Notes: Excursion tickets are best for travelers with a "home base" and a specific destination in mind. Some flexibility in travel time is recommended. It takes 10 up the tickets cannot be applied to others.

Useful Travel Phrases

What's the fare for _____ station?
 駅までの乗車料はいくらですか?
 eki made no jouchiryu-ryaku wa ikura desu ka?


I thought the wrong ticket. What should I do?
 買ったチケットが間違っていて、どうすればいいんですか?
 kachigatta kippu no sachte arimashima. Dou sureba ii deshou ka?

Where can I get the train for _____?
 行きの乗車場はどこにありますか?
 iki no jouchujo wa doko ni arimasu ka?

Where is platform number _____?
 乗車場は______はどこですか?
 jouchujo wa doko desu ka?

Is this train bound for _____?
 この電車は______行きますか?
 kono densha wa _____ ikinasu ka?

How long does it take? (To get there)
 どのくらいかかりますか?
 dono gurai kakarimasu ka?



Vocabulary

Train: 列車 (ryesu)
 One-way: 片道 (kaido)
 Round-trip: 往復 (wufuku)
 Station: 駅 (eki)
 Ticket: 切符 (kippu)
 Platform: ホーム (hoomu)
 Train worker: 乗務員 (jouchu)

FIGURE 7
Tanuki "On the Go" spread, before


On the Go

Ticket Watch

For a small country, Japan has gained great notoriety in a good many things: cherry blossoms, gardens, and cities, to name a few. It is one of the world's most exquisite cuisines and boasts world leaders in its electronics, robotics, and car-making industries. With careful planning a passport can avoid some of the tangle of regulations, but of Japan's major rail companies offer a variety of bargain tickets. But like the country's complex network of rail and subway, these passes are often confusing and may not be what you expect.

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Cost and duration: The 7-, 14- or 21-day pass is available in either "regular" or "Green." Duration and type must be chosen at time of purchase and cannot be changed. The Green pass allows travelers use of reserved seat Green cars on limited trains. It's a nice luxury but often unnecessary except in rush-hour travel times. Prices for the 7-day pass is 28,300 yen or 37,800 yen (Green), 14 days, 45,100 yen or 61,300 yen (Green) and 21 days, 57,300 yen or 79,800 yen (Green).

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Excursion Tickets (Shuyo-ken/ Furi-kippu)

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Cost and duration: Cost and duration vary based on destination.

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 kachigatta kippu no sachte arimashima. Dou sureba ii deshou ka?

Where can I get the train for _____?
 行きの乗車場はどこにありますか?
 iki no jouchujo wa doko ni arimasu ka?

Where is platform number _____?
 乗車場は______はどこですか?
 jouchujo wa doko desu ka?

Is this train bound for _____?
 この電車は______行きますか?
 kono densha wa _____ ikinasu ka?

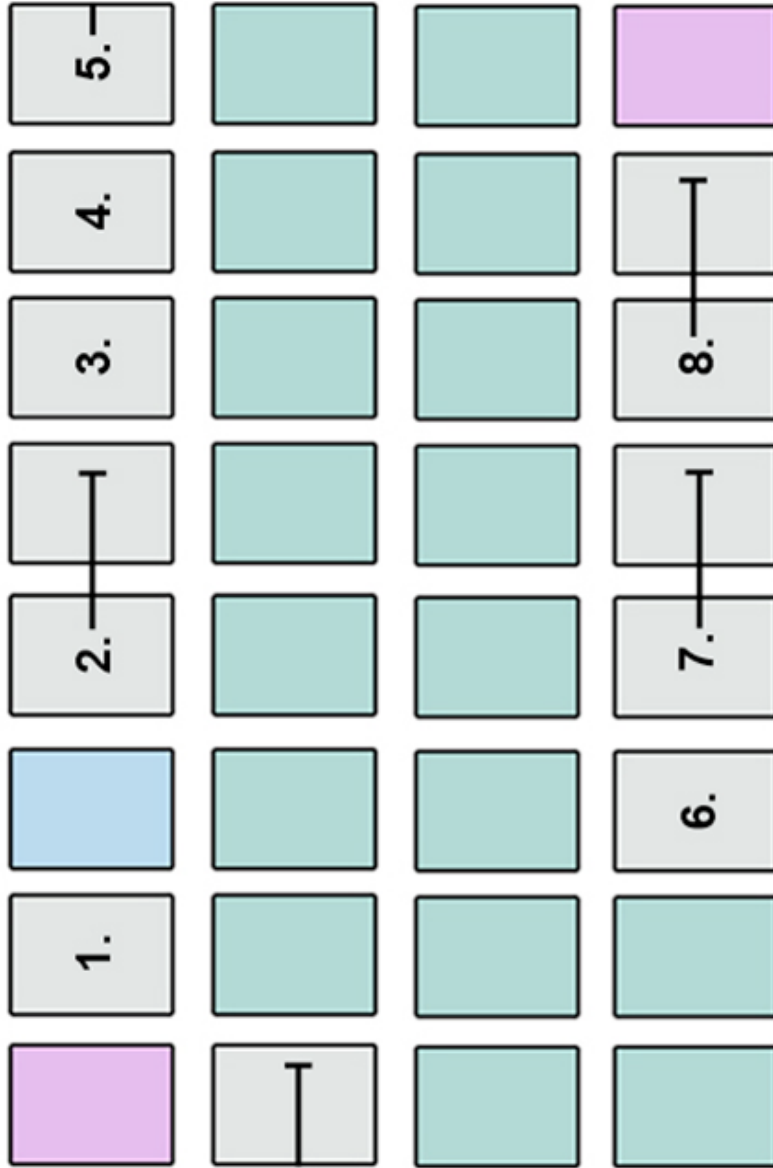
How long does it take? (To get there)
 どのくらいかかりますか?
 dono gurai kakarimasu ka?



Vocabulary

Train: 列車 (ryesu)
 One-way: 片道 (kaido)
 Round-trip: 往復 (wufuku)
 Station: 駅 (eki)
 Ticket: 切符 (kippu)
 Platform: ホーム (hoomu)
 Train worker: 乗務員 (jouchu)

FIGURE 8
Tanuki "On the Go" spread, after



- Cover
 - Table of Contents
 - Department
 - Feature Content
1. Letter from the Editor
 2. Hajimemas ho
 3. How-to
 4. Clothe Yourself
 5. On the Go + Phrase Book
 6. Reviews
 7. Cuisine + Recipe
 8. Final Cut

FIGURE 9
Lay of the Book, *Tanuki* magazine

APPENDIX A

MISSION STATEMENT

TANUKI magazine's mission is to provide cultural resources for an audience that seeks the hidden places, the new trends, and the lingering tradition of Japan. *Tanuki* was created for anyone with a love of Japanese language and lifestyles who wishes to look beyond the stereotypes of popular entertainment at the real Japan. Like the prankster tanuki who is the magazine's namesake, *Tanuki* strives to be entertaining and evolutionary, a touch of fun and a touch of class. With stories for everyone from the seasoned insider to the curious outsider, *Tanuki* investigates the influences of Japanese culture worldwide. *Tanuki* gives travelers tips for pre-departure preparation, Asia aficionados a savory taste of Japanese life, and Japanese Americans a way to connect with their culture at home and abroad. *Tanuki* is dedicated to furthering international communication by creating connections through cultural education.

APPENDIX B

WRITER'S GUIDELINES

Writers for *Tanuki* magazine should share the same passion for Japanese culture as the magazine's audience and demonstrate a clear knowledge of one of more cultural or linguistic facets, preferably with inside experience either abroad or in the field. Professional credentials and expertise are not required, as we encourage our readers themselves to become writers. The audience of *Tanuki Magazine* runs the gamut from curious onlookers to serious travelers and from casual fans to cultural connoisseurs. Readers are all ages, but primarily young (18-34 years of age) students and professionals whose interest in travel or culture has sparked a love of Japan. Therefore, articles that are accepted for publication will be those that are written in a style readable by an audience with a beginning to intermediate knowledge of subject matter.

Appropriate subjects for *Tanuki* include but are not limited to travel tips, location pieces, cultural crossover, cultural conventions, culture shock, trends, sports, spoofs, entertainment, and recreation. Because the magazine encompasses such a wide range of topics, writers must be careful that columns and features focus closely on Japanese culture and are not too loosely written. The tone should be casual and friendly, as if the writer is a good friend of the reader with inside advice to share. However, writers should avoid first-person or third-person references unless appropriate for the style of the piece, as with how-to columns and some travel features. *Tanuki* writers may experiment with voice but should maintain a balance somewhere between intellectual and vernacular vocabulary. New foreign or technical terms should be italicized, defined, and then may appear in plain text for subsequent usages. The first time any person is mentioned in text, he or she must be clearly identified by first and last name unless he or she is an artist or cultural icon clearly identifiable by a single name.

Tanuki's primary goal is to promote cultural education and inspire cultural crossover. Therefore, all submissions, no matter how clever or fun, must avoid stereotyping Asian or Western cultures, or further exoticizing Orientalism. Lighthearted parody is acceptable. DO have fun. DO burn bridges. But DON'T attempt to make any cultural practice appear "wrong" or "right." Writers should remember that even the most flabbergasting tradition might appear completely normal in the proper context.

Finally, writers should familiarize themselves with magazine content, tone, and style. The 2004 Edition of *The Associated Press Stylebook and Briefing on Media Law* (Cambridge: Perseus Press, 2004) should be consulted when any questions arise regarding punctuation, capitalization, spelling, and distinctive treatment of words, names and terms, numbers, references, and acronyms.

APPENDIX C

DEPARTMENTAL REQUIREMENTS

1. From the Editor (300-500 words)

This one-page department is featured each issue opposite the masthead. It contains a casual column by the magazine's Editor, typically a collection of thoughts in relation to a particular theme or feature of the current issue. The Editor's letter serves to reinforce the mission statement of the magazine, and as lends a face and voice to the administrative staff of *Tanuki*.

2. Hajimemasho (Five to eight blurbs of 50 to 300 words in length)

Japanese for "let's begin" or "let's get started," "Hajimemasho" contains brief news, tidbits, and entertainment copy that is relevant to Japanese cultural happenings in America or in Japan. Most often, the content for "Hajimemasho" fits into one of three categories. It may be blurb or feature content that was published in another source but is interesting enough to merit summary or reprinting. It may be an entertaining factoid or news piece that is too brief to warrant its own feature story. Or it may be off-the-wall lists, photographs, or other short pieces about Japanese culture, entertainment, or technology. The main purpose of this department is to provide an amusing and lighthearted lead-in to denser content and departments while bringing together an eclectic collection of news.

3. How To (300 to 500 words)

Tanuki's "How To" column details the proper execution of Japanese mannerisms, traditions, everyday tasks, and other cultural acts that may be unknown to the average American or even those with an interest in Japanese culture. The content should be clear and concise descriptions of how to do something (i.e. use chopsticks, wear a kimono, decipher a Japanese toilet, pray at a Shinto shrine, etc.) outlined in easy to follow steps. Each one-page "How-to" is illustrated in colorful pictures following the step-by-step details outlined in the column.

4. Clothe Yourself (300 to 600 words)

If ever you've wondered about Japanese fashion trends, whether it be an American spin on Japanese couture or vice versa, "Clothe Yourself" is the column for you. This one-page department features dynamic trends each month, from pointed shoes in Harajuku to kanji T's in New York boutiques. Content ranges from street-side "seen and heard" to photographs and even fashion reviews. The subject matter is strictly clothing based but may be as outrageous as can be found—if they'll wear it, we'll feature it in "Clothe Yourself."

5. On the Go + Useful Travel Phrases (600 to 800 words plus various phrases)

“On the Go” is *Tanuki*’s travel tips department and contains practical survival advice for readers planning trips to Japan. Advice in this column should be written in the tone of an experienced sojourner. It may be in the first person but ought to always feature detailed guidance that will help readers survive the most unknown, complex, and stressful experiences that they may encounter as tourists, backpackers, businesspeople, students, and ex-pats. The two-page “On the Go” spread also contains a collection of five to ten Japanese phrases and vocabulary that relate to the theme of the travel advice column. These “Useful Travel Phrases” are outlined in English, Romanized Japanese, and Japanese kanji + kana characters and accompanied by relevant vocabulary definitions.

6. Reviews (300 to 400 words)

In each issue, *Tanuki* features reviews for one book, movie, and music CD with style or content relative to Japanese culture. Each 300-to-500-word review should follow traditional review format and may be written in limited first-person.

7. Cuisine (500 to 800 words)

At *Tanuki*, we believe that food is an important cultural asset. That’s why we created our cuisine column, to reflect the most interesting aspects of Japanese cooking. “Cuisine” details both contemporary and traditional dishes with Japanese flair. Whether it’s fun or fancy, there’s a place for it in “Cuisine.” A cuisine column may be as simple as a recipe, as detailed as a full restaurant review, or may include the best of both worlds. Writers should attempt to place the subject of their “Cuisine” column into some sort of social or historical context.

8. Odds & Ends (variable length, 2 pages total)

At the close of each issue the two-page spread “Final Cut” contains a translation of classic Japanese literature or original fiction and a comic.

APPENDIX D

STYLE SHEET

Tanuki Magazine uses the 2004 Edition of *The Associated Press Stylebook and Briefing on Media Law* (Cambridge: Perseus Press, 2004). This style sheet is intended to point out the basic key components of text preparation and design. Therefore, *The AP Stylebook* should be consulted when any questions arise regarding punctuation, capitalization, spelling, and distinctive treatment of words, names and terms, numbers, references, and acronyms.

Tanuki Magazine relies upon simplicity and creativity in design, and incorporates the following standards and guidelines. Rules may be broken (within reason), but features and departments must remain distinguishable, and all text should be a legible font size unless otherwise intended.

A. COVER

Title: Brush Art, 132 pt.

Cover Lines: Legible sans-serif font, 16 pt. or above

Date and Price: Arial, 10- 16 pt.

B. DEPARTMENTS

Names: Impact, 20 pt. (except “Sore mo jinsei”; Impact, 15 pt.)

Headlines: Impact or appropriate “novelty” font, 18 pt. or above

Body: Arial/Helvetica, 6- 8 pt., depending on copy size

Kerning: Auto, or 2-3 pt. larger than font size; 0p11 baseline grid may be used

C. FEATURES

Headlines: No formal font specification, large point size

Decks and Pull Quotes: Complimentary font to headline or body

Body: Times, 9 pt.

Kerning: On body text 11p0 kerning, snap to 0p11 baseline grid.

End Bullet: Mark the end of each article with a 0p5 x 0p6 (w x h) black square

D. GENERAL

Pagination: Arial 8 pt., page numbers bold, month and magazine name regular

Asian Fonts: Osaka

Indent: 1p0 for feature stories and 0p5, or 1p0 for columns depending on font size

Margin: .25 inches or more for body text, less for deck and headlines

Bleed: .2 inches or more on outside pages; .125 or more for inside pages

Gutters: standard 1p0 for departments or 2p0 for 2-column features; 1p0 for 3-column features

APPENDIX E

PRINTING SPECIFICATIONS

Tanuki was produced by Salem Printing & Blueprint, Inc. The magazine was laser printed on sheets of 12" by 18" 60-lb. bond paper. Pages were trimmed, folded, and stapled to create the final product.

Though large-scale web presses offer a much better price per book, they often require a thousand copies or more per job. For small-scale publication projects, Salem Blue is an affordable alternative to companies like Kinkos. Final price was \$480 for 35 full-color, full-bleed copies on 60 lb. bond paper (33 at full size and 2 at a reduced size), plus proofs and shipping.

APPENDIX F

BIBLIOGRAPHY OF GENERAL REFERENCES

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