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Nihon keizai shinbun

Nihon keizai is the only national newspaper that
primarily reports economic news. It was founded
originally in 1876 as a weekly journal under the
name Chugai bokka shinpo. Although it became a
daily newspaper in 1885, it was not until 1889,
when it took the name Chugai shigak shinpo, that
general news articles were incorporated.

The newspaper went through a second name
change in 1946, at which time it joined the ranks of
other Japanese national newspapers under its
present name Nihon keizai shinbun. The newspaper
has domestic offices which stretch from Hokkaido
to Kyushu, and a large overseas network, as well.
Its rise in circulation mirrors Japan's period of
economic growth, particularly during the 1960s.

True to its name, Nihon keizai carries detailed
accounts pertaining to domestic and international
economic and trade issues, financial trends, stock
information, changes in corporate personnel and
other business-related matters. The newspaper
takes pride in introducing up-to-date industrial
developments and the latest commercial products.
Nihon keizai has become indispensable reading for
people interested in and connected with any aspect
of the business sector.

In comparison with the Asahi shinbun, Mainichi shinbun and Yomiuri shinbun, the newspaper's layout and headings are extremely plain.

In the 1970s, Nihon keizai made an initial move
towards becoming a media giant by publishing
various books and magazines related to finance
and management, and presently it plays an
important role in publishing computer journals.

Present circulation - morning and evening
included - is approximately 2,000,000.

Barbara Hamill Sato

Nihon no higeiki

For one of the first films of the post-war period, the
Allied Occupation enlisted the talents of producer
Iwasaki Akira and director Kamei Fumio, the only
two film-makers to be imprisoned for war resis-
tance. Drawing on old propaganda films, Kamei
used brilliant editing to offer an alternative history
of the war. He demonstrated how information was
filtered through structures of power, revealing the
lies of the wartime media. The film was finally
suppressed because its angry critique of the
wartime leadership and the Emperor was not
consistent with the SCAP decision not to pursue
the Emperor as a war criminal. This decision set
the tone for the Occupation's film policy and left
Iwasaki and Kamei victims of their liberators.

Abé Mark Nornes

Nihon TV

Nihon TV (NTV) was launched in 1953 by the
president of Yomiuri shinbun, Soriči Matsutaro,
who applied for a television licence when he
recognized the need for wider audiences to be
established to satisfy the advertisers who would
ultimately support commercial broadcasting. He
set up big-screen television receivers in central
public locations to encourage new viewers. Newspapers at the time reported traffic jams caused by
the crowds that gathered to watch the broadcast
of major events. NTV is the key station in the now
extensive Yomiuri ANN (Nippon Television Net
work Corporation) network of thirty affiliates. The
Yomiuri connection predictably has led to extensive
sports coverage of baseball and, in particular, the
Yomiuri Giants. The station also became
renowned for its late night programme 11 p.m.,
which specialised in provocative content. News
coverage is also a popular element of the station's
programming; with the public perception that the
shorter NTV news is a more accessible and
popular news style than that of NHK.

Sandra Buckley

Nihonga

Nihonga (Japanese-style painting) is an aspect of
Japan's modernisation project that began in the
Meiji Period (1868–1912). Its goal was to at once
preserve tradition in Japanese art and forge a
modern cultural identity. While the tension be