



III. Contemporary Crafts

Kanazawa is second only to Kyoto in the variety of traditional craftwork industries that it has inherited, with 22 traditional industry types confirmed. There are approximately 900 manufacturing companies related to these traditional industries, employing about 3,000 people. This constitutes 20% of the total number of businesses within the city, and 6% of employment, making it one of the City of Kanazawa's core industries.

However, the development of a society with a low birthrate and an aging population has reduced the number of individuals entering the traditional craftwork industry, and in addition to a decrease in the interest of consumers in traditional crafts that has arisen in a context of globalization and the resulting transition to a knowledge information economy, the dramatic increase in prices during the bubble economy at the beginning of the 1990s gave consumers the sense that traditional craftwork was expensive, causing them to avoid such purchases, resulting in sluggish demand for traditional craftwork.

With the circumstances surrounding craftwork becoming increasingly severe in this manner, the City of Kanazawa promotes a variety of measures to popularize and advance traditional craftwork, as well as working to vitalize the traditional craftwork industry through collaboration between government and industry.

(1) Policies to stimulate arts and crafts

(Initiatives through Diverse Bases)

The City of Kanazawa is currently moving forward with the following to stimulate the traditional craftwork industry.

1. Technology preservation and successor development projects

The "City of Kanazawa Art and Craftsmanship Human Resources Development Fund" has been established to preserve the technology of traditional industries and develop successors. The fund is used to provide incentives to trainees obtaining specialized knowledge and learning techniques. In particular, support for successors of rare traditional industries and businesses in traditional industries that hire the disabled and the elderly, have been enhanced to assist in development.

2. New product development and marketing channel expansion projects

In addition to subsidizing the cost of developing "Kanazawa brand craftwork" to support the development of a new style of craftwork suited to contemporary lifestyles and the expansion of marketing channels, satellite shops for craftwork have been opened in the Tokyo metropolitan area. Further, in conjunction with the preparations to move Japan's only museum related to gold leafing (planned for autumn 2010), the new "Kanazawa Gold Leaf Technology Institute" will be opened to provide local support, coordinate product development, and function as an archive.

3. Overseas market development support projects

The City of Kanazawa supports study abroad for the acquisition of knowledge and technology related to craftwork, as well as the opening of overseas shows and private exhibitions, in an effort to promote the overseas expansion of young craftsmen and artisans.

4. System of commendation for individuals contributing to the traditional industries

The city presents awards to artisans who have contributed to the improvement of technology, development of successors, and instruction for many years.

5. Workshop opening promotion project

In addition to utilizing empty homes, in the mountainous area to prepare the group of Satoyama studio for use as a site for the creative activities of craftsmen, the city also supports the opening of a studio using empty stores, in the central urban district.

6. Establishment of the Kanazawa Arts and Crafts Promotion Association

The Association was established in 2002 by industry groups, artists, business groups, and the City of Kanazawa to provide information for the popularization and cultivation of craftwork, the development of new products, and the expansion of marketing channels. The Association also operates antenna shops to display and sell traditional crafts, publishes information, runs a website, etc.

In addition, the Competition of Arts and Crafts Kanazawa was begun in 1989 in commemoration of the centennial of the founding of the City of Kanazawa. Beginning with the 6th Competition in 1999, it was reorganized as the World Competition of Arts and Crafts-Kanazawa to obtain new ideas for Kanazawa's traditional crafts from both inside Japan and overseas, as well as to spread new craftwork that combines traditional techniques with new creativity throughout the world. Pieces are received from around the globe, with over 1,000 pieces submitted from Japan and more than 50 other countries, enlarging it into an international competition.

Moreover, in addition to such governmental policies to stimulate arts and crafts, artisans and craftworkers themselves are stepping up. For example, in the Kaga embroidery industry, which had been experiencing a decline, a cooperative association for artisans has been created, schools and classrooms to develop successors have been opened, and the number of people employed in the industry has increased. Further, the Kanazawa Design Society, the precursor of the City of Kanazawa Arts and Crafts Association, held its first exhibition in 1933, subsequently changing the name to the City of Kanazawa Craftwork Exhibition, then to the City of Kanazawa Creative Arts and Crafts Exhibition. Beginning with the 40th exhibition in 1984, the name was changed to the City of Kanazawa Arts and Crafts Exhibition, continuing the long history of hosting exhibitions. This work of the City of Kanazawa Arts and Crafts Association and the enthusiasm of young artists came to fruition when the following "World City of Crafts and Folk Art Declaration" was issued by the City of Kanazawa on September 26, 1995.

"In a setting of vibrant traditional culture and four beautiful seasons of nature, our City of Kanazawa has given birth to many master craftsmen, produced world-class masterpieces through a variety of techniques, and has fostered deep sensibilities toward magnificent skills and beauty in the lives of our citizens.

"The collective citizenry of Kanazawa hereby declare that we will continue to spread a renewed 'spirit of production' to the world, based on the following foundation.

"1 Preservation of a beautiful tradition/cultural legacy and our environment

"2 Inheritance of high-level traditional techniques and technology and development of successors

"3 Enhancement of a lively creative spirit directed toward the future

"4 Support of creative activities with new and unique identity"

The Declaration was not only for the government and craftworkers. In a city such as Kanazawa, where craftwork lives in daily life, the Declaration belongs to every citizen. Utilizing this opportunity, the World Conference of Cities of Crafts and Folk Art was begun in 1997 to carry traditional craftwork technology and the artisan spirit into the present, develop it, and pass it down to future generations. At the first World Conference of Cities of Crafts and Folk Art '97, artisans and individuals in charge of public policy were invited from Florence, Copenhagen, Istanbul, and Kyoto to hold discussions, in particular, regarding the cultivation of successors of traditional craftwork and the development of markets. At the second conference in 1999, participants came from Venice, Bologna, and Geneva. Bologna's master gold worker was also invited to mingle and give instruction to young Kaga inlaying artists.

Beginning in 2003, the World Conference of Cities of Crafts and Folk Art has been held together with the World Competition of Arts and Crafts-Kanazawa as the World Arts and Crafts Forum. The Forum includes panel discussions with guests from overseas, special invitational exhibits, workshops, etc., in an effort to discover the possibilities of Kanazawa's historical arts and crafts in the 21st-century world, and to promote arts and crafts from Kanazawa in an international perspective.

In addition, in individual craftwork fields as well, the International Glass Exhibition, the world's only international competition for glass, the International Lacquer Exhibition, which explores new possibilities for lacquer, and other events have been held since the 1980s through cooperation

Such efforts toward new application of technology and the development of new products and designs have not been limited to the field of craftwork, but with the announcement of the Kanazawa Fashion Industry City Declaration in June 2004, have grown into the Kanazawa Life and Fashion Week. At the first Kanazawa Life and Fashion Week held in October 2006, new styles of Kaga-yuzen silk dyeing, textiles, craftwork, etc., were put on display, and new performances were staged, including a collaboration between contemporary music and the style of Noh drama called "Kaga Hoshō." At the second Kanazawa Life and Fashion Week held the following year, efforts by Kanazawa College of Art professor Kurokawa Masayuki to restructure the design of traditional crafts, a specially planned event, attracted significant attention. Because this project is an effort to take the traditional aesthetics, culture, and superior technology of Kanazawa's craftwork, and to combine and restructure it with the aesthetics of the contemporary world, it is also intended to be an attempt to find and restructure evaluation indicators unique to Kanazawa.



Kanazawa Life and Fashion Week

Further, the City of Kanazawa collaborated with the United Nations University and Ishikawa Prefecture to establish the Ishikawa International Cooperation Research Centre in 1996 to advance the development of international cooperation in the fields of science, culture, and technology. The organization hosted the 1997 International Symposium "Traditional Industrial Arts and Environment: Exploring Opportunities for Local Development," with World Crafts Council chairman Omar Amine Benabdallah, secretary-general of the International Traditional Crafts Foundation Dominique Bouchart, and researchers from Indonesia, Thailand, India, etc., attending to discuss the promotion of traditional crafts, the improvement of the environment, and other issues. The results were published as "The Appeal of Kanazawa." Since then, the organization has continued to host symposiums on the role of traditional crafts in sustainable urban development and exchange between artisans, proactively supporting the vitalization of craftwork and the development of human resources in developing countries. In 2008, it developed into the Institute of Advanced Studies Operating Unit Ishikawa/Kanazawa, the first such organization in Japan, engaging in research to contribute to the improvement of environmental issues from a global standpoint.

Kanazawa will continue to collaborate with this operating unit and hold "International Craft Triennial in Kanazawa 2010", an event to which craft artists from cities of UNESCO's Creative Cities Network in developing countries will be invited. We will promote such activities with the aim of carrying out exchanges with cities all over the world that belong to UNESCO's Creative Cities Network.

(New possibilities for contemporary craftwork)

There are burgeoning new possibilities offered by application of the technology of contemporary craftwork. To develop brand craftwork utilizing the financial aid from of the City of Kanazawa, Kaga-yuzen silk dyer Chiko, with a history extending back to the Edo Period, had developed wedding dresses using the colors and designs of Kaga-yuzen silk dyeing, to adapt to circumstances in which 90% or more of weddings in Japan are western style. New possibilities for Kaga-yuzen silk dyeing are being explored, and marketing channels in hotels, inns, etc., are being pioneered. In addition, in response to the recent wine boom, Kutani porcelain maker Kaburaki Shop has developed a wine glass that uses a world-class combination of Kutani porcelain and glass, providing the ability to enjoy Bordeaux and Burgundy wines. Pieces have been exhibited at the International Gift Show (Tokyo) and the Maison & Objet (Paris) as well, and efforts are being made to open new marketing channels.



Wine Glass



Wedding Dress



Decorative Box (Kanazawa Lacquer Ware)

Moreover, long-established lacquer and lacquer ware manufacturer and marketer Nosaku has utilized both marginal variegation techniques and other traditional technology, as well as three-dimensional CG to design and manufacture decorative boxes using Kanazawa lacquer ware to accommodate contemporary lifestyles, and is engaged in business that opens new marketing channels.

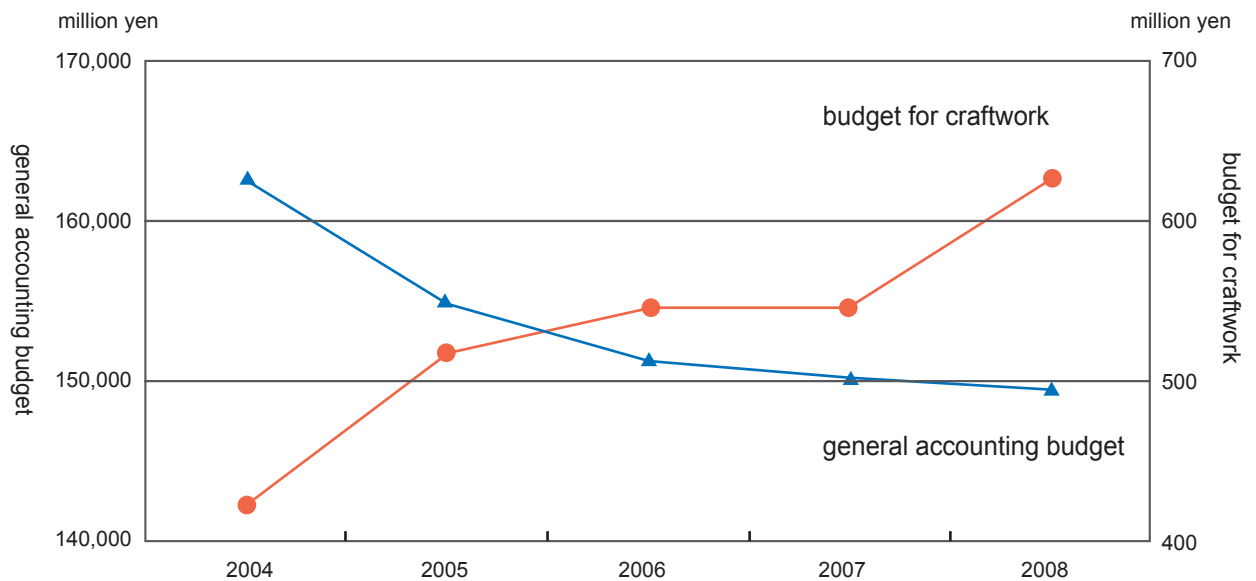
On the other hand, there are companies in which the application of craftwork technology is breathing new life into the world of industry as a new industry. Gold leafing manufacturer Katani Sangyo utilizes its foil transfer technology to decorate the surfaces of mobile phones, cosmetics containers, automobile parts, and a variety of other industrial products, and provides technology to the world as the leader of the decorative transfer industry.

In such a context, the City of Kanazawa is preparing to open the Kanazawa Gold Leaf Technology Institute to facilitate research to broaden the range of application of Kanazawa gold leaf as well as increase the possibilities of product development, and the Kaga-yuzen Technology Institute as a research institute to support Kaga-yuzen silk dyeing technology and expand marketing channels, as the movement away from traditional clothing increases nationwide.

In addition, to commemorate the 250th anniversary of its founding, Wedgwood, England's top maker of china, will conduct a project titled "Japanesque" in 2009 to search out new forms of expression, including a collaboration with Kanazawa ceramic artist Nakamura Takuo. Other collaborations between overseas brands and the craftwork industry are being advanced as well.

As can be seen from the above, the City of Kanazawa is striving to place emphasis on craftwork and stimulate the craft industry from a variety of angles in cooperation with industry, including in terms of budget, and though there has been a tendency in recent years for Kanazawa's general accounting budget amounts to decrease, the trend toward increase of the City's budget for craftwork continues.

The trend of budget for craftwork of Kanazawa city



(2) Foundation of stimulation of arts and crafts

The City of Kanazawa places emphasis on the development of craftsmen and cultural policy related to craftwork, etc. The following are approaches to the establishment of a foundation for the stimulation of arts and crafts, including universities and other organizations that develop human resources, sites for the creation of new culture, and environments for fostering craftwork.

(Human resources development organizations)

The role that the government of the City of Kanazawa (and Ishikawa Prefecture) has played in the development of artisans and craftsmen has been significant.

In 1876, the Kanazawa Industrial Encouragement Research Institute (now the Industrial Research Institute of Ishikawa), the first such institute in Japan, was established for the preservation, development, and innovation of skills and techniques related to the various arts and craftwork accumulated since the Edo Period. Then in 1887 the Kanazawa Technical School (now the Ishikawa Technical Senior High School), the oldest technical high school in Japan, was established.

Kanazawa Technical School was born from a grassroots effort to found an art school in Kanazawa, and was established by artist and educator Notomi Kaijiro, who had been assigned to the area by the Meiji government. Under the auspices of the Meiji government, Notomi began to travel to various areas in Japan to establish specialty schools, but he selected Kanazawa which had been active in arts and craftwork since the Edo Period. The purpose of the school was to contribute to vitalization of the region through the modernization of artistic handicraft. On the other hand, because the market in high-level artistic handicraft is limited, the idea was to implement industrial design in Kutani porcelain and other traditional crafts and improve it to an industry that would be successful around the world. So it is significant that Japan's first technical school focused on industrial design education was opened rather than an art school. It was truly an attempt to fuse Japan with the West into something that could be viewed as a combination of "Japanese sensibility and Western knowledge."

Subsequently, the Kanazawa Technical High School (now the Kanazawa University Faculty of Engineering) was founded in 1920, then the City of Kanazawa Technical School (now the Kanazawa Municipal Technical High School) in 1928. A variety of the region's best educational and research institutes became centered in Kanazawa, and the resulting amalgamation of regional indigenous traditional crafts with modern industrial design has played a significant role in the endogenous development of the manufacturing industry through the development of human resources.

In this way, the creative environment fusing the spirit of craftsmanship that was born in Kanazawa, a City of Crafts, after the Meiji Restoration, with modern industrial design, is just like the Kaga Domain's workshop, and from the standpoint of the development of the creative industries, is an important element that cannot be overlooked. In addition, with this historical background, the City of Kanazawa has a relatively high concentration of design industries and design personnel, making it fertile soil for the development of contemporary designers from the ranks of the creators of traditional crafts.

Of particular note is the fact that not even one year after the end of World War Two, the City of Kanazawa made the vitalization of artistic handicraft the pillar of municipal policy, and founded the Kanazawa College of Art, to which artisans of renown are invited to work for the development of successors. This was the fruition of the efforts of private citizens to establish a school of art since before the war, and it is truly an indication of the spirit and culture of the City of Kanazawa with its promotion of scholastic culture and desire for peace. At the meeting of the city council at which the founding of the school was discussed, the mayor said "Isn't there a need to breathe peace into this burnt field of Japan, giving birth to even the smallest new bud? I feel deeply that we in this region have that role placed upon us."

The Kanazawa College of Art began in 1946 as the Kanazawa Professional School of Arts and Crafts under the philosophy of "contributing to the peace of mankind through the creation of beauty," with an aim to continue and preserve the tradition of the arts and craftwork. In 1950 it became the Kanazawa Junior College of Arts and Crafts, consisting of two faculties, the Faculty of Art and the Faculty of Craftwork, then in 1955 became a 4-year university. At this time, the Faculty of Industrial Arts was newly established in addition to the Faculty of Art, with Yanagi Munemichi, already the leader of Japan's industrial design field as a professor, to begin full-scale education in industrial design. Subsequently, in 1965 the craftwork and textile design majors were added to the Faculty of Industrial Arts, and in 1986 the art major was added to the Faculty of Art. Finally, in 1996 the faculty was reorganized into three departments -- fine art, craft, and design -- a structure that remains today.

Not only has the school contributed to the region in a variety of ways, including establishing the Research Institute of Art and Design consisting of an educational research center, an industrial collaboration center, a regional collaboration center, and an international exchange center, with a system of seminars in traditional crafts for the development of personnel to inherit and develop craftsmanship in the fields of lacquer work, dyeing, ceramics, and metalwork, and strengthen collaboration with local industries. but it has also been active in contributing internationally through craftwork as well. The Research Institute records, preserves, and inherits the classic craftwork technology, materials, and designs of Asian countries and engages in the exchange of Kanazawa's high-level craftwork to develop mutually beneficial scholarship, industry research, and related human resources, in addition to providing technological and human support, in an effort to develop fundamental technology and improve the quality of products to develop industry and foster successors in Asia. International students that have studied in the master's or doctoral program of the Faculty of Craftwork have been active as leaders in universities, after their return to their home countries, and instructors from the Faculty of Craftwork have traveled to Myanmar to work for the revival of dyeing technology and the development of new products.

In addition, as part of its international exchange, the university has continued with active exchange with national universities of art in Kanazawa's sister cities Nancy, France and Gent, Belgium, as well as with the Valand Art Academy of Goetegorg University (Sweden), the Tsinghua University Academy of Arts and Design (China), and other overseas universities and research institutes. Further, beginning in 1998, the university became the first in Japan to implement an artist-in-residence system and invite highly respected front-line artists from around the world to develop a state-of-the-art international artistic sense and to improve techniques.

Moreover, graduates include Goto Teiyu, designer of PlayStation, VAIO, and other hit products for Sony, and Miyamoto Shigeru, creator of Nintendo's Super Mario Brothers, who has been active internationally, including receiving the France's Légion d'Honneur Award. The Kanazawa College of Art is not limited to the field of artistic handicraft, but has graduated many highly creative individuals.



Kanazawa College of Art



A Class in Session at the Kanazawa College of Art

Also, in 1996, the City of Kanazawa opened the Kanazawa Institute of Traditional Crafts. The Kanazawa Institute of Traditional Crafts is an establishment for the preservation and transmission of Kanazawa's high-level artisan skills, and provides training for artisans from ages 30 to 50 who already possess basic skills.

There are nine main courses: carpentry, masonry, plastering, roof tiling, landscaping, tatami mat production, plating, joinery, and mounting. Three years of practical training are provided to middle-ranking artisans recommended by each industry. Moreover, a course on restoration that was established in 1999 provides three years of practical training (four times per month) to the Institute's graduates and instructors, as well as municipal technical staff, and work was actually begun on the restoration of old samurai residences, homes of townspeople, and tea rooms in an effort to preserve Kanazawa's traditional cityscape.



Kanazawa Institute of Traditional Crafts established in 1996



Practice work of tiling a roof

It is also characteristic that there is emphasis placed on training and development business targeting the general public.

In 1989, in commemoration of the centennial of the founding of the City of Kanazawa, the Utatsuyama Craft Workshop was built, and began recruiting students from the general public (5 to 8 students per class) for 3-year training courses in ceramics, lacquer ware, dyeing, metalwork, and glass crafts. In addition to providing trainees with scholarships and giving instruction to develop successors, studios are provided in the city for students after graduation when desired, and a craft shop has been opened to market their works in the heart of the city, all evident of an extremely close and detailed support policy. A total of ten trainees from overseas have also participated. At the same time, training courses are held here for the general public, and the contemporary application of the spirit of the old workshop that formerly stood on the site now occupied by the Utatsuyama Craft Workshop has been highly praised.



Utatsuyama Craft Workshop



Trainees from overseas

This approach to the development of human resources extends even to the children who will shoulder the future. To stimulate interest in artisan technology through providing individuals the opportunity to enjoy production from the time they are children, the Kanazawa Institute of Traditional Crafts Children's Meister School was opened in 2002, and in addition to opening the new Kanazawa Children's Arts and Crafts School in 2008 to refine capabilities, provide training, and discover and cultivate top-level craftsmen of the future, the Kanazawa Children's Arts and Crafts Foundation was founded. The City of Kanazawa also opened the Children's Kaga Hosho School in 2002, and the Children's Kanazawa Subayashi School in 2005, in an effort to pass the region's unique culture down to the next generation.



Children's Meister School



Children's Meister School



Children's Kanazawa Subayashi School



Children's Kaga Hosho School

(Measures related to craftwork)

In addition to efforts to develop human resources, the City of Kanazawa has implemented a variety of cultural policies to refine the sensibilities of craftworkers while at the same time cultivating the soil for acceptance of craftwork. Two characteristic examples are described below.

First we have the efforts for world heritage registration.

During the urban development of the high-growth period, the national Law for the Preservation of Ancient Cities was passed in 1966, advancing the preservation of the historical environment of ancient cities. However, the law was directed only toward Nara, Kyoto, and Kamakura, so in 1968 the City of Kanazawa enacted the Regional Law for the Preservation of the Traditional Environment of the City of Kanazawa. This law was the first step in protecting the environment of Kanazawa's urban district with

the cooperation of the citizens, and from this point full-scale urban development was begun under an official ordinance. In 1989, the law was revised as the City Landscape Ordinance, establishing landscape formation standards. The city has enacted a variety of unique ordinances one after another to promote urban development that provides "balanced harmony between preservation and development," including the Regional Law on Town Streets to preserve the historical atmosphere of the cityscape, the Regional Law for Preservation and Beautification of City Water to preserve for future generations the elaborate 150km-long system of waterways that flows through the city, and the Regional Law on Urban Development that establishes the mechanism for independent urban development by residents.

Efforts to acquire world heritage registration were given legs by this type of urban development based on ordinances enacted by the City of Kanazawa ahead of the rest of the country, while maintaining historical cultural assets. The characteristic urban structure of the modern castle town maintained by Kanazawa, and the many modern cultural assets that remain there, have been positioned as "castle town Kanazawa's cultural assets and cultural landscape," providing contact with craftwork and other traditional industrial technology and intangible arts, as well as a variety of elements of traditional culture that have been cultivated over the years, clarifying their universal value, and giving direction for preservation for the future.

Second is fusion with innovative culture.

One example is the vigorous activity of the Orchestra Ensemble Kanazawa that has attempted to merge the western musical tradition with Japan's musical tradition in Kanazawa, which has a long history of activity in traditional Japanese music; instruments such as the koto and the sangen are traditional crafts. There is also a wealth of other traditional arts, including Kaga Hosho.



Joint Concert with the Orchestra Ensemble Kanazawa Performing Subayashi

The Orchestra Ensemble Kanazawa was created by Ishikawa Prefecture and the City of Kanazawa in 1988 with the cooperation of the late Iwaki Hiroyuki, a Japanese top conductor. It was Japan's first professional orchestra to focus on chamber music (a medium-sized group consisting of 40 members). The ensemble enthusiastically performs all of Mozart's symphonies, as well as contemporary pieces by Takemitsu Toru and Mayuzumi Toshiro, to high international acclaim. The female members of the ensemble play in dresses decorated with patterns used in Kaga-yuzen silk dyeing, which were donated by the manufacturer. This artistic touch shows that the ensemble features the city of Kanazawa as a place where traditional crafts are popular. In addition, the ensemble experiments with the discovery of new creations from tradition, such as joint performances of Kanazawa Subayashi with geisha.

(Site for the creation of new culture)

In recent years, sites for new cultural movements have begun to appear in Kanazawa. The brick warehouses of the Kanazawa factory of Daiwabo Co., Ltd., buildings that at one time symbolized the center of textile production, were remodeled and reborn as the Kanazawa Citizen's Art Center in 1996. The Center serves as a location for young people who carry culture on their shoulders to gather and create new art of the citizens, practice drama and music, etc., and present the fruits of their efforts. In addition, with its purpose of contributing to the artistic culture of the people, the Center is a place at which new culture that had not existed in Kanazawa, is being created.

This art village is home to the Drama Workshop, the Music Workshop, the Multi Workshop (originally the Eco-Life Workshop), and the Art Workshop, providing creative space that can be used freely by the general public. The art center is managed by the City of Kanazawa, and it was determined through discussions with user representatives to open it 24 hours a day, 365 days a year as a public facility for the free use of citizens for creative activities. Eight directors manage the four workshops, with two directors assigned to each workshop. The directors work independently to revitalize the use of the facilities, plan and propose their own activities, and coordinate between users, etc. The facilities have garnered nationwide attention.



Exercise in the Drama Workshop

In addition, on October 9, 2004, the unique sight of the round, disk-shaped 21st Century Museum of Contemporary Art, Kanazawa appeared in the heart of the City of Kanazawa at the site vacated when the prefectural government buildings were moved to the suburbs. In contrast to the usual image of an art museum, the museum, nicknamed "Marubi" by Kanazawa's citizens, was built to collect and exhibit artwork from around the world, focusing on contemporary art created from 1980 on, as well as to strive for a fusing of traditional arts and crafts with contemporary art by inviting prominent artists to engage in public production.

Most contemporary art museums do not handle craftwork, but during the process of preparing to open this museum, the curator and craftworkers engaged in energetic discussions and it was decided that craftwork would be actively collected if it could be viewed as contemporary art, and one wall of the museum is decorated with Yuzen-design pieces.

Beginning from the observation of the first museum director Mino Yutaka that "art is an investment in the future that develops highly creative individuals," the "Museum Cruise" has brought all fourth-grade elementary school students from the city to the museum each year, and as a result, within one year of the opening of the museum, it had been visited by 1,570,000 people, more than triple the population of Kanazawa, producing an economic ripple effect (including investment in construction) in excess of 30 billion yen.



Museum Cruise Project in 21Century Museum

The City of Kanazawa also utilized this tie-in with the museum to establish the Organization for the Creation of a Kanazawa Fashion Industry in 2005 as a vehicle for implementation of the Kanazawa Fashion Industry City Declaration, that aims to advance new production that fuses long tradition with the design field and spreads the Kanazawa brand throughout the world, and has begun work on creating new regional industries from the combination of contemporary art with the traditional arts and crafts that have been developed over Kanazawa's history.

As the above indicates, the cultural policies of the City of Kanazawa are multifaceted and forward-thinking, and the ratio of culture-related expenditures (culture and art/cultural assets) in annual expenditures for the City of Kanazawa is approximately 3% to 6%, in contrast to the average of under 1% for Japanese municipalities as a whole.

The trend of the ratio of expenditures for culture

