

K

**anazawa,
Japan
City of
Craft**



Message from the Mayor

Kanazawa is blessed with an abundant natural environment and a beautiful historic cityscape that remains to this day. With a wide variety of traditional crafts that live and breathe in the daily life of its citizens, Kanazawa is without rival, even in Japan, as a city of handicraft. I believe that, in addition to carrying on this unique character of the city, Kanazawa has a responsibility as a "city committed to history" to breathe new life into the future.

The foundation for this was laid 420 years ago by the Kaga Maeda Clan that governed the region. While on the one hand avoiding war, successive domain lords from the Maeda Clan continued to promote lacquer work, metalwork, pottery, dyeing and other craftwork, as well as the tea ceremony, Noh drama, traditional Japanese music, and other performing arts. Not only has such craftwork that is tied to culture pushed its roots into the lives of the citizens and fostered magnificent skills and deep sensibilities toward beauty, but the fastidiousness of our artisans toward their craft and the innovative awareness that were developed in that environment have been inherited as the contemporary entrepreneurial spirit, resulting in the creation of a variety of high-value added industries in unique fields. In other words, since the feudal period, the workings of innovation have been added continually to tradition in a context of exchange with different cultures and industries, with the resulting accumulation of added value supporting the city.

In the future, Kanazawa intends to move forward as a city with a unique character that will not be buried by globalization, participating in exchange with a variety of cities around the world to contribute to the achievement of cultural diversity, and spreading that character both in Japan and overseas. We would also like to contribute actively to international cooperation and world peace through the promotion of craftwork and the development of human resources in developing countries, and other activities.

We truly hope for your consideration regarding the registration of the City of Kanazawa as a member of UNESCO's Creative Cities Network so that we may have such an opportunity. Thank you for your consideration.

UNESCO's Creative Cities Network

Tamotsu Yamade
Mayor, City of Kanazawa, Japan
Chair, Kanazawa Creative City Promotion Committee



EXECUTIVE SUMMARY

(Introduction)

The City of Kanazawa recognizes the importance of being a Creative City in its vision for the 21st century, and based on its experience of developing through the link between culture and industry, and on the actual performance of its unique Creative City policy, aims for designation as a City of Crafts, and is determined to contribute proactively to cultural diversity and world peace as a member of the global network.

(History and Characteristics of Kanazawa)

The City of Kanazawa, a medium-sized city with a population of 450,000 people, has been able to pass the 420 years since feudal lord Maeda Toshiie established a castle town in peace, and is one of the few Japanese cities to escape damage from World War Two. This has allowed the city to cultivate its unique samurai culture, to develop, preserve, and continue its traditional culture, scenic cityscape, and style of living along with its unmatched craftwork, and to become Japan's representative city of traditional arts and crafts.




This unique samurai culture has become the underpinning for Kanazawa's current traditional culture (Noh, tea ceremony) and food culture, maintaining a high quality of life for Kanazawa's citizens. The mental and spiritual climate that has been developed throughout the history of Kanazawa produced a variety of thinkers, including Suzuki Daisetsu (D.T. Suzuki) and Nishida Kitaro.

(Kanazawa's Traditional Crafts)

There are currently 22 major types of traditional crafts, with a diversity that leads Japan, surpassing even Kyoto. The characteristics of these traditional crafts are described below.

- 1) The traditional materials and technology of the Kaga (the former name of Kanazawa) region were combined with advanced designs and techniques developed in Kyoto, carving out an original field that eventually became more highly valued than those in Kyoto.
- 2) There is a distinctive Kaga style of design which combines the pomp of the warrior culture with a subtlety born from the deep historical faith of the townspeople.
- 3) Up to the present day, artistic craftwork has been active in the daily lives of Kanazawa's citizens, and along with improving the quality of life, it gives play to the spirit of artistic production in industry as well. Even today, many craftworkers are active around the site of Kanazawa Castle, and the city boasts the highest number of holders of important intangible cultural assets (living national treasures) per capita in Japan in the field of traditional crafts.

-Representative Crafts

Name	Overview
Kaga-yuzen silk dyeing	<p>Kaga-yuzen silk dyeing has maintained a high level of brand value ever since Miyazaki Yuzensai, the father of Yuzen silk dyeing, began adding colors to the monochrome Kaga Umezome dyeing.</p> 
Kanazawa gold leaf	<p>Ever since clan founder Maeda Toshiie gave orders for the manufacture of gold leaf, this art has continued to develop, and currently constitutes 99% of all gold leaf manufacturing.</p> 
Kanazawa lacquer ware	<p>The technology was passed down from lacquerers Igarashi Doho and Kiyomizu Kyube who served at the clan's workshop, and has been further developed.</p> 

(Contemporary Crafts)

The City of Kanazawa actively and continuously supports craftwork from both the cultural and financial standpoints. The city hosts international arts and crafts competitions and collaborates with United Nations agencies to stimulate arts and crafts in developing countries.

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 Kanazawa's craftwork-related budget continues.

Of particular note regarding the development of human resources is the fact that in less than a year following the end of World War Two, the City of Kanazawa founded the Kanazawa College of Art and is working for the development of successors, an indication of the spirit and culture of the city with its promotion of scholastic culture and desire for peace.

In addition, efforts are also being made to take on the new challenge of combining traditional craftwork with contemporary industry and high technology to develop products and popularize them overseas.

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.

(Kanazawa's Creative Economy)

If the workings of innovation are not added, tradition will become nothing more than the handing down of what has already been done. Scholastic culture stimulates the economy, increasing added value, and a developed creative economy in turn supports scholastic culture. Kanazawa was born from this link between culture and industry.

The spirit of artistic production made possible Kanazawa's own industrial revolution from the cams and rods technology of the Edo Period to the textile industry and the textile machine industry, making Kanazawa home to many niche top companies that have developed in close alliance within the region. Currently, there are companies active in the area of multimedia content and other new fields as well.

The highly sensitive consumer market that has developed in the context of cultural investment by these companies and the high quality of life of Kanazawa's citizens with their taste for craftwork, have given birth to a creative economy through the unique link between Kanazawa's culture and economy.

The City of Kanazawa is already moving forward with the development of a creative city, with businesses, citizens, and the government joining hands to unite public and private in the effort. Moreover, the Kanazawa Creative City Promotion Committee, consisting of members of government and craft organizations, business groups, and citizen groups, was organized to work on the recent application to be designated a City of Crafts.

(Conclusion)

For the following reasons, the registration of the City of Kanazawa as a member of UNESCO's Creative Cities Network would be significant for Japan, for Asia, and for the cities of the world and their citizens as well.

- 1) The registration of a City of Crafts in Asia, and in Japan in particular, would contribute to the achievement of cultural diversity that UNESCO promotes.
- 2) Kanazawa would be able to be a representative of human scale and medium-sized cities, which are the majority of the world's cities.
- 3) Because Kanazawa is a city that engages in craftwork and handwork that does not consume a large quantity of fossil fuels, it could contribute to the development of the UNESCO network from an environmental standpoint as well, an issue that has a global scale.
- 4) By further developing its unique Creative City policy through the network, Kanazawa would be able to contribute to the stimulation of craftwork in the world, and in developing countries in particular, and consequently to the achievement of world peace.

Kanazawa is committed to participate with other UNESCO creative cities in such areas as exchange of artists at markets, development of creative tourism opportunities for network members to experience, exchange of handicraft technique to enhance design of innovative technology among UNESCO creative cities member.

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Introduction

The City of Kanazawa, a "human scale" city of approximately 450,000 people, spreads out from the quiet rows of houses and the black luster of their tile roofs in the old urban district. The clear water of the twin Sai and Asano Rivers flows through the city surrounded by a lifestyle that fosters traditional arts and crafts, blessed to sit within a lush and fertile natural mountain environment. In such a context, Kanazawa has been valued as a sustainable Creative City which maintains a balance between culture and economy.

For example, in the foreword to the Japanese edition of his book "The Creative City", the world's leading Creative City theorist Charles Landry places Kanazawa alongside Bologna and Montreal, describing it as Japan's model Creative City. Further, in March 2008, the Commissioner for Cultural Affairs awarded the City of Kanazawa commendation as a "Creative City of Art and Culture," a designation newly established by Japan's Agency for Cultural Affairs. It is no exaggeration to say that Kanazawa is the representative Japanese Creative City.

The Beautiful Four Seasons of Kanazawa





Kanazawa's rapid succession of innovative public policies has brought the city its reputation as a Creative City both in Japan and abroad. At the end of the 20th century, the brick warehouse of the old spinning mill was transformed into the Kanazawa Citizen's Art Center, a groundbreaking hands-on cultural facility available for citizens to engage freely in artistic activities "24 hours a day, 365 days a year," attracting significant attention. Then at the beginning of the 21st century, while continuing to meet the challenge of its own identity of traditional culture, Kanazawa constructed the 21st Century Museum of Contemporary Art, Kanazawa in the heart of the city, a museum focused on the contemporary arts, in an effort to create a local culture suited to the new century. Kanazawa has also advocated the Kanazawa Creative City Conference (the Kanazawa Round - Table), a new type of international conference intended to provide a forum to study the ideal model of the cities of the world in the 21st century and experiment with urban policy.



Kanazawa Citizen's Art Center



The 21st Century Museum of Contemporary Art, Kanazawa

However, Creative City Kanazawa is not something that was suddenly achieved in the 21st century. Kanazawa's unique "artistic production system" was developed over time as culture and economy permeated each other throughout the region's history.

The birth of the City of Kanazawa can be traced to 1583, when feudal lord Maeda Toshiie controlled the area, building a castle town around Kanazawa Castle. The Maeda Clan, second only to the Edo Shogunate in the size of their domain, abandoned a reliance on military strength in favor of the promotion of scholarship and culture. Kanazawa has been able to pass the roughly 420 years since then without experiencing serious disasters. In addition, in October 1945, soon after the end of World War Two, the City of Kanazawa hosted the first Contemporary Art Exhibition, Ishikawa Prefecture's largest open competition (which celebrates its 64th anniversary this year) under the theme of "contributing to the building of a new Japan through enhancing artistic culture, " showing the city's recognition of its duty as one of the few cities in Japan to escape the ravages of war. This

¹ All Japanese names are given here and subsequently following the Japanese order, with surname first, followed by the given name.

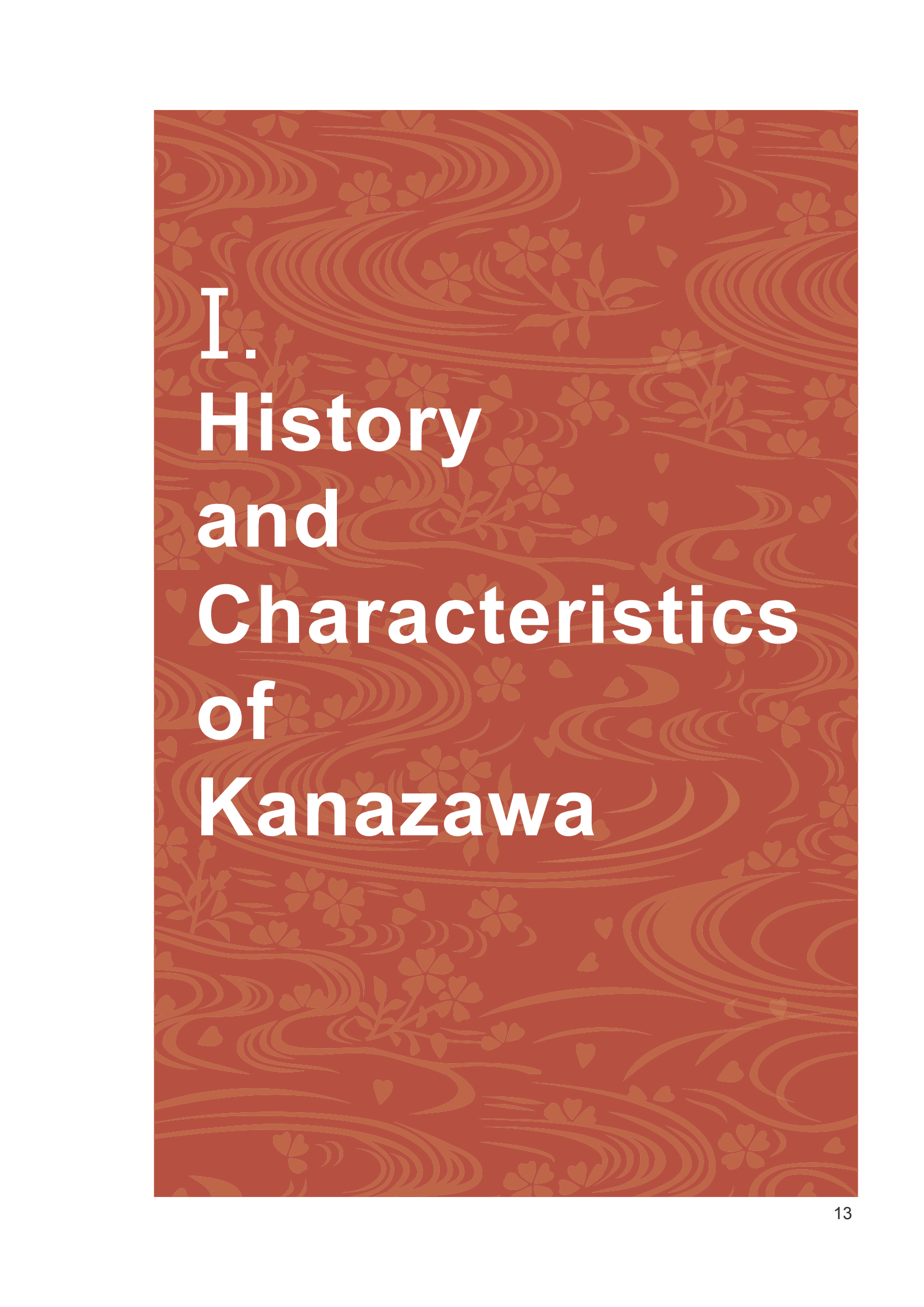
history of peace has allowed the city to develop, preserve, and continue its traditional culture, scenic cityscape, and style of living along with its unmatched craftwork.

Over the city's long history, Kaga-yuzen silk dyeing, gold leaf craftwork, and other artistic handicrafts have been refined by the craftworkers and artisans who created them, as well as the samurai, townspeople, and other citizens who consumed them, developing unique styles. In this manner, Kanazawa has reached its illustrious position as Japan's representative city of traditional arts and crafts.

Moreover, even during the process of modernization following the Meiji Restoration and Kanazawa's own industrial revolution centered on the textile and machine industries, Kanazawa has not been lax in developing new arts through the fusion of the artisan spirit and modern technology. For example, the 21st Century Museum of Contemporary Art, Kanazawa, with its unique look garnering attention from around the world, has thus begun to function as a site for experimentation with the amalgamation of traditional crafts and cutting-edge art, as well as the development of highly creative individuals.

If the workings of innovation are not added to tradition, it will become nothing more than the handing down of what has already been done. Scholastic culture stimulates the economy, increasing added value, and a developed economy in turn supports scholastic culture. Kanazawa was born from this link between culture and industry. Not only is craftwork the crystallization of Kanazawa's unique culture, but it can also be viewed as the driving force in supporting the economy and developing the city. In addition, continuous efforts will be made toward innovation as the building block of urban policy in the implementation of the "World City Kanazawa concept," the direction for comprehensive building of the city in the future. We believe that Kanazawa has truly demonstrated its ability to carry out work consistent with the Creative City concept.

The City of Kanazawa recognizes the importance of a Creative City as its vision for the 21st century. Based on its experience of developing its culture in an environment of peace, establishing craftwork as part of daily life, and preserving and continuing that craftwork, in addition to developing the city through the link between culture and industry, and on the actual performance of its unique Creative City policy, the City of Kanazawa aims for designation as a City of Crafts in UNESCO's Creative Cities Network, and is determined to contribute proactively to cultural diversity and world peace as a member of the global network.



I. History and Characteristics of Kanazawa

Geography

Kanazawa is a medium-sized city with a population of 450,000 people, located roughly in the middle of the Sea of Japan side of the island of Honshu, which is the central region of the Japanese archipelago.

From ancient times, the interchange of people, goods, and information with China, Korea, and Siberia on the Asian mainland has thrived in this region, which also benefits from its excellent natural environment, resulting in the development of a rich and distinctive culture. Moreover, from medieval to modern times, Kanazawa has actively engaged in scholastic culture and economic exchange, etc., with Kyoto, the former capital of Japan, and Edo (currently Tokyo), and has prospered as the largest city in the Sea of Japan's coastal region.



Location of Kanazawa

Kanazawa experiences the changes of four distinct seasons, and as part of the Sea of Japan climatic region, is one of Japan's wettest areas. The Tsushima Current that flows along the Sea of Japan gives the region a milder winter than other regions on the same latitude, while at the same time, the northwestern seasonal winds carry water vapor that eventually falls as snow. Winters are dominated by cloudy skies with little sunshine during the day, facilitating the accumulation of wet and heavy snow. The city is bordered by the Sea of Japan on the west, and the Mount Haku range on the east. With this terrain in the background, Kanazawa's old urban district has a diverse structure, with three hills (Utatsuyama, Kodatsuno, Teramachi) and two rivers (Asano River, Sai River).

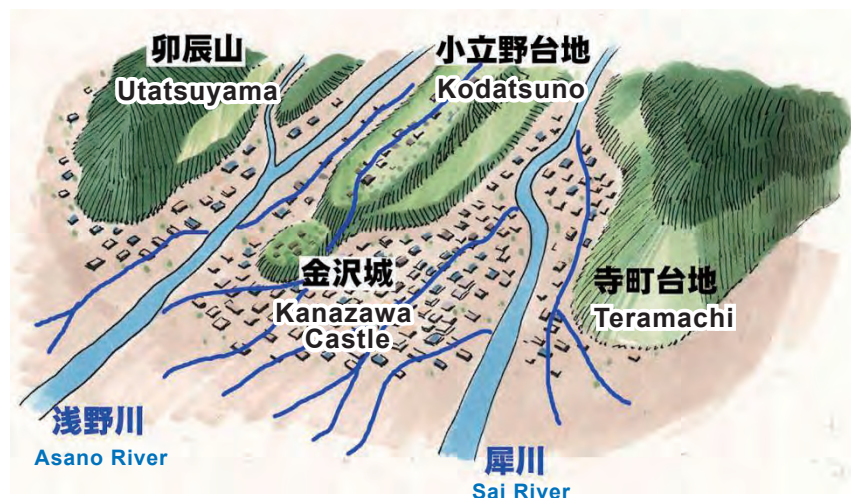


Figure Kanazawa's Landscape

History

The urban district, spreading over the river terrace formed by Asano River and Sai River, has many locations that show the various faces of the city, including hilly streets on the undulating terrain and commanding heights providing an excellent view. In addition, the highland running from southwest to northeast through the urban district retains abundant greenery, and water from the rivers is piped throughout the city, forming a corridor of water and greenery.

It is said that the name "Kanazawa" (literally "gold marsh") came from the washing of locally mined gold in a marsh, but the origin of the city can be traced to the establishment of a rare autonomous government of farmers by a follower of the Ikko sect of Buddhism approximately 500 years ago, during Japan's medieval period. For the next century, the "peasant's kingdom" prospered with the Kanazawa Mido Temple, built in the middle of the 16th century, and the temple township, which later became the Kanazawa Castle area, as its center.

The Kanazawa Mido Temple was the Kaga base for Honganji Ikko Sect Buddhists, but after the suppression of the Ikko insurgency, Kanazawa Castle was built on the ruins of the Kanazawa Mido Temples, and a castle town was constructed, absorbing the former temple township. The Maeda Clan, the new rulers of the castle, became the most powerful feudal leaders of the Edo Period, with a domain of 1.2 million koku, including the three provinces of Kaga, Echū, and Noto, establishing Kanazawa as the center of politics, economy, and culture, ultimately making it one of Japan's representative castle towns that prospered for almost three hundred years. The castle town consisted of a group of small castle towns headed by powerful retainers related to the castle. The unique cityscape has been maintained until the present day, with the castle compound surrounded by the old streets, neighborhood divisions, gardens, water systems, plazas, etc., and though there is no castle wall such as that found in European cities, there are temples located in the area which also functioned for defense.

(1 koku, the unit of income for samurai of the period, equaled approximately 150 kg of rice)

During the Edo Period, the Kaga Maeda Clan abandoned military confrontation with the Edo Shogunate in favor of civil administration, promoting and popularizing scholarship, craftwork, and the arts. Prominent scholars were welcomed from throughout Japan and supported in their writing, prompting Arai Hakuseki to say that "Kaga is the library of the realm." A workshop opened in the 17th century was originally assigned the duty of repairing weapons and armor, but was transformed into a workshop for artisans engaging in work related to fixtures and furniture in the castle, and was used to train craftsmen for metalwork, lacquer work, etc., with master craftsmen invited from Kyoto and Edo as instructors. Even the domain lord himself enjoyed Noh theater and the tea ceremony, which became widely popular among the retainers and townspeople. It is even said that artisans from the workshop went to practice Noh every other day. In this manner, the warrior(samurai) culture referred to as the "Million-koku Culture" was established in the Kaga Domain in the latter half of the 17th century.

With the abolition of feudal domains and the establishment of prefectures after the Meiji Restoration, the domain lord and Maeda Clan left for Tokyo, the samurai class went into decline, and the population of Kanazawa, fourth largest after Tokyo, Osaka, and Kyoto at the time of the Meiji Restoration, dropped rapidly from 130,000 to 80,000, and it appeared that Kanazawa would fall behind the times.

However, as it entered the 1890s, Kanazawa achieved its own industrial revolution revolving around fast-rising businessmen, and began to progress anew. What transformed the castle town into Kanazawa was the development of the textile industry, chiefly the production of "habutae" silk for export, and the textile machine industry that supported it.

The foundation for this development was the craftwork promoted by the domain during the Edo Period. The master craftsmen invited to the workshop from throughout Japan provided instruction in inlay crafts, metal casting, joining, etc., and many townspeople became skilled artisans as well. The latter part of the Edo Period saw the development of the use of cams and rods and other technology that was cutting-edge craftsmanship at the time. While it is true that these master craftsmen saw a decline after losing their patron the Kaga Domain due to the Meiji Restoration, regional innovators appeared, opening new paths with the development and production of the automatic loom, leading to a flourishing of the textile industry.

A typical case is that of Tsuda Yonejiro. His father, Tsuda Kichinosuke, was a master carpenter who served as the chief construction carpenter for the Oyama Shrine, one of the most famous of Kanazawa's Meiji Era architectural structures, which has been designated as an important cultural asset. The shrine was constructed with a Chinese-style gate and a belfry with stained-glass windows, allowing it to function as a lighthouse for distant ships on the Sea of Japan, a rather avant-garde design at the time. In addition to architecture, he was famous as a master of the use of cams and rods for clockwork craftsmanship. In 1875, he observed the machinery at the Tomioka Thread Manufacturing Factory in Gunma Prefecture, and installed machines modeled after them in the Kanazawa Thread Manufacturing Factory that had been started by entrepreneur Hasegawa Junya, who would later become the second mayor of Kanazawa.

Ten years later, Tsuda's son Yonejiro and his cousin Komajiuro established their own organization and produced the "Tsuda-style loom." Tsudakoma Corporation, started by Komajiuro, is currently active as the world-renowned manufacturer of the water jet loom and other innovative high-speed looms. In this manner the skill and know-how of Edo Period artisans has been innovated and applied to modern industry as it has developed.

We can see, then, that the historical characteristics of Kanazawa as a Creative City include the following.

- 1) During the 425 years since feudal lord Maeda Toshiie formed a castle town around Kanazawa Castle in 1583, Kanazawa has avoided the ravages of war, has loved peace, has fostered culture, and has been a "human scale" city that has maintained an autonomous economy.
- 2) During the Edo Period, successive clan leaders promoted artistic handicraft and scholastic culture, establishing the warrior(samurai) culture that has been called the "Million-koku Culture." This was maintained in different forms during the modernization that began with the Meiji Restoration, becoming the underpinnings for today's Kanazawa Culture - philosophy, artistic handicraft, traditional culture (Noh, tea ceremony), food culture - maintaining a high quality of life for Kanazawa's citizens.
- 3) During the process of modernization that began in the Meiji Period, Kanazawa was able to achieve its own industrial revolution utilizing the knowledge and tradition of artistic manufacturing, and through the development of the long-lasting twin industries of textiles and textile machinery, has been able to achieve an economic structure that balances the economy and culture.
- 4) During the period of high economic growth following World War Two, and the globalization that followed, the textile industry saw high growth and then a decline. In these circumstances, Kanazawa has utilized its accumulated cultural and intellectual capital in an effort to foster a new creative culture industry through an amalgamation of cutting-edge art and traditional crafts.

Cultural Mode of Production

A characteristic of the urban economy of Kanazawa, which has experienced this type of endogenous development, is the gathering of a large number of small- and medium-sized companies which have achieved continuous development in the area. Many of these are companies with an abundance of the artisan spirit, specially skilled in innovation, which maintain the top share in a "niche area" (niche top) with unique technology. While stimulating each other, these companies provide a highly autonomous urban economy that leads to development.

Specifically, as indicated above, first the textile and textile machine industries developed mutually in the region, but in recent years, machine tool and food-related machinery industries, the publishing and printing industries, as well as computer-related industries, have seen development, maintaining a diverse industrial structure, and the traditional industries, food industries, and apparel industries, etc., which support the "quality of life" of the citizens, have developed as well.

Because this type of endogenous development of Kanazawa's economy has led to the suppression of large-scale exogenous development of industry, allowing Kanazawa to avoid rapid transformation of its industry and city structure, the city has been able to maintain its unique traditional industries that have continued since the Edo Period, as well as its historical cityscape and surrounding natural environment, etc., and Kanazawa takes pride in its urban beauty and abundance of amenities. It has also enabled Kanazawa to prevent local income from its unique urban economy structure — something that was not lost even after modernization — from "leaking" outside the region, making it possible for medium-sized companies continually to innovate and engage in cultural investment.

In addition, this urban economy structure has brought about the development of the information industry and a variety of service industries, as well as the establishment of colleges and universities (13, including Kanazawa University, Kanazawa College of Art, and Kanazawa Institute of Technology), technical schools, and a large number of museums, resource centers, and other sites of scholastic culture, providing a uniquely high-quality urban culture. In other words, the city's internal circulation of excess economy has maintained the high quality of cultural and intellectual capital.

We can call this method of developing new industry for the development of the urban economy through high-quality cultural concentration the "cultural mode of production utilizing cultural capital." The "cultural mode of production" that Kanazawa has implemented in the past and at which it aims consists of the following.

- (1) Produce goods and services with high cultural value added, through the integration of the skills and sensibilities of the artisans with high-tech devices in the production process,
- (2) Create a tightly knit, organic industry-related structure of companies developing endogenously in the region, ranging from the life culture industry to the mechatronics and software design industries, in order to
- (3) Circulate income obtained outside the region within the region, with an aim toward new cultural expenditure and consumption.
- (4) The cultural expenditures would go to the construction of museums and the support of private design research centers and orchestras, etc., and the increased cultural concentration in the city would result in the development and establishment in the region of high-tech/high-touch creative human resources, the players in the cultural mode of production.
- (5) Cultural consumption is a production and consumption system that increases the quality of local consumer markets and stimulates the demand for the cultural mode of production through consumers who have the ability to enjoy goods and services that have abundant cultural and artistic qualities.

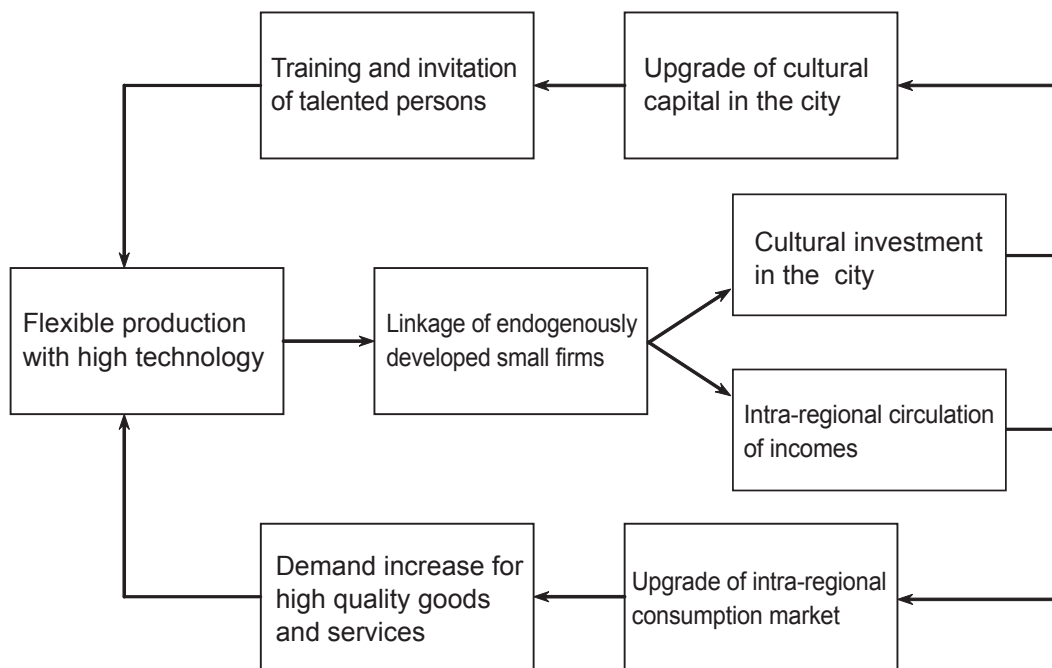


Figure Cultural Mode of Production

The source of this system, Kanazawa's unique culture, was granted the patronage and promotion of scholastic culture by successive clan leaders and has continued to permeate the lives of the city's inhabitants, being passed down through the long generations of peace since the Edo Period. In addition, the mental and spiritual climate that had been developed throughout the history of Kanazawa

tilled the soil for the enjoyment of traditional arts and crafts by individual citizens, producing a variety of thinkers, including Suzuki Daisetsu (D.T. Suzuki), who popularized Japanese Zen Buddhism overseas, and leading Japanese philosopher Nishida Kitaro. For example, to protect the style of Noh drama called "Kaga Hosho," the Kaga Domain promoted its practice among the townspeople. Eventually, gardeners began to sing Noh chants while they pruned trees, and even now Noh is a living, breathing part of the lives of the people of Kanazawa, so much so that it is said that "it rains Noh." In addition, in the Bushido (the Way of the Samurai) of Nitobe Inazo, influenced by Nishida Kitaro, the tea ceremony culture that has been advocated as an art that is more mental training than mere ritual, took root in the lives of the people. The Ohi pottery that developed as tea utensils and the traditional Japanese confectionaries that are served together with tea, have become a familiar part of daily life. There are traditional Japanese confectionaries for each of the four seasons, and in particular, the delicate and colorful Jonamagashi can be considered a type of art produced by a high level of artisan technology.



Tea Ceremony



Traditional Japanese Confectionary



Traditional Japanese Confectionery

Positioning the "cultural mode of production" in Kanazawa anew in its historical development, in a sense, it can be viewed as a resurrection and rebuilding of the craftwork production that began in the Edo Period. The contemporary cultural mode of production (new craft production) that was rebuilt after the transition from medieval craft production to mass production resulting from the industrial revolution, is truly one characteristic of Kanazawa as a Creative City, in that it was built on the development of the "craftwork production system" that was fostered from the Edo Period on.

The accumulation of scholastic culture is what made it possible for the spirit of the craftwork and artisanship to develop and produce new added value. Kanazawa possesses the spirit of craftwork and artisanship built on the background of the scholastic culture developed over a half century. That spirit combines both functionality and artistic qualities as summed up in the expression "functional beauty," making the development of a cultural mode of production possible through creating a balance between economic and cultural value in goods and services, positioning itself at its heart.



II. Kanazawa's Traditional Crafts

(1) Kanazawa as a City of Crafts

One characteristic of Kanazawa as a City of Crafts is the heavy concentration of artisan workshops in the midst of a traditional cityscape; craftwork continues to be favored as a part of daily life in a traditional lifestyle. The background for this is the work of the Kaga Maeda Clan to stimulate craftwork beginning in the Edo Period.

The founder of the "Million-koku Culture" and third-generation domain lord Maeda Toshitsune opened a workshop in Kanazawa Castle and invited master craftsmen from Kyoto and Edo to serve as instructors to develop craftsmen and artisans in metalwork, lacquer work, etc., for the domain lord. The fifth-generation domain lord Maeda Tsunanori recorded their secret techniques in "Hyakkohisho."

"Hyakkohisho" is a compilation of craftwork products and techniques from each field, gathered and named by Tsunanori himself, with place of production, name, etc., recorded on a portion of the materials, and is characterized by its clear organization and classification. The collection was stored in two boxes according to materials, use, and form, and nails, pearls, etc., were wrapped together in Japanese paper. It is difficult to obtain an accurate count of the total number of items, but it comes to at least 2,000, and the collection has been designated as an important cultural asset of Japan.

The Maeda Clan collected one hundred master techniques and provided a "place" to stimulate the creativity to compare and examine them, providing a variety of challenges. This created a foundation for the development of a variety of craftwork. The domain lord's personal artisans eventually began working in the town as well, popularizing their craft among the retainers and townspeople, contributing to the improvement of their quality of life.

The tea ceremony and Noh, the "flowers" of the "Million-koku Culture," were promoted among the artisans and townspeople living in the castle towns, and Kanazawa continues to maintain its unique scenic view of many Japanese-style homes that have Noh stages and tea rooms. Kanazawa has a history of religious devotion going back to the temple townships, and many traditional homes, rooted in the culture of the snow country, have unique internal decor utilizing Buddhist altars, transoms, etc., that give full play to the skills of artisans. The castle town's cultural scenery, traditional arts, and traditional crafts have been maintained as a unit, with 22 major traditional crafts currently existing, with a diversity of content that surpasses that of Kyoto. Kanazawa has also given birth to the Order of Culture, Person of Cultural Merits, members of the Japan Art Academy and holders of important intangible cultural assets (living national treasures) in the past, such as Yoshida Saburo (engraving/member of the Japan Art Academy), Matsuda Gonroku (maki-e/Order of Culture /member of the Japan Art Academy), Takamitsu Kazuya (portraits/Person of Cultural Merits/member of the Japan Art Academy), Akaji Yusai (lacquer/holder of important intangible cultural assets), Kimura Uzan (Yuzen/holder of important intangible cultural assets), Himi Kodo (woodcraft/holder of important intangible cultural assets), Hata Tokio (Yuzen/holder of important intangible cultural assets), Terai Naoji (maki-e/holder of important intangible cultural assets). Taking an active part as of today, are Hasuda Shugoro (metal-casting/member of the Japan Art Academy), Ohi Chozaemon (Toshiro) (ceramics/Person of Cultural Merits /member of the Japan Art Academy), Murata Shozo (oil painting/member of the Japan Art Academy), Oba Shogyo (maki-e/holder of important intangible cultural assets), Uozumi Iraku (Yasuhiko) (gongs/holder of important intangible cultural assets),

and Nakagawa Mamoru (metal engraving/holder of important intangible cultural assets). In the traditional crafts of ceramics, lacquer, woodwork, metalwork, and dyeing in particular, there are many artists active on a national level, and Kanazawa boasts the largest number of holders of important intangible cultural assets (living national treasures) per capita in Japan, outdistancing even Tokyo and Kyoto, making it possible to view Kanazawa as Japan's truly representative city of crafts.

(2) Major Traditional Craftwork

The following is an introduction to the representative crafts.

First we will look at the types of craft that have been legally designated in relation to the promotion of Japan's traditional craft industry: Kanazawa gold leaf, Kanazawa lacquer ware, Kaga-yuzen silk dyeing, Kutani porcelain, Kaga embroidery, and Kanazawa Buddhist home altars.

-Kanazawa gold leaf

A document issued by Kaga Domain clan founder Maeda Toshiie in 1593 giving orders for the manufacture of gold and silver leaf, provides insight into the origins of Kanazawa gold leaf, suggesting that there were leafing artisans before that time. It is believed that the subsequent establishment of a glamorous warrior culture by the Maeda Clan increased the demand for leafing in Kanazawa, and many leafing artisans were summoned to Kanazawa in the early part of the Edo Period and flourished there.

However, Edo Shogunate placed tight restrictions on gold and silver, and at the end of the 17th century, the manufacturing of gold leaf was limited to Edo, and silver leaf to Kyoto. From that time, leafing technology was passed down in Kanazawa through the manufacturing of brass leafing, which was not prohibited, the reworking of gold and silver leafing that had been purchased in Edo and Kyoto, etc. But in the latter part of the Edo Period, the persistent efforts of artisans seeking authorization to engage in gold leafing, paid off, and the manufacturing of gold leafing in Kanazawa was authorized, though limited to that used by the clan.

As the Meiji Period began, restrictions on gold leafing were lifted, and the Shogunate's patronage of Edo gold leafing ceased completely, while at the same time the superiority of Kanazawa's leafing technology and the suitability of Kanazawa's climate and water, etc., for the manufacturing of leafing were recognized throughout Japan. Moreover, leafing manufacturer Miura Hikotaro developed a mechanized gold leaf press, and Kanazawa rapidly developed as a producer of gold leafing. Kanazawa now accounts for 98% or more of Japan's gold leaf production, and 100% of silver and brass leafing.



Making process

The three unique characteristics of Kanazawa gold leaf - it does not oxidize, it does not become discolored, and it does not corrode - make it indispensable for the production of a wide variety of arts and crafts, etc., including home altars, gilded folding screens, Nishijin brocade, lacquer ware, the interior decor of architectural structures, and exterior decor.

With changes in lifestyle in recent years, there has been an increase in cross-industrial association, and a wide

variety of uses have been opened up, including for telephone cards, interior accessories, locally brewed sake, snacks and other food products, and even cosmetics.

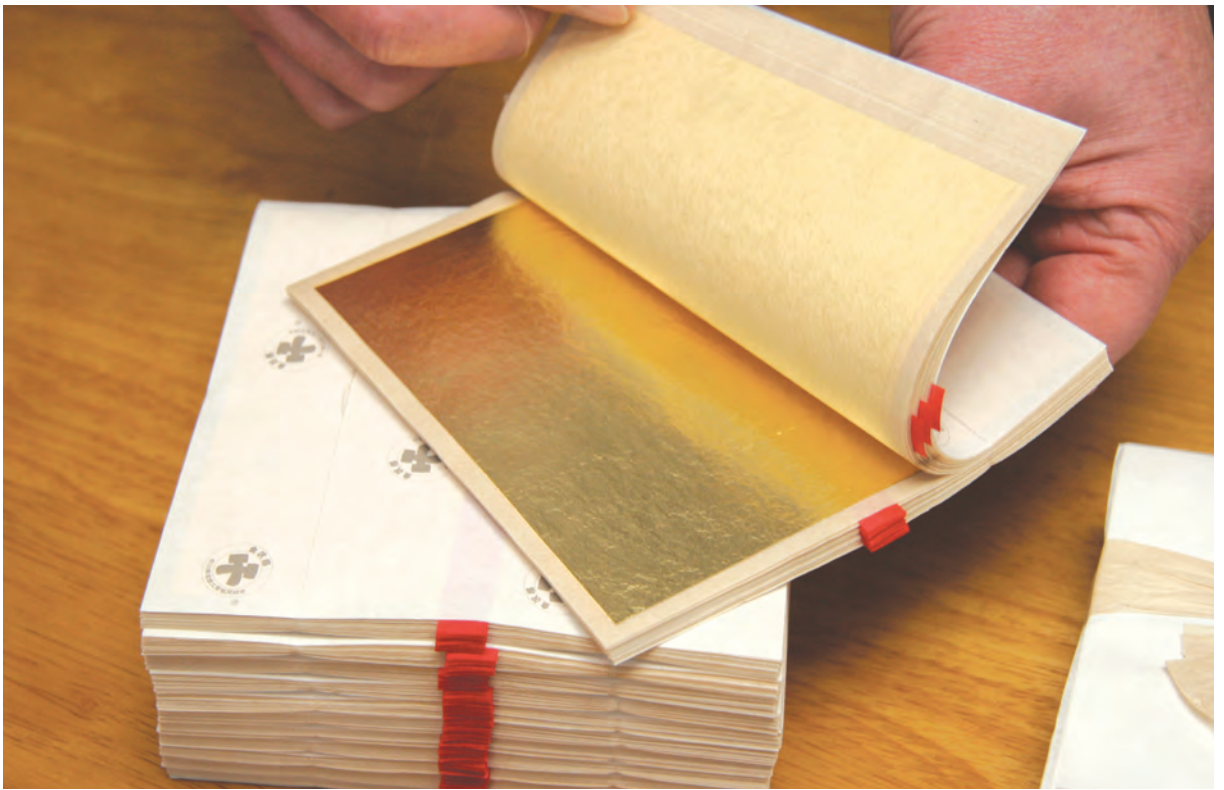
Kanazawa gold leafing is also used for the restoration of world heritage items. Approximately 200,000 sheets of Kanazawa gold leaf were used in the restoration of Kyoto's Kinkakuji Temple in 1987, and 20,000 to 30,000 sheets are used each year when the Nikko Toshogu Shrine is repaired. These world heritage properties literally glitter because of the Kanazawa culture that gave birth to high-quality gold leafing through the leafing technology passed down through the generations in Kanazawa.



Pumping Work



Craftwork Using Kanazawa Gold Leaf



Application of Leafing

-Kanazawa lacquer ware

The major characteristic of Kanazawa lacquer ware are the beautiful patterns created through highly developed lacquering techniques. The foundation of this tradition was established when the third-generation domain lord Maeda Toshitsune summoned Igarashi Doho, a member of Kyoto's master lacquerer Igarashi family that served the Muromachi Shogunate, as well as Edo master craftsman Kiyomizu Kyube.

The Kanazawa lacquer ware fostered by the Kaga Domain in this manner developed into a unique combination of the elegance of aristocratic culture that inherited the mainstream of maki-e technology from the medieval period on, and the strength of the warrior culture, with "hyomon," in which scraped patterns are raised after lacquer is applied to gold or silver plating, "raden," in which shells are inlaid, "rankaku," in which white is expressed through eggshells, and other lacquer ware decorating techniques all being passed down through the generations. This technology has been passed down through masters and students of the Kaga Domain workshop and townspeople, through the Edo, Meiji, Taisho, and Showa periods until today.

In addition, Kanazawa lacquer ware is characterized by the one-by-one production of internal furnishings, tea utensils, etc., as artistic handicraft rather than mass-produced goods. Most of the artisans currently involved are lacquerers, and there is a need to develop wood workers in the future.



Lacquering Work



Kanazawa Lacquer Ware

-Kaga-yuzen silk dyeing

The origins of Kaga-yuzen silk dyeing can be traced to the Muromachi Period, in the Kaga region's unique Umezome dyeing technique which uses materials from plum trees. Subsequently, Akaomezome, Kuromezome, and Kaga Kempo-zome became predominant as the dyeing techniques of the Kaga Domain in addition to color patterns, eventually becoming the source for later dyeing technologies. In approximately 1712, Miyazaki Yuzensai, who had been active in Kyoto as a fan painter and a kimono pattern designer, moved to Kanazawa and established the foundation of Yuzen silk dyeing.



Kaga-yuzen silk dyeing

Artisans carry out the entire process manually in multiple steps, beginning with the creation of the design. A characteristic of this process is coloration on a base created from what are often called the five colors of Yuzen (cochineal, ocher, dark green, indigo, and Tyrian purple), to give life to picturesque expressions of grass and flowers, rural scenes, and places of interest, in a strong yet calm and refined tone. In coloring as well, a unique, high-contrast method utilizing combinations of complementary colors, and a method called "mushikui" that depicts worm-eaten leaves, are both used for the skillful presentation of natural beauty born of observation, and have impact as accents. The realistic patterns of grass and flowers, incorporating the style of the Kano school, are a contrast to the highly designed style of Kyo-yuzen.

Because the steps of the process are not as divided as those of Kyo-yuzen, Kaga-yuzen is unsuited for mass production, but because a consistent production method can be used, the artist's individuality can be sufficiently expressed, pushing to the front the depth of the main dyeing that is finished with "Yuzen-nagashi," a winter tradition in Kanazawa, in which the dyed cloth is washed in a river to remove paste and excess dye. The process requires clean, flowing water which removes the paste, leaving thin white lines that increase the beauty of Kaga-yuzen silk dyeing.

Kaga-yuzen silk dyeing has received high appraisal from recent postmodern enthusiasts of the "real thing," attaining a brand value higher than that of Kyo-yuzen and performing solidly amidst unfavorable economic conditions. While Kyo-yuzen and other styles were rushing headlong to mass production, Kaga-yuzen was establishing the "artist's signature system," an integrated production system through the artists, initiating truly original production with a highly cultural nature. There are currently approximately 50 artists and 200 successors and assistants involved. Kaga-yuzen's peak sales came in 1997, when it recorded 18 billion yen. Currently, the Kaga-yuzen silk dyeing techniques are being applied to the development of interior products as well.



coloring



Yuzen-nagashi at Asano River

-Kanazawa Kutani porcelain

The origins of Kanazawa Kutani porcelain can be traced to 1806, during the rule of 11th-generation domain lord Maeda Narinaga, when the Kaga Domain brought Aoki Mokubei, a potter famous as the head of the kilns at the Shorenin Temple in Kyoto, to the domain as a technician for the purpose of reviving Kutani porcelain approximately 150 years after the Ko-kutani kilns had been closed. The following year (1807), Mokubei became the head of the Kasugayama kiln. The porcelain created in Mokubei's kiln included items following the celadon, red-gold, Sunkoroku, Nanban, Koryo, Ninsei, and other styles, as well as those invented by Mokubei himself. After Mokubei left Kanazawa, Kaga Domain samurai Takeda Shuhei opened the Minzan kiln, and created the original Akae Kutani porcelain.



Kanazawa Kutani porcelain

Kanazawa Kutani is characterized by miniature painting, the use of high-viscosity paint, and its unique red colors. The red-gold, gold-painting, flowers, and detailed brushwork for fine characters found on the work give it a sense of elegance and refinement. Kutani's main attraction, its vibrant designs, have continued to be created anew over the years, and there are many artists active in each style.

-Kaga embroidery

Kaga embroidery was brought from Kyoto as a decorative technique for cloths placed in front of tablets for the deceased, ceremonial attire for monks, etc., with the spread of Buddhism to the Kaga region at the beginning of the Muromachi Period. In the feudal period, Kaga embroidery was used on battle surcoats and adornments, etc., for domain lords, as well as for the clothing of ladies of the aristocracy. Moreover, in conjunction with the development of Yuzen silk dyeing, a higher level of technique was required to bring out the dyed patterns, and with the solid patronage it received from the domain lord, who emphasized and promoted culture and scholarship, "Kaga embroidery" attained a unique level of development and perfection rivaling that of "Kaga gold leaf" and "Kaga-yuzen."

Kaga embroidery is characterized by the use of silk, gold, and silver thread to create patterns that look three-dimensional, painstakingly implementing delicate technology stitch by stitch, each creation being highly cherished as one of a kind.

In addition, in recent years, Kaga embroidery has been used on a variety of daily sundries, tapestries, etc.

Moreover, the battle surcoat said to have been embroidered by Maeda Toshiie's wife Matsu, was restored by the Ishikawa Kaga Embroidery Cooperative, just as NHK's historical drama "Toshiie and Matsu" was being broadcast, garnering much attention. The restoration of the battle surcoat began with dyeing the thread with plants, then gorgeous Kaga embroidery was done on the front and on the back.



Kaga embroidery

-Kanazawa Buddhist home altars

In Kanazawa, the Jodo Shinshu (Ikko) sect of Buddhism, which promotes the placement of a principal image in each home, sunk its roots into the lives of the common people through the proselytizing of the monk Rennyō, resulting in a much higher demand for home altars than other regions in Japan. The artisans who assumed the mantle passed down from the master craftsmen who had been summoned from Edo and Kyoto to the workshop established by the third-generation domain lord Maeda Toshitsune and subsequently built the foundation for artistic handicraft, were the ones who responded to this demand.



Kanazawa Buddhist home altars

Because Buddhist home altars are primarily patterned after the main halls of Buddhist temples, a variety of woodworking and other craft techniques are utilized fully in their production. In particular, in Kanazawa, the production of home altars was divided between wood workers, painters, lacquerers, engravers, fitting workers, etc., and because Kanazawa was also home to the production of gold leafing, a high-level lacquering technique based on the tradition of Kanazawa lacquer ware, and using an abundance of gold leafing, was implemented to give the Kanazawa Buddhist home altar a stately and elegant appearance.



working process

The demand for home altars has declined in recent years, so altar makers have combined the altar with multi-purpose space, producing a "Karakuri altar" which uses cams and rods to make it possible to rotate the altar. By rotating it, a single altar can be made to serve two different functions, one more example of the development of a product suited to today's lifestyle. A database is also being newly created for photographs of traditional home altars produced in the Edo Period and other pre-modern times, making it possible to view them at any time.

Next, let us take a look at some Kanazawa's representative arts and crafts not legally designated in relation to the promotion of Japan's traditional craft industry.

-Kaga inlaying

Kaga inlaying is a metal decoration method used for sword accouterments, etc. and is a skill vital to warrior clans. The Maeda Clan worked to implement the technology as well, with second-generation domain lord Maeda Toshinaga summoning Goto Takujo, the originator of Kyoto metalworking, to the domain at the beginning of the Edo Period. Moreover, the technique was not merely given root, but a system for administering the metalwork of the Kaga Domain was established as an institutional requirement, and inlay technology became highly developed in Kanazawa.

In particular, saddle stirrups decorated with Kaga inlaying that coupled a flat inlay technique in which the bottom of grooves for inserting gold and silver materials is carved slightly wider to prevent peeling regardless of the strength of impact, with an ingenious and elegant design, garnered incomparable distinction.

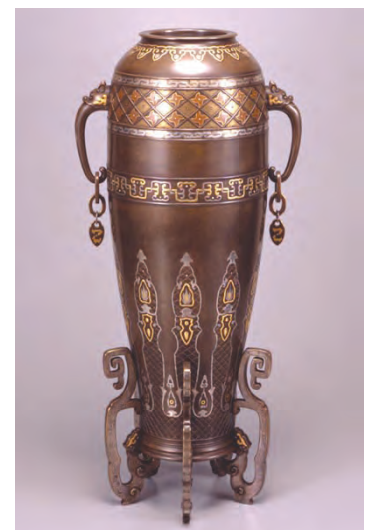
Moreover, Kaga inlaying is valued as an artistic handicraft not only inside Japan, but ever since the first time Japan took part in the World Exposition (1871 in Vienna), it has gained worldwide fame, and excellent pieces can be found in museums around the world.



Stirrups decorated with Kaga inlaying

For example, the right photograph shows a famous bronze vase consisting of the main barrel, two handles, and five legs, made by Kaga inlaying master craftsman Yamakawa Koji through a fusion of superior technique and design. The vase was presented to the wife of General Ulysses S. Grant of the United States by the Emperor Meiji, and is currently housed in the Smithsonian Institute in Washington D.C.

The first Yamakawa Koji was born in Kanazawa in 1828, and is known as a master craftsman of such skill that he is called the "Somin of Kaga." At the command of the Meiji government, he completed a piece for exhibition at the Vienna World Exposition, and at the 1876 Philadelphia World Exposition he entered a copper piece that was awarded a prize.



Vase Ringed with Gold and Silver Inlay

(Somin, the most famous chasing master in the middle of the Edo period)

-Ohi ware

Ohi ware began as a type of Raku ceramics that originated with master ceramist Chozaemon, the highest pupil of 4th master of Raku-Ichinyu, who accompanied Sen Soshitsu Senso, the fourth-generation Urasenke tea master, when he was summoned from Kyoto by fifth-generation domain lord Maeda Tsunanori in 1666. Chozaemon found suitable soil in the village of Ohi, and under Senso's guidance, produced tea utensils expressing a simple austerity through the application of swirl patterns, wavy patterns, and other patterns to powerful and elegant shapes.

The main characteristics of Ohi ware is the unique style of firing in which the shape is formed by hand, carving off excess bits with a spatula without using a potter's wheel. During the firing stage, the piece is glazed and placed in the kiln. The temperature is increased sharply over a short period of time, then

the piece is removed and cooled rapidly. The amber-colored glaze makes the vibrant green of tea stand out, unlike the black or red firing of the Kyoto Raku style.

Since then, this method has been handed down to each successive generation for the production of Ohi ware in the domain lord's kiln. Production of Ohi ware experienced a slowdown after the Meiji Restoration when it was required to convert to private business, and circumstances were complicated by the concurrent fading of the tea ceremony. It later regained prominence, however, with the revival of the tea ceremony, and under the current master, the 10th Ohi Chozaemon (Toshiro) (Person of Cultural Merits / honorary citizen of Kanazawa/member of the Japan Art Academy), Ohi ware has become well known not only in the world of the tea ceremony, but throughout the general public as well. In Today, Raku, which has a history stretching back to the Edo Period, is represented only by Kyoto's Raku family and Kanazawa's Ohi ware, with Ohi ware garnering high assessment nationwide.



Ohi ware

-Kaga fishing flies

The method of making Kaga fishing flies developed from sweetfish fishing, which was promoted by the Kaga Domain as a privilege of the samurai so that they could get to know the lay of the land as part of military administration. In other words, to attract the attention of sweetfish in the water, precise techniques were employed in a variety of manners to manipulate feathers to express the form and iris color of insects that were appropriate to the time and place. Currently, this delicate technique is being used for the production of corsages and other colorful items.

-Kaga mizuhiki

Mizuhiki is a unique Japanese ceremonial package string used to tie money-gift envelopes and gifts. One characteristic of Kanazawa's mizuhiki workmanship is the beauty of the full, unbroken shape. In addition to the function of decoratively tying the package, part of Kanazawa mizuhiki's personality is its ability to function as a flexible formation material. It is a traditional technique that cannot be left out of ceremonial occasions such as the giving of betrothal gifts, etc., and continues to live in modern life.



Kaga Fishing Flies



Corsage



Mizuhiki

-Local Folk Toys

In addition, local folk toys reflect the folkways of their region, displaying workmanship in favorite toys that have been imbued with the faith and wishes for good luck of the common folk, but they are also significant in their role as convenient souvenirs for tourists, with the more popular items being industrialized, leading to further development. The most artful local folk toy in Kanazawa, the "lion head," is a miniature version of the giant lion head used in the Edo Period lion dance that was promoted as a type of martial arts training. The head is made of white paulownia wood, with horns and teeth covered in gold leafing, and vermillion paint decorating the inside of the mouth and nostrils, effectively evoking a sense of splendor even in something so small. Such toys that also include a peony and arabesque waistcoat made with Yuzen silk dyeing, give off a sense of luxuriousness.



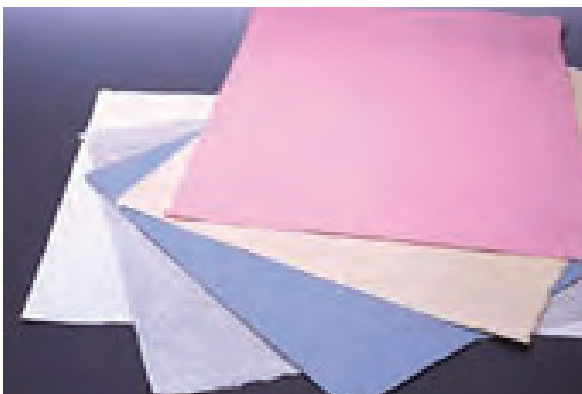
Local Folk Toy (Lion Head)



Traditional Japanese Lion Dance

-Futamata Japanese paper

Futamata Japanese paper was created in the Futamata area, just into the mountains from the City of Kanazawa, as official writing paper for the domain government during the Edo Period. Futamata developed as the site for production of Kaga's Japanese paper including hoshogami, danshi, and other paper for public documents, under the patronage of the domain government, rising to the top in both quantity and quality. The paper is currently in demand as high-quality Japanese paper, and a variety of new products have appeared, including business cards and letter sets.



letter set



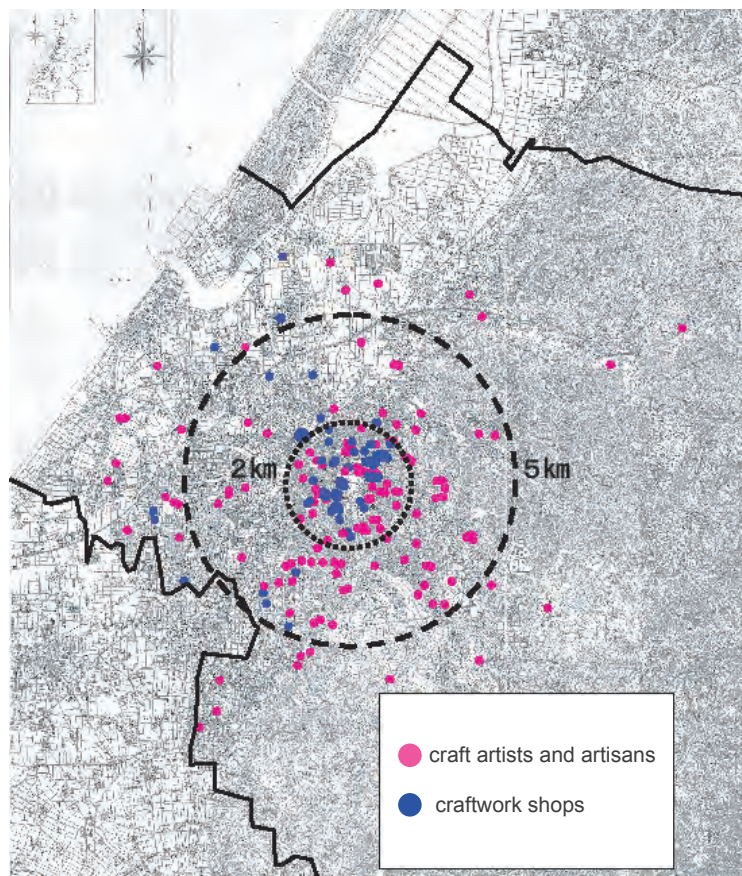
business card

-The characteristics of Kanazawa's traditional crafts

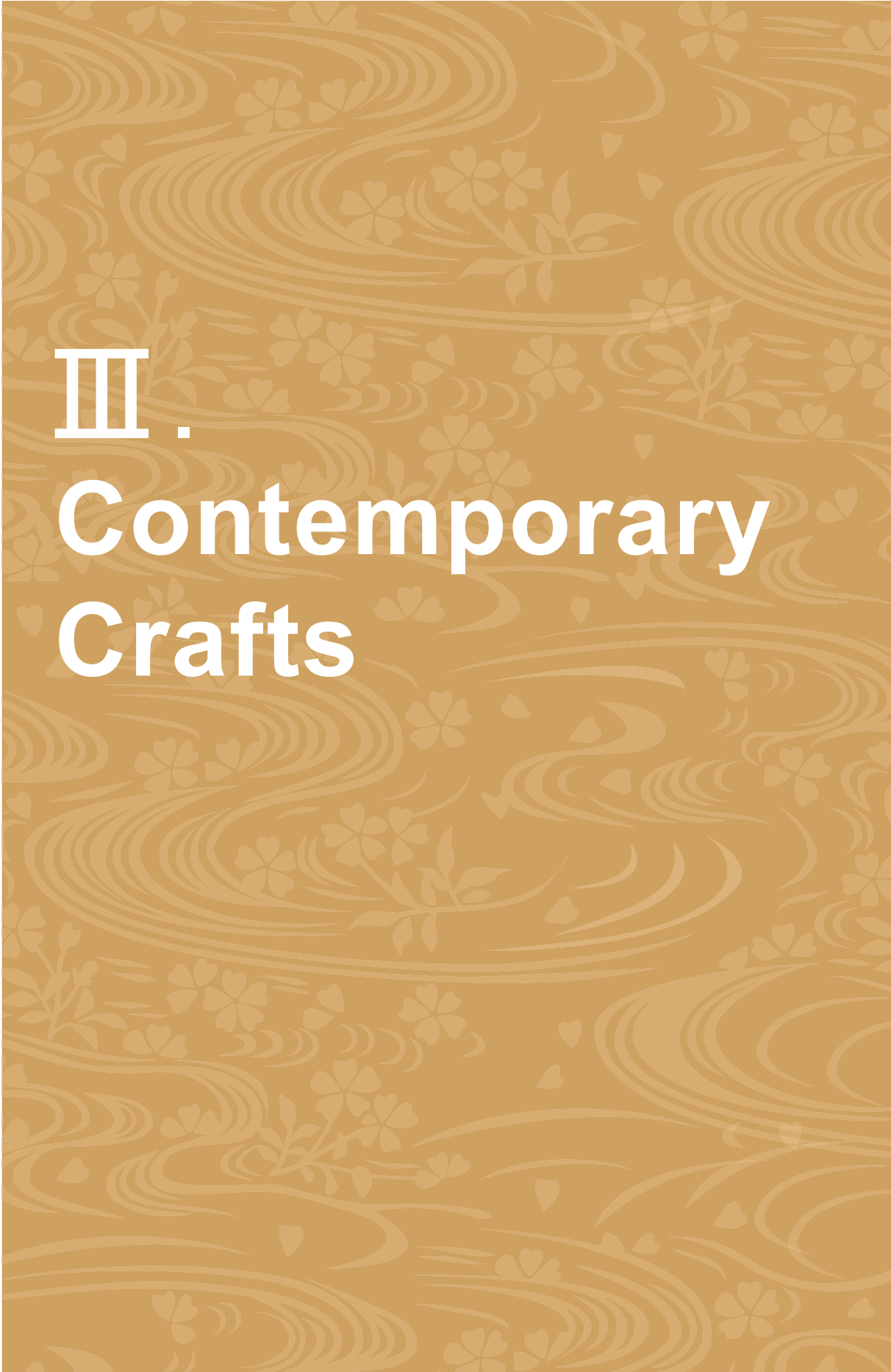
The characteristics of Kanazawa's traditional crafts can be summed up in the following three points.

- 1) The advanced designs, techniques, etc., developed in Kyoto were introduced and combined with the traditional materials and technology of the Kaga region, while at the same time carving out an original field, eventually becoming more highly valued than Kyoto, and finally gaining the current status as Japan's representative craftsmanship.
- 2) There is a distinctive Kaga style which developed with the support of the Kaga Maeda Clan, combining the pomp and glamour of the warrior culture with a subtlety born of the deep historical faith of the townspeople in the temple townships, etc.
- 3) Up to the present day, artistic craftwork has been active in the daily lives of Kanazawa's citizens, not only improving the quality of life, but also giving play to the spirit of artistic production and craftsmanship in contemporary industry as well.

Further, as can be seen from the following diagram, the craft artists and artisans, and craftwork shops that support Kanazawa's traditional crafts that have these characteristics are concentrated in the center of the city, with 60% located in the castle town region within an approximately 2km radius around the site of Kanazawa Castle, and 90% within a 5km radius.



<Figure> Local Craftworkers and Craftwork Shops



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.

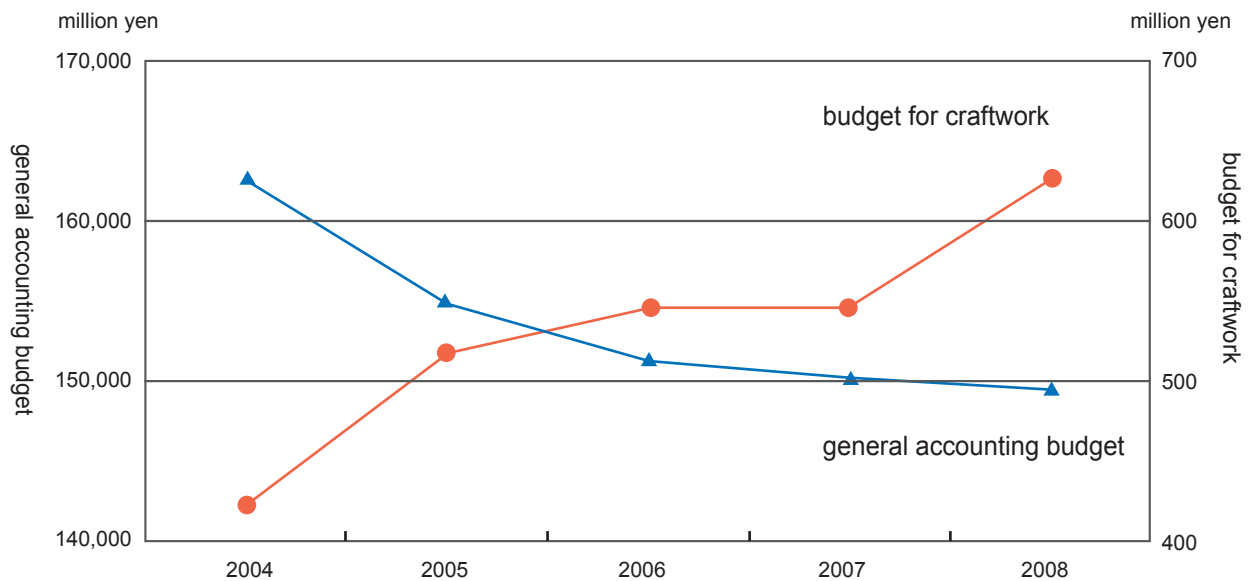
On the other hand, there are companies in which the application of craftwork technology is breathing new life into the world of industry as a new industry. Gold leafing manufacturer Katani Sangyo utilizes its foil transfer technology to decorate the surfaces of mobile phones, cosmetics containers, automobile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

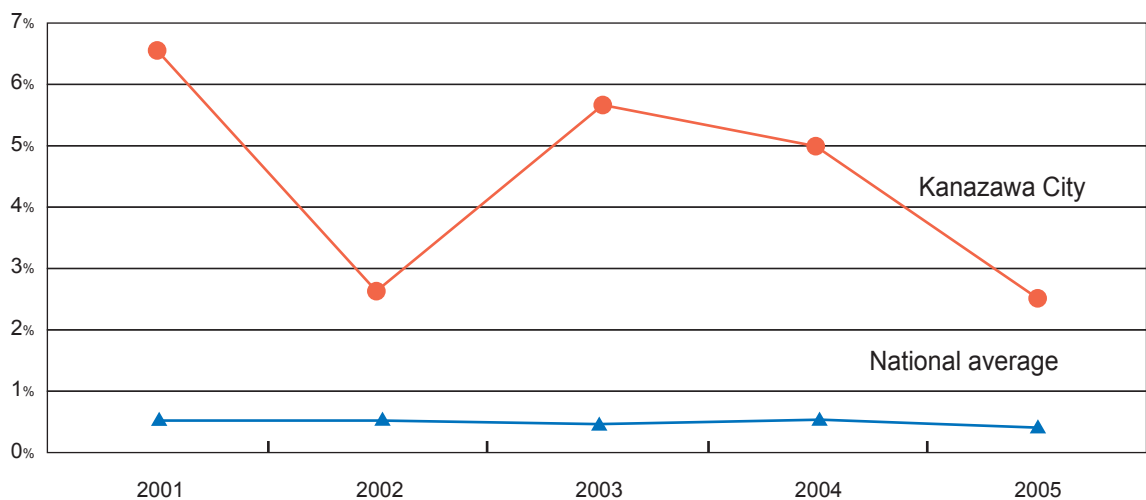


Museum Cruise Project in 21Century Museum

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





IV. Kanazawa's Creative Economy

(1)The role of craftwork in a creative economy

As has been explained, Kanazawa's creative economy is facilitated by a unique cultural mode of production that was built on the development of an artistic production system from the Edo Period, and the spirit of craftwork and artistic production extends a range of influence on Kanazawa's contemporary industries. The following is a description of this cultural mode of production, including examples.

(Development of endogenous companies)

The foundation for the development of Kanazawa's machine industry from the time of the Meiji Restoration on, was the craftwork promoted by the Kaga Domain during the Edo Period. From among the master craftsmen involved with the cams and rods technology that was popular in the latter part of the Edo Period as well, came pioneers who opened new roads, including in the development of the automatic loom that led to the flourishing of the textile industry, such as the aforementioned Tsudakoma Corporation. The skill and know-how of Edo Period artisans have been innovated and applied to modern industry as it has developed.

Moreover, the artisan spirit that resided in the artistic production of traditional crafts and the accumulation of the regional technology that resulted from its development, have been passed down to new urban industries as well, and the high-tech industries that have been supported by artisans who pioneered high-tech, are the true players of the leading role in Kanazawa's contemporary economy. At the same time, Kanazawa is home to many niche-top companies whose strength is not in mass production but is rather in high-mix, low-volume production and high-touch products that closely meet the needs of the consumer.

The case of personal computer peripheral device manufacturer and national brand I-O Data Device, Inc., is representative of this type of high-tech venture business in Kanazawa.

The founder established the company in 1976, using the garage of his house as the factory, after spending time at a local company that was a trailblazer for a domestic computer company, then at the Kanazawa Institute of Technology engaged in developmental research related to computers. The company established its business through the development of a textile operation monitoring system for textile factories, a core industry of the region. As soon as the company utilized its own methods to develop and market an expanded RAM board in 1984, they were suddenly hit with a flood of demand, and the I-O bank method, the company's original technology, became the standard for RAM boards, allowing the company to take the top share of the market. As computers became more prevalent, The founder noticed the gap between software that was being developed and memory capacity, and spurred on by the artisan spirit, succeeded in skillfully and rapidly finding a space with peripheral devices that major manufacturers were unable to enter. Currently, the company's main products are memory expansion boards, storage media, and LCD displays, but recently they have developed an MP3 player to play music recorded as data, as well as a network media player, a OneSeg tuner, and other products, expanding their product line into new areas.

Yagi Corporation, which moved from the textile industry to the field of fashion uniforms, has utilized catalog marketing to improve performance, and has developed their own brand products, now holding the top share in the industry. The owner of the company studied industrial design at the Kanazawa College of Art, and upon graduation was employed by an electronics company, handling catalog marketing, making it possible for him to see the possibilities of such marketing techniques. The company focused on uniforms, a stable product, specializing in this niche industry, making uniforms more fashionable and high-touch, ultimately seeing great success. Moreover, by fusing the spirit of artisanship with high-tech, the company became the first in the uniform industry to implement a CAD/CAM system for unified computer management of the process from design to cutting, and has built a flexible logistics system that enables them to respond with high-mix, small-lot, short-cycle production. Yagi Corporation has also implemented a system of collecting and recycling used products, and was quick to begin development of products for the disabled and care of the elderly, utilizing a universal design.

The artisan spirit that has been cultivated by traditional crafts is also alive in Kanazawa's unique food industry and related companies that have supported the traditional food culture.

During the high economic growth period, many sake makers utilized mass production and mass sales to increase their national share, but the decline in the quality of their products alienated consumers from Japanese sake. By contrast, sake brewer Fukumitsuya in Kanazawa, which boasts a 380-year tradition and is the top sake manufacturer in Ishikawa prefecture, was able to maintain the quality of their product through producing sake themselves and utilizing high-mix low-volume production to provide a variety of new products that met the needs of the consumer. In addition, the company was able to continue the traditional flavor while at the same time moving forward with a strategy of innovating that tradition. In addition to succeeding in shipping all product and engaging in authentic brewing, the company has implemented a "multi-brand" policy as a proactive approach to consumer behavior through multiple brands with distinct concepts.

Thus, the creative spirit of traditional crafts is alive in sake-making, and results in innovative technology being used in combination with traditional techniques, which involve careful work carried out by hand - not mass production. This spirit is not limited to sake-making, it also thrives in other industries in the region.

Shibuya Kogyo, Co., Ltd., holder of the top nationwide share of bottling systems, and a core company of Kanazawa's high-tech field, originally manufactured brewing machinery, and can be viewed as a mechatronics company that has been fostered by traditional industry. The company began development of an automatic bottling system. By instilling literally "a la carte" work, which had differing specifications for each user, with the "tradition of Kanazawa's artisan spirit," the company was able to obtain its current 60% share of the domestic market in the field. The company has also aggressively moved into new fields, starting OEM production of dialysis machines, taking a waste processing plant for businesses from test production to the mass production stage, and aiming for new development into the environmental and medical fields on the foundation of their



Shibuya Kogyo, Co., Ltd
Automatic Bottling System

Takakuwa Art Printing Co., Ltd. turned its focus toward multicolored labels for refined sake, which have a high level of added value, even to the point of applying gold, printing labels for Kanazawa's local sake manufacturers, subsequently taking the sense of design and technology it had built up to eventually acquire approximately 50% of nationwide label printing orders, the top share in the industry. Currently, the company has expanded to comprehensive sales, from packaging to marketing. Further, the company has established a planning and development division to create computer guidebooks and other publications with a high sense of design and aesthetics in an aim for higher added value. In addition, beginning in 1995, Takakuwa has taken part in business related to the "New Ishikawa Information Archive," a digital archive of the traditional arts and crafts of Ishikawa Prefecture, and has been highly praised for its high-resolution images and strength of design.



Takakuwa Art Printing Co., Ltd.
Label Printing

Also, many manufacturers that use high-mix low-volume production, making them leaders of what is literally “artisan production in a high-tech era”, boast the top share in their individual markets nationwide. For example, when conveyor machinery manufacturer Ishino Seisakusyo Co., Ltd. began producing revolving sushi bar conveyors in 1974, the company became the top manufacturer in the industry with the development of an automatic tea dispenser and a sushi robot. The flexible thinking and solid technology of the company's sushi bar conveyor with automatic tea dispenser has enabled it to acquire a 60% share of the domestic and overseas markets. In this manner, the food-related machine industry that developed from the artisan spirit residing in Kanazawa has opened up possibilities for the further development of local venture companies handling software and systems.



Ishino Seisakusyo Co., Ltd. Sushi Bar Conveyor with Automatic Tea Dispenser

The fact that these companies were organically connected in their development is another significant feature of Kanazawa's creative economy. In short, the textile industry and the textile machine industry mutually supported each other, while the metal, sewn materials manufacturing, printing, and other urban industries grew through local small and medium-sized companies. Then that technology and know-how was inherited by modern industries that pioneered high-tech, resulting in a variety of niche-top companies. For example, the aforementioned I-O Data Device, Inc. is a spin out from major endogenous office computer manufacturer PFU Limited, and expanded from the development of systems for textiles factories, one of Kanazawa's core industries, to become the holder of the top share of the PC peripheral device market. This type of organic connection between companies in the region not only provides a synergistic effect to each of the industries, but has also led to the conversion to new fields, a diversification of the industry structure, and even the stability of the region's economy. Moreover, the viability of these endogenous companies has suppressed large-scale exogenous development of industry, allowing Kanazawa to avoid rapid transformation of its industry and city structures, thereby circulating income from outside the region inside the region, and directing it toward new cultural investment and cultural consumption. In reality, Kanazawa's total per-capita wholesale and retail commodity sales amount is 1.5 times the national average of 4.2 million yen at 6.5 million yen, indicating the vitality of transactions within the region.

(Cultural investment and cultural consumption)

In Kanazawa, in addition to governmental cultural policy, a variety of private businesses are actively engaging in cultural investment as well.

Standing at the front of such activity, new business leaders began producing the nationally acclaimed endogenous event Foodpia Kanazawa in 1985. Cultured people from all over Japan are invited to this event, providing a good occasion for exchange with regional people. It is more than just food culture of Kanazawa that is presented here, the event is the perfect setting for talks about arts and crafts, modern art and the like. Held each winter, when ingredients are plentiful, the event is a success due to the ability of the cultural figures and scholars who gather from throughout Japan to transmit information, not only increasing tourism during the slack winter season, but also having economic impact by revitalizing Kanazawa's economy through awakening regional identity. It is truly "an event in which culture promotes economic activity."

Other companies are actively engaging in cultural investment as well. Nakamura Brewery Co., Ltd., has been actively supporting the handicraft industry, and donated the residence of the late president of the company and artistic handicraft to the City of Kanazawa as the foundation of the Kanazawa Nakamura Memorial Museum.

Further, soy sauce companies in Ono, with a history extending back to the Edo Period, have begun urban development activities with the local Chamber of Commerce and Industry, utilizing unused soy sauce warehouses. In 1998, the first empty warehouse was remodeled into Moromigura, a gallery and coffee shop, and two years later the second soy sauce warehouse was remodeled into the Creative Workshop Oxydol, inviting three young artists who had graduated from the Kanazawa College of Art. The shining dark brown beams and columns, soaked in soy sauce, inspire the artists, and the workshop has at the same time become a place of social gathering for area residents. Efforts are also being made to transmit regional culture to future generations, including the establishment of the Ono Benkichi Karakuri Museum in commemoration of versatile genius Ono Benkichi who was active in Ono. He made furniture such as tables, wooden boxes, etc., and was well known as a master craftsman of the cams and rods technology at the end of the Edo Period.

Moreover, regional established shops have independently worked to transmit and vitalize the traditional culture of the region, holding events such as Yuzen-nagashi demonstrations, which is a step of the production process of Kaga-Yuzen silk dyeing, as well as the Asanogawa Garden Party. Each spring for over twenty years, the garden party has been held along the banks of the Asano River, and has established itself as a familiar spring event for Kanazawa's citizens.

On the other hand, from the standpoint of consumption as well, consumers who enjoy goods and services with abundant cultural nature and artistic qualities have allowed the consumer market to see improved quality, and have stimulated the cultural mode of production.

This is evident in the indexes as well, with Kanazawa's per capita taxable income at the national municipal average of approximately 1.4 million yen, with the per capita yearly retail sales amount at approximately 1.3 million yen, 1.3 times the national average. Even with consumer income at the same level, commodity sales amounts are above the national average, indicating the higher quality of products.

One event that succeeded in Kanazawa's high-quality consumer market that demands a high level of cultural nature and artistic qualities is the La Folle Journee Kanazawa "Days of Enthusiasm" Music Festival 2008. La Folle Journee is France's largest classical music festival, held each year in Nantes. It has also been held outside France, in Lisbon, Portugal beginning in 2000, in Bilbao, Spain beginning in 2002, and in Tokyo, Japan beginning in 2005. In April 2008, Kanazawa joined this group to hold a three-day festival under the theme of "Beethoven and His Friends," welcoming top musicians from France, Germany, Spain, and other countries throughout the world. Attendance far exceeded expectations at approximately 85, 000 people.



La Folle Journee Kanazawa 2008

(Development of new creative industries)

With this type of cultural mode of production, in addition to the conventional high-tech industry and mechatronics industry, the content industry and other new creative industries are being born. One example is Takakuwa Art Printing Co., Ltd. In recent years, the company has opened a media laboratory and a creative laboratory to promote website creation and program planning and production for BS digital broadcasts, and has implemented and begun operation of a state-of-the-art image editing system, moving fully into the multimedia content field.

Further, private businesses and government have come together since 1997 to host eAT KANAZAWA, a festival for digital creators, in an effort to create new cultural value in the digital network society. Each year, top electronic artists are welcomed from around the world to hold forums, seminars, and award ceremonies, etc., with a variety of participants crossing languages and borders to gather and associate in Kanazawa. Collaboration between traditional crafts and other local industries and cutting-edge technology facilitates the development not only of the digital field, but of new industries as well.

(2)Public-private partnership for Development of creative city

The City of Kanazawa is already moving forward with the development of a creative city, with the business world, citizens, and the government joining hands to unite public and private in the effort. Among these efforts is Kanazawa's Creative City strategy that has been discussed and developed by the Kanazawa Creative City Conference that was started by the Kanazawa Association of Corporate Executives with a call to Kanazawa's citizens. The Kanazawa Creative City Conference is an innovative style of round table conference held every other year since 2001 by Kanazawa to provide a forum to pursue the ideal model of cities in the 21st century from a global standpoint and to formulate and experiment with new city policy.

The Kanazawa Creative City Conference began in 1997 as part of the commemoration of the 40th anniversary of the Kanazawa Association of Corporate Executives. Economic players put the profit and loss of their businesses to the side and worked to create unique, high-level urban policy from a long-term point of view. Kanazawa has a long history of activities designed to increase the city's creativity, which have been taking place for more than ten years.

The first conference was held in 2001 with the theme "Learning from Memory," taking a look back at the history and tradition of Kanazawa as a city, and discussing "the memory of cities and the creative power of humans." The creation of the Kanazawa Society was proposed to continue the outstanding individuality of Kanazawa into the new century and further refine it.

With that, the first meeting of the Kanazawa Society was held in 2002, at which a proposal was made for a city rejuvenation plan based on the concept of "beautiful Kanazawa," and it was confirmed that the Creative City Conference and the Kanazawa Society would be hosted every other year for ten years to verify that social experiment. In other words, it was determined to approach it as a biennial art exhibition.

The theme of the third Creative City Conference in 2005 was "Creating Value in City Heritage." Three working sessions were held on the themes "Using the City's Heritage," "Performing the City's Heritage," and "Stimulation of the City's Heritage," for the purpose of discussing measures to utilize creatively not only the cultural inheritance preserved historically by the city, but the heritage of the bubble economy and the heritage of modern industry. In conjunction with these activities, reports were given on lighting up the city in a manner fitting for Kanazawa, open cafes in the central urban district, and other social experiments.

The third meeting of the Kanazawa Society was held in 2006 under the theme "The Attraction of Cities." The importance of rediscovering and communicating the attractiveness of the City of Kanazawa, while at the same time foreseeing both the positive and negative effects of the opening of the Hokuriku Shinkansen bullet train line that is planned for 2014, were confirmed, and emergency measures were proposed for the preservation of Japanese-style inns which were in danger, in order to preserve a flavor and atmosphere suited to Kanazawa.

At the 4th meeting of the Creative City Conference that was held last year under the theme "Competition between Cities," collaboration between cities in the predicted heightening of competition to invite creative individuals from around the world, was discussed, and proposals were made to establish the view of Kanazawa as one of the world's Creative Cities, from the new viewpoints of "Singing of Kanazawa, Seeing Kanazawa, Playing in Kanazawa."

Prominent urban researchers, cultural figures, local business leaders, citizens, and government leaders such as the mayor of the City of Kanazawa, attended the conference as members of the executive committee, and overall efforts toward the creation of a Creative City were promoted based on the results of social experiments and a wide-ranging discussion. Application to the Creative Cities Network sponsored by UNESCO is a significant new step for the Kanazawa Creative City Conference toward the creation of a City of Crafts and Folk Art through collaboration between the public and private sectors.

Moreover, the Kanazawa Creative City Promotion Committee, consisting of members of government and craft organizations, business groups, and citizen groups, was organized to work on the recent application to be designated a City of Crafts. In October 2008, the committee held "World Creative City Forum 2008 in Kanazawa", an event to which guest speakers were invited from cities belonging to UNESCO's Creative Cities Network: Santa Fe (folk art), Berlin (design) and Bologna (music). The forum adopted the Kanazawa Agenda, according to which collaboration of public and private sectors will result in creative solutions to city problems. This forum will be held yearly, and will promote cultural exchange with UNESCO's Creative Cities through the establishment of public-private partnerships.

In particular, we will exchange information on tourism policies and products with network members including Santa Fe, designated as a city of folk art, which reported on "creative tourism", and we will develop a tourism system in collaboration with craft artists and travel agents.

Moreover, we have a public and private partnership forum with a history of more than ten years. We will further develop this forum based on past activities, and furthermore in 2010, hold the "World Craft Triennale in Kanazawa", a world craft exhibition organized by guest curators for the purpose of succession of traditional skills and technology, in conjunction with the World Creative City Forum, through which occasion we will promote public-private partnerships in various craft-related fields.

Conclusion

As we have seen, the City of Kanazawa is moving steadily forward toward the realization of a Creative City, through collaboration between the business community, Kanazawa's citizens, and the government. If we include its period of preparation, the Kanazawa Creative City Conference has a ten-year track record, uniting public and private organizations for the development of creative human resources utilizing the Kanazawa Citizen's Art Center and the 21st Century Museum, stimulation of the creative industries, revitalization of the city center, and otherwise carrying out municipal policy, enabling Kanazawa to boast the position of Japan's representative Creative City.

Now, as the City of Kanazawa applies for designation in the Crafts area of UNESCO's Creative Cities Network, we can summarize the meaning and importance such designation of Kanazawa from a global standpoint as follows.

1) Kanazawa is a City of Crafts deeply immersed in Asian, and in particular Japanese, characteristics, and the birth of a Creative City in Asia would contribute to achievement of the cultural diversity that UNESCO promotes. Santa Fe and Aswan have already been designated by UNESCO as a City of Folk Art, but there are as yet no Asian Crafts and Folk Art cities designated. The designation of Kanazawa would bring the cultural diversity that UNESCO promotes to the area of craftwork. In addition, the fact that Japan's unique culture stands out in Kanazawa more than anywhere else in Asia is especially meaningful. When categorizing the world's civilizations, Samuel Huntington presented Japan as differing from both China and India, indicating a point of view that does not merely contrast Orient and Occident.

2) The City of Kanazawa is a medium-sized city with a population of 450,000 people, and is aiming for designation as a representative of such cities. The majority of the world's cities have a population between 300,000 and 500,000 people, as opposed to large cities such as Berlin and Montreal, and it would be significant for Kanazawa to become part of UNESCO's Creative Cities Network as a representative of such medium-sized cities.

3) Designation of Kanazawa would be significant for the development of the Creative Cities Network from the standpoint of the environment, an issue that has a global scale. The possibility of maintaining a city's environment is an important issue in the context of today's global environmental crisis, and in that sense, the designation of a city such as Kanazawa that engages in manual work without consuming a large quantity of fossil fuels is important for the development of the Creative Cities Network.

Finally we have Kanazawa's contribution to the achievement of world peace through the spread of the global Creative Cities Network. When we look back at Kanazawa's approximately 420-year history of avoiding the ravages of war and developing its culture, we can see the prominence of the citizens' aspirations for world peace. Further, considering that Kanazawa has worked to vitalize craftwork in developing countries and other foreign countries and to cultivate human resources engaging in craftwork by hosting international symposiums, participating in international human resources exchange, etc., the city will be more able to contribute to the vitalization of craftwork around the world and to the achievement of world peace, through expanding the global network of Creative Cities.

Kanazawa is committed to participate with other UNESCO creative cities in such areas as exchange of artists at markets, development of creative tourism opportunities for network members to experience, and exchange of handicraft technique to enhance design of innovative technology among UNESCO creative cities member.

For these reasons, the registration of the City of Kanazawa as a member of UNESCO's Creative Cities Network would be significant not only for Japan and Asia, but for the cities of the world and their citizens as well.

[Reference Materials]

-Kanazawa Creative City Promotion Committee Roster






Position	Name	Title
Advisor	Ohi Chozaemon	Chair, City of Kanazawa Arts and Crafts Association
Chair	Yamade Tamotsu	Mayor, City of Kanazawa
Chair of the Executive Committee	Fukumitsu Matsutaro	Chair, Kanazawa Creative City Conference Executive Committee (Vice Chairman, Kanazawa Association of Corporate Executives)
Vice Chair of the Executive Committee	Sasaki Masayuki	Deputy Director, Kanazawa Creative City Forum (NPO)
Vice Chair of the Executive Committee	Mori Genji	Deputy Mayor, City of Kanazawa
Committee Member	Akimoto Yuji	Director, The 21st Century Museum of Contemporary Art, Kanazawa
Committee Member	Kuze Kenji	President, Kanazawa College of Art
Committee Member	Sakuda Masaru	Director, Kanazawa Arts and Crafts Promotion Association
Committee Member	Nakagawa Mamoru	Director, City of Kanazawa Arts and Crafts Association
Committee Member	Nakajima Hideo	Chair, Kanazawa Fashion Week Executive Committee (Deputy Chairman, Kanazawa Chamber of Commerce and Industry)
Committee Member	Fujimura Seizo	Director, Organization for the Creation of a Kanazawa Fashion Industry





Position	Name	Title
Secretary	Aikawa Shigetaka	Assistant Director, Utatsuyama Craft Workshop
Secretary	Ichijima Ogyo	Professor, Faculty of Fine Arts and Informatics, Kanazawa Gakuin University
Secretary	Ohi Toshio	Deputy Director, City of Kanazawa Arts and Crafts Association
Secretary	Kawamoto Nobuhisa	Director, Research Institute of Art and Design, Kanazawa College of Art
Secretary	Shiho Masahito	Deputy Secretary General and Chief Director, Design Center Ishikawa
Secretary	Nagai Takashi	Director, Kanazawa Institute of Traditional Crafts
Secretary	Maruguchi Kunio	Director of Municipal Policy, City of Kanazawa
Auditor	Murahama Hajime	Secretary General, Kanazawa Association of Corporate Executives
Auditor	Koyanagi Masato	Auditor Chief Accountant, City of Kanazawa



-Kanazawa's Major Traditional Crafts (22 industries)

Name	Overview
<p>Kaga-yuzen silk dyeing</p>	<p>Kaga-yuzen silk dyeing has maintained a high level of brand value ever since Miyazaki Yuzensai, the father of Yuzen silk dyeing, began adding colors to the monocolour Kaga Umezome dyeing.</p> 
<p>Kutani porcelain (Kanazawa Kutani)</p>	<p>For approximately 200 years, creators of Kanazawa Kutani porcelain have emphasized beautiful multi-colored overglaze painting, applying thick layers of paint in what are called the five principal colors (red, yellow, green, purple, and dark blue).</p> 
<p>Kanazawa Buddhist home altar</p>	<p>When Maeda Toshitsune was domain lord, master craftsmen were gathered from Edo and Kyoto to the Kaga Domain's workshop to establish a foundation for this craft.</p> 
<p>Kanazawa gold leaf</p>	<p>Ever since clan founder Maeda Toshiie gave orders for the manufacture of gold leaf, this art has continued to develop, and currently constitutes 99% of all gold leaf manufacturing.</p> 

Name	Overview
<p>Kanazawa lacquer ware</p>	<p>The technology was passed down from lacquerers Igarashi Doho and Kiyomizu Kyube who served at the clan's workshop, and has been further developed.</p> 
<p>Kaga embroidery</p>	<p>With the spread of Buddhism during the Muromachi Period, Kaga embroidery came from Kyoto as a decorative technique for cloths placed in front of tablets for the deceased, ceremonial attire for monks, etc.</p> 
<p>Ohi ware</p>	<p>Ohi ware is a type of glazed Rakuyaki that originated with master ceramist Chozaemon, who accompanied Sen Soshitsu Senso when he was summoned from Kyoto by clan leader Maeda Tsunanori.</p> 
<p>Kaga inlaying</p>	<p>Kaga inlaying is a metal decoration method used for sword accouterments, etc., and is so well known that the mere mention of Kaga inlaying indicates stirrups.</p> 
<p>Kaga fishing flies</p>	<p>Kaga fishing flies were hooks specially made as side jobs for samurai in the Kaga Domain for Japanese sweetfish fishing, using the feathers of wild fowl and applying gold leafing.</p> 

Name	Overview	
Tea kettles	<p>This style of tea kettle making originated with Miyazaki Yoshikazu, the son of Miyazaki Hikokuro (who served the fifth lord of the domain), and is characterized by production with a single process which gives the kettles a rough exterior.</p>	
Gongs	<p>The method of creating these gongs was discovered by the first Uozumi Iraku (who was designated a living national treasure), and has been passed down with each subsequent generation.</p>	
Futamata Japanese paper	<p>The village of Futamata was under special patronage of the clan as a location for making paper that was contributed to the Shogunate, and produced Kaga hosho and other high-grade paper for public documents.</p>	
Kanazawa Japanese-style umbrellas	<p>An abundance of these sturdy umbrellas, made by laying mulberry paper over slats, were made during the time from Japan's feudal period through the Meiji and Taisho periods.</p>	
Sangen (3-stringed musical instrument)	<p>From the feudal period, the sangen developed in the theater as well as in the pleasure quarters of Higashi-machi, Nishi-cho, and Kazue-machi, with an emphasis on tone.</p>	

Name	Overview
Kaga mizuhiki ceremonial package strings	<p>These ceremonial package strings were used more as decorative than practical items, and their technology continues to advance even today.</p> 
Bamboo crafts	<p>The bamboo craftsmen in the Kaga Domain's workshop were the originators of this art, developing artistic bamboo craft technology along with the flourishing of instruments for the tea ceremony and flower arranging.</p> 
Kaga lanterns	<p>Beginning in the latter half of the 16th century, the sturdy Kaga lanterns were made to replace torches, with each piece of the bamboo framework bent into a circle and secured.</p> 
Kanazawa paulownia craftwork	<p>High-quality paulownia materials, the skills of the wood turners, and the Kaga maki-e tradition created the foundation for Kanazawa paulownia craftwork. The pieces are characterized by a unique burnt and polished surface.</p> 
Local folk toys	<p>It is said that this art began when the third lord of the Kaga Domain Maeda Toshitsune ordered doll makers to manufacture toys, and was continued by samurai as piecework at home.</p> 

Name	Overview
Kaga poles	<p>Kaga poles are characterized by decorations and lacquer finish, as well as by their elegance and durability. The poles are popular among enthusiasts of the "real thing," and have also firmly established their popularity as top-of-the-line fishing poles.</p> 
Koto harp	<p>Most koto harps are elegant, with an abundance of maki-e and raden work adorning them, taking them outside the sphere of mere musical instruments and into the realm of art and adornment.</p> 
Kanazawa mounting	<p>Records indicate the existence of official clan mounters in the Edo Period. Kanazawa mounting stands alongside Kyoto mounting and Edo mounting in nationwide fame. The high-level technology is also utilized for the restoration of cultural assets.</p> 

-Status of Arts and Crafts Organizations

1 City of Kanazawa Arts and Crafts Association

- (1) Location: City of Kanazawa
- (2) Established: 1957 (Its precursor, the Kanazawa Design Society was established in 1924.)
- (3) Chair: Ohi Chozaemon (Cultural contributor, member of the Japan Art Academy)
- (4) Number of members: 163

2 Kanazawa Arts and Crafts Promotion Association

- (1) Location: 1-2-25 Hirosaka, Kanazawa
- (2) Established: 2002
- (3) Chair: Sakuda Masaru

3 Kaga Zome Promotion Cooperative Association

- (1) Location: 8-8 Koshomachi, Kanazawa
- (2) Established: 1973
- (3) Chair: Ishiyama Toshiro
- (4) Number of members: 287

4 Kanazawa Kutani Promotion Cooperative Association

- (1) Location: 1-3-22 Katamachi, Kanazawa
- (2) Established: 1969
- (3) Chair: Kaburaki Motoyoshi
- (4) Number of members: 39

5 Kanazawa Buddhist home altar Commerce and Industry Promotion Cooperative Association

- (1) Location: 8-2 Musashimachi, Kanazawa
- (2) Established: 1959
- (3) Chair: Yamada Taizo
- (4) Number of members: 42

6 Ishikawa Leaf Commerce and Industry Association

- (1) Location: 172 Fukuhisamachi Ro, Kanazawa
- (2) Established: 1950
- (3) Chair: Katani Hachiro
- (4) Number of members: 129 companies

7 Kanazawa lacquer ware Commerce and Industry Association

- (1) Location: 9-13 Oyamacho, Kanazawa
- (2) Established: 1978
- (3) Chair: Oka Yoshihisa
- (4) Number of members: 57

8 Ishikawa Kaga Embroidery Cooperative Association

- (1) Location: 1-130 Torikimachi, Kanazawa
- (2) Established: 1990
- (3) Chair: Imai Kiyoshi
- (4) Number of members: 8

9 Ishikawa Craft Design Association

- (1) Location: 3-34 Bessho Mu, Kanazawa
- (2) Established: January 1972
- (3) Chair: Kobori Sachiho (president and representative director of Kobori Sake Brewery Co., Ltd.)
- (4) Number of members: 47
- (5) Purpose: Composed chiefly of designers and artisans of Wajima lacquer and Kutani, etc., strives for mutual association to develop the prefecture's traditional technology as a modern industry adapted to today's living environment, aiming to develop new lifestyle craftwork.

-Links of the centres and schools

Kanazawa Citizen's Art Center

<http://www.artvillage.gr.jp/#> (Japanese)

The 21st Century Museum of Contemporary Art, Kanazawa

<http://www.kanazawa21.jp/en/index.html>

Kanazawa College of Art

<http://www.kanazawa-bidai.ac.jp/index/Econtents.html>

Kanazawa Institute of Traditional Crafts

<http://www.k-syokudai.or.jp/> (Japanese)

Utatsuyama Craft Workshop

<http://www.utatsu-craft.gr.jp/#> (Japanese)

Organization for Creating Kanazawa Fashion Industry

<http://ockfi.kanazawacity.jp/english.html>

Orchestra Ensemble Kanazawa

<http://www.oek.jp/>

Kanazawa Arts and Crafts Promotion Association

<http://www.crafts-hirosaka.jp/kougei/english/index.html>

Kaga Zome Promotion Cooperative Association

<http://www.kagayuzen.or.jp/english.html>

Kanazawa Buddhist home altar Commerce and Industry Promotion Cooperative Association

<http://kanazawa-butudan.or.jp/> (Japanese)

Ishikawa Kaga Embroidery Cooperative Association

<http://www.kaganui.or.jp/> (Japanese)

-History of the Kanazawa College of Art

1946	Kanazawa Professional School of Arts and Crafts founded. (Main course: 3 years; preparatory course: 1 year; Total of 120 students; Faculty of Art: 45 students; Faculty of Ceramics: 30 students; Faculty of Lacquer Work: 30 students; Faculty of Metalwork: 15 students)
1950	Kanazawa Junior College of Arts and Crafts founded. (3-year system; Total of 120 students; Faculty of Art: 45 students, Faculty of Craftwork: 75 students)
1955	Kanazawa College of Art founded. (4-year system; Total of 100 students; Faculty of Art: 40 students; Faculty of Industrial Arts: 60 students)
1965	Faculty of Art enrollment limit raised from 40 to 55 students per academic year. Total of 130 students; craftwork and textile design majors added to the Faculty of Industrial Arts (15 students).
1970	Seminar system established.
1972	Research Institute of Art founded; new building completed.
1979	Graduate school founded; graduate school building completed. (Master's programs in painting, sculpture, and industrial design)
1986	Total of 140 students; art major added to the Faculty of Art (10 students). Traditional craft seminar system established.
1991	Total of 145 students; craft design major enrollment limit raised from 15 to 20 students per academic year.
1992	Craftwork training building completed.
1996	Faculty of Art, Department of Fine Art, Department of Design, and Department of Craft established.
1997	Artistic handicraft doctoral program established in the graduate school.
2000	Graduate school master's programs restructured. (Majors: painting, sculpture, crafts, design)
2001	Video media studio established.
2005	Fashion design course added to the design major in the master's program of the graduate school.
2007	Research Institute of Art renamed Research Institute of Art and Design

-Number of Graduates from the Kanazawa College of Art

-Kanazawa Professional School of Arts and Crafts, Kanazawa Junior College of Arts and Crafts	Total: 232
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1950-1959 graduates	Ceramics: 106 Lacquer work: 79 Metal work: 47
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-Kanazawa College of Art	Total: 3,840
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(Undergraduate)

1958-1999 graduates	Commercial design: 1,162 Industrial design: 1,161
1969-1999 graduates	Craft design: 507
2000-2008 graduates	Visual design: 175 Industrial design: 173 Space design: 176 Department of Craft: 174

(Graduate school master's program)

1981-2008 graduates	Visual design: 39 Industrial design: 45 Crafts design, craftwork major: 202
2002-2008 graduates	Space design: 16
2007-2008 graduates	Fashion design: 6

(Graduate school doctoral program)

2000-2008 graduates	Product design: 2 Space design: 1 Craftwork design: 4
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-Activities of Graduates of the Kanazawa College of Art

<p>Nushi Shoichiro</p>	<p>1953, Oil Painting Oil painter, Japan Art Academy member, managing director of the Japan Fine Arts Exhibition Two-time recipient of special commendation by the Japan Fine Arts Exhibition, 1997 recipient of the Minister of Education Award. 2003 recipient of the Japan Art Academy Award.</p>
<p>Tabohashi Jun</p>	<p>1953, Art Creative director After being hired by Dentsu Inc., handled advertising design for Matsushita Electric, Sony, Victor, and other major corporations, winning many awards related to advertising.</p>
<p>Doi Shinichi</p>	<p>1955, Oil Painting Curator, Metropolitan Museum of Art, New York Has worked at The Metropolitan Museum of Art, New York since 1965, to restore artwork, working to restore national treasures from around the world.</p>
<p>Mae Fumio</p>	<p>1963, Art Lacquer ware artist, living national treasure (sunken gold) Learned sunken gold technology from living national treasure Mae Taiho. Official member of Nihon Kogeikai since 1971, 1973 recipient of the Japan Traditional Art Crafts Exhibition Minister of Education Award, 1992 recipient of the Japan Traditional Art Crafts Exhibition Presidential Award.</p>
<p>Nakagawa Mamoru</p>	<p>1971, Industrial Arts Kaga inlaying artist, living national treasure (metal engraving), professor at the Kanazawa College of Art Began learning the art of inlay in 1974 under Kaga inlaying artist Takahashi Kaishu. Consecutive commendations at the Japan Traditional Art Crafts Exhibition beginning in 1979. Recognized as a holder of important intangible cultural assets in engraving, and a living national treasure, in 2004.</p>

Kawasaki Kazuo	<p>1972, Design Design director, Doctor of Medicine Recipient of the Mainichi Design Award, selected for a permanent collection at the Museum of Modern Art, New York, winner of the design competition Grand Prix at the Silmo Exhibition in France, and a variety of other individual awards for design both in Japan and overseas.</p>
Hayakawa Kazuyoshi	<p>1975, Engraving Television commercial director, CEO of Camp KAZ Productions Inc. Has created hit commercials for Sony, Lion, JR Central, and other major companies. Recipient of the Cannes Lions International Advertising Festival Gold Prize, the New York Festivals International Advertising Awards Gold Trophy, and many other awards related to advertising.</p>
Miyamoto Shigeru	<p>1977, Design Senior managing director of Nintendo Co., Ltd., game creator World-famous creator of Super Mario Brothers, Donkey Kong, and other video games, developer of Nintendo Wii, etc. Has been referred to as the "father of modern computers," the "wizard of video games," etc. Chosen as one of Time Magazine's 100 Most Influential People of the Year in 2007, along with fellow Japanese Watanabe Katsuaki, president of Toyota Motor Corporation.</p>
Hidaka Kazuki	<p>1977, Industrial Design Director of the Hidaka International Patent Office In addition to working as a patent application attorney, is active in areas from product design and technological development to management consulting.</p>
Koizumi Iwao	<p>1982, Industrial Arts Chief director at Mazda Motor Corporation After being hired by Toyo Kogyo Co., Ltd. (currently Mazda), has worked on the design of the original Festiva, the Eunos Cosmo, the Premacy, and other models.</p>
Niwa Masayoshi	<p>1983, Commercial Design Interactive director for Dentsu Inc. Handles newspaper and magazine advertising for major corporations. Recipient of numerous advertising awards.</p>

Okura Taihei	<p>1986, Industrial Design (Master) Creative director for Dentsu Inc. Handles graphic design for Toyota, Calpis, and other major corporations.</p>
Ishikawa Yoshito	<p>1991, Industrial Design (Master) Team leader of the Matsushita Electric Mobile Group Communications Team Handles design development for the DoCoMo P Series mobile telephones, household cordless telephones, and other communication tools.</p>
Hosoda Mamoru	<p>1991, Art Animated film director Directed the 2006 animated science fiction film "The Girl Who Leapt Through Time." The film won the "Best Animation Film" award at the 30th Japan Academy Prize presentation.</p>

[Annex]

1995, September 26th

World City of Crafts and Folk Art Declaration

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 declares 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

**Kanazawa Appeal
on
Traditional Industrial Arts (Crafts) and Environment**

The International Symposium on "Traditional Industrial Arts and Environment: Exploring Opportunities for Local Promotion," organized by the Ishikawa International Co-operation Research Center (IICRC) in co-operation with the United Nations University Institute of Advanced Studies at Kanazawa, Ishikawa, Japan from 6 to 7 November 1997, which was privileged to have the Keynote Address from His Excellency the Rector of the United Nations University Professor Hans A.J. van Ginkel, and also from the President of the World Crafts Council Mr. Omar Amine Benabdallah with the active participation of many others (as given in the appendix),

Acknowledging the voices, opinions, and concerns expressed, and striving to build consensus on a common outlook during the said International Symposium,

Considering the need to raise awareness, motivate and inspire peoples for the promotion of traditional industrial arts or crafts, while seeking to improve the environment, promote local development and enhance the quality of life,

Attempting to find new ways to promote traditional industrial arts and crafts linking it with the environment.

Having observed, among other things, the following:

1. The traditional industrial arts or crafts represent a true expression of a people's cultural identity, which has been nurtured in harmony with the natural environment, thus forming a substantial part of our cultural heritage, anchored in the past tradition and turned towards the future.
2. The role played by the traditional industrial arts is vital to the social fabric of society, and that in the present world pushed forward in most profound changes, ushered in by current progress in communications, computers, information management and automation, there is need for increased use of the traditional crafts as part of our own search for identity and wholeness.
3. In the present stressful economy, which churns out mass-produced goods in enormous quantities, traditional handicrafts made by hand through processes that have been passed down for generations have a special human value.
4. Traditional craftsmanship is more than merely copying old styles and preservation of techniques used in the past but its evolution on the basis of tradition, and that traditional crafts are purely artistic expressions of the innate skills and creativity of the craftsmen expressive of their cultural heritage.

5. Craft production throughout most developing countries has become increasingly recognized as a viable tool for employment generation, particularly for women and other weaker sections of the society, and alleviation of poverty, and is vital to these country's economies, particularly for local development.
6. Traditional handicrafts are slowly disappearing in most countries because they can rarely compete in price with comparative manufactured products, and that craftsmen earn far less than the average wage.
7. The number of young people interested in the work of the traditional craftsmen is decreasing in most cultures, including those middlemen who provide the finest materials and tools, and that the lack of successors of this tradition can have grave consequences for future.
8. There is a need to seek new ways of encouraging traditional craftsmen to carry on their honored crafts, and promoting international co-operation and the exchange of ideas for the advancement of traditional industrial arts.
9. Traditional crafts are more flexible in changing concepts and designs and more adaptable to new markets and user requirements.
10. The protection of the environment is now already a well-known major issue and it is the urgent desire of all people to seek to improve their environment, and that industry and business may be the prime mechanisms to reverse environmental degradation.
11. Environmentally sustainable development necessitates changes in our present consumption behaviors, unlike the preference for the disposable or throwaway goods promoted by the mass-production system of our time, towards preference for more durable goods, inducing savings on energy and raw materials use.
12. The shortages of locally available natural raw materials can adversely affect the traditional industrial handicrafts, and that the protection of the environment is essential to ensure the supply of these materials.
13. Generally, the public understanding of the value of the traditional crafts is not sufficient, thus there is a need to take practical measures for better public understanding of the traditional industrial arts or the crafts sector.
14. Individuals from all walks of life as well as organizations in many fields, particularly in business and industry, and local and national governments, by their values and the sum of their actions, will shape the future development of the traditional industrial arts.
15. It is important to take into consideration the social and cultural aspects of each country in order to prepare for suitable and effective strategies of promotion.

Has decided to solemnly urge and appeal to:

World Crafts Council (WCC), International Center for the Promotion of Crafts (CIPA), International Agency for the Development of Handicrafts (AIDA), United Nations University (UNU), UNESCO, International Trade Center (ITC), national and local crafts councils and associations, universities, research institutions, business and community leaders and all concerned at various governmental levels,

1. That special attention be given to develop and promote economically viable, culturally sensitive and environmentally friendly crafts which find good use in daily life, look attractive and are of affordable price.
2. That consideration be given to enlarge the scope of crafts to include architecture, building and construction sectors with the aim of creating quality housing and buildings that are environmentally friendly.
3. That, in view of the low-income levels of craftsmen or artisans, every effort be made to provide increased employment opportunities and help them get fair and remunerative prices for their products.
4. That necessary steps be taken to encourage young people to appreciate traditional industrial crafts and train future successors.
5. That appropriate measures be taken to organize research, training and education programs to cover the diverse needs of the craft sector, facilitating it to disseminate and strive for new technologies and new design ideas in developing environmentally friendly craft products and new marketing opportunities.
6. That countries be encouraged to take concrete measures to safeguard crafts, environment and health by a labeling system giving details of ingredients used, starting with articles used for food consumption and toys, to indicate that traditional craft products are harmonizingly made with the environment.
7. That appropriate measures be taken to improve public understanding of crafts through education and awareness campaigns, and gain the support of the media in publicizing the works of craftsmen in order to increase public interest to enhance respect for, and appreciation of, the traditional crafts or artisanal products.
8. That there should be better communication between craftsmen, designers and business to promote traditional industrial arts in an environmentally sensitive and culturally respectful manner.

9. That international co-operation and the exchange of ideas be forged so that knowledge, understanding and better awareness may revive, or at least preserve, the traditional industrial arts for our posterity and ourselves in keeping with human needs and hopes for closeness to nature and cultural identity.

10. That special working groups be formed to work out details for future activities, reflecting the spirit of this appeal.

State the common conviction that:

To systematically facilitate the tasks envisaged above, a system of dialogues and consultation be initiated by forming a network, possibly through the use of the Internet, with the individuals and organizations participating in this International Symposium while inviting others interested to this cause to join this network,

Dedicate ourselves to addressing these concerns for the advancement of the craft sector and agreeing that this requires actions in the spirit of determination, hope, co-operation and solidarity now, and to carry us forward into the 21st Century, form ourselves into an international network.

appendix

**Traditional Industrial Arts & Environment:
Exploring Opportunities for Local Promotion
Kanazawa, Ishikawa, 6-7 November 1997**

List of Panelists

(Alphabetical Order)

Mr. Omar Amine Benabdallah
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World Crafts Council

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Analyst
Centre for Strategic & International
Studies

Professor Dominique Bouchart
Executive Secretary
International Agency for the Development
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Ms. Prani Obhasanond
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Department of Industrial Promotion
Ministry of Industry, Thailand

Mr. Guyon Chung
Chief Architect
Guyon Association

Mr. Choraku Ogawa
Vice Executive Officer
Japan Craft Council

Professor Yoshiaki Inui
President
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Ms. Vijaya Rajan
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Mr. Kentaro Kamide
Executive Officer
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Dr. Kenichi Sakamoto
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The United Nations University

Professor Katsuhiko Kano
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Professor Masayuki Sasaki
Faculty of Economics
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Ratna S.J.B. Rana
Director
Ishikawa International Cooperation
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KANAZAWA AGENDA

“For Cultural Diversity and Developing Creative Cities through Networking”

We have participated in the World Creative City Forum 2008 in KANAZAWA. Based on the presentations and discussion in our symposium (October 17th), we declare that we shall act with the common objectives as regards the following points:

Under the standardization of the culture and the social economic disparities that globalization and the knowledge-based society bring, it becomes important to maintain diversity of the culture and to raise citizen's quality of life. That is why the realization of "Creative Cities" accomplishing sustainable development by link between original culture and economy is very important, and it is the ideal city model which the world should aim at.

In order to realize and to develop creative cities, we participants of world creative city forum agreed the following points and committed ourselves to work on in our respective areas.

- 1) The development of creative cities based on their embedded culture and cultural diversity.
- 2) Development of various creative cultural industries as economical engines of creative cities that raise citizen's quality of life.
- 3) The significance of cultural, social and economical roles that artists play in creative cities
- 4) Creative problem solving by collaboration among the public, private and civic sectors
- 5) Networking creative cities at the global inter-city partnerships promoted by UNESCO, also at the Asian level and the national level as well.

October 17, 2008

Issued by the participants of World Creative City Forum 2008 in KANAZAWA



Kanazawa, Japan City of Craft

