



Creative Transmission and Industrialization of Traditional Crafts: Lessons from the Creative City of Kanazawa, Japan*

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Abstract

As cities worldwide restructure in response to globalisation, many are embarking on the creative city pathway by leveraging their city's creativity and cultural endowments to stimulate local economic development. Japanese cities are also mirroring this trend. In Kanazawa, the city's cultural mode of production and creative industries are underscored by crafts and folk arts that date back to the Edo period. The vibrancy of Kanazawa's creative industries has earned the city the UNESCO Creative City of Crafts and Folk Arts designation in 2009. This paper aims to understand the creative transmission and industrialization approaches adopted by Kanazawa in sustaining her role as a UNESCO Creative City of Crafts and Folk Arts. The findings illustrate that Kanazawa's success factors and strategies can be organised into five key themes, namely, 1) foundation, 2) vision, 3) human capital, 4) planning and 5) business model. These critical success factors and strategies can serve as lessons for other cities within the region or further afield.

Keywords: Creative city, Kanazawa, crafts & folk arts, traditional crafts, transmission, industrialisation

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1. Introduction

The twenty-first century is equated to an urban epoch where cities are increasingly being earmarked as the engine of growth and economic development. Cities are now assuming new roles and new functionalities in urban settings. Unlike the times during the British Industrial Revolution, cities are no longer perceived as problems, but are now solutions (Goh 2009). The urban epoch witnesses notable transformations in the political, demographic as well as economic domains across temporal and geographical contexts. In terms of political system, there is a shift in emphasis from “nation states” to focusing on “cities and regions” in the twenty-first century. Demographic shifts and ratios between rural/urban population for these two time frames illustrate 40/60 during the twentieth century and 20/80 for the twenty-first century. This proves that current global population is more agglomerated in cities than rural settings. In tandem, the economic base in cities has also shifted from industrial processes to creative economies that leverage on culture, creativity and technology (AuthentiCity 2008). These transformations are due to changing development trajectory in cities, where their structural bases have shifted towards post-industrial in nature, hence, downplaying the role of industrial cities and now spotlighting the emergence of a Creative City (Donegan and Lowe 2008).

2. Global Creative City Discourse

In Franco Bianchini’s (2018) latest article “Reflections on the Origins, Interpretations and Development of the Creative City Idea,” he chronicles the origins, variations, critiques and way forward about the creative city concept. The concept was conceptualised in Australia during the late 1980s with an emphasis to integrate cultural policy into urban planning to improve the material well-being of all citizens, particularly the vulnerable groups. The concept subsequently developed and flourished in the United Kingdom, Germany and other European nations. Seminal theorists from the UK and Europe include Charles Landry and Franco Bianchini. In the UK, Landry’s

independent research organisation (i.e. Comedia) played a fundamental role to advocate the novelty of his version of a Creative City. He articulated the need for new options/strategies to contest entrenched assumptions in urban planning and urban cultural policy. He also urged urban policy-makers to think differently and creatively act “out-of-the-box” when confronting urban issues. Additionally, Landry (2008) advocated that a Creative City should have both good hard (i.e. buildings, roads) and soft infrastructure (i.e. skilled human capital) to support the creative and cultural industries. Contemporaries who influenced Landry was Ake Andersson (who adopted a regional viewpoint) and also renowned planning scholar Peter Hall. Additionally, the creative city concept was very much informed and shaped by works of scholars (i.e. Patrick Geddes, Lewis Mumford, Colin Mercer) who infused cultural policy in urban regeneration, and acknowledged cultural industries as a new economic power in urban milieus (Bianchini 2018). Broadly, cultural planning involves the identification, integration and strategic use of urban cultural capital to stimulate local economic development, thus, the emergence of culture-led urban regeneration endeavours (Landry 2008, 2017) like the “European Capital of Culture” initiative in the 1980s. In elucidating Landry’s (2017) creative city theory, many Western cities were undergoing de-industrialisation and inner cities were hollowed out. To counter the crisis, cities like Birmingham, Glasgow, Rotterdam, Bilbao, Barcelona amongst others resorted to harness their unique urban cultural assets hence kickstarting the culture-led urban regeneration era in Europe.

Arguably, the creative city as a new urbanism has opposing standpoints. While some scholars (i.e. Landry, Bianchini) advocate the use of creative/cultural urban endowments and human ingenuity to challenge established assumption through proposition of alternative and creative strategies for urban overall wellbeing; there are scholars like Florida (2002) who expound more growth-oriented and elitist notions by considering the urban setting as a “magnet” and ultimate locality to attract other like-minded creative professionals (or “Creative Class”) to agglomerate and catalyse local economic growth. These contrasting viewpoints constitute the gist of contemporary Creative City debate. A review of literature has identified a myriad of creative city definitions coined by key institutions and scholars alike as elucidated

here.

Creative cities are defined as urban complexes where cultural activities are an integral component of the city's economic and social functioning, for example through support to cultural and creative professionals, enhanced investments in cultural infrastructure, creative industries and new ICTs, or the adoption of bottom-up approaches to urban development. (Habitat III 2015, 1)

In turn, creative and cultural industries are often defined as follows:

Cultural and creative industries are those sectors of activity that have as their main objective the creation, production, distribution and consumption of goods, services and activities that have cultural and artistic content. They are characterized by being at the intersection of economy and culture, having creativity at the core of their activities, artistic and/or cultural content, and links to innovation. (Habitat III 2015, 1)

Similar to Landry and Bianchini's viewpoints, Habitat III also deciphers the development of a Creative City as being linked and dependent on a city's urban cultural assets and endowments. According to UNESCO's "Universal Declaration on Cultural Diversity" (2001), culture is defined as "the set of distinctive spiritual, material, intellectual and emotional features of a society or social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs" (Habitat III 2015, 1). In turn, urban culture is understood as the impressions of culture in an urban milieu from both functional and anthropological standpoints. Basically, the rationalization by Habitat III is to leverage the city's cultural and creative industries. Thus, cultural and creative industries are described as being placed at the interchange of economy and culture with creativity as the pivotal aspect of their artistic endeavours and cultural contents, with connections to innovation (Habitat III 2015, 1).

In Japanese Creative City discourse, scholars argue that globalisation has restructured and negatively impacted smaller Japanese cities where

they failed to compete with major cities like Tokyo and Osaka (Sasaki 2004, 2010). In response, these secondary and tertiary Japanese cities will need to reexamine their structural economic bases and find new production methods, especially for post-industrial cities. Japanese cities are also emulating global trends where culture and arts are identified as catalyst to regenerate urban areas like the case of Osaka's historic urban center, Senba (Kana 2012) and Kanazawa (Kakiuchi 2015, 2016). In Asia and Japan particularly, the Creative City concept is widely advocated by Japanese Professor Masayuki Sasaki (2004, 2010, 2020). He emphasizes the aspect of "social inclusion" and defines creative cities as follows:

Cities that cultivate new trends in arts and culture and promote innovative and creative industries through the energetic creative activities of artists, creators and ordinary citizens, are rich in many diverse "creative milieus" and "innovative milieus," and have a regional, grass-roots capability to find solutions to social problems such as homeless people. (Sasaki 2011, 34)

As a panacea for Japanese cities that are faced with the downsides of global urban restructuring, Sasaki introduces a modified version of the Creative City concept for Japan where he recommends a "cultural mode of production" by leveraging urban culture and arts to stimulate cultural production and consumption, and to sustain domestic creative and cultural industries/economies (Sasaki 2011). More significantly, Sasaki contends that amid such global transformations and challenges, attention must be given to vulnerable groups (i.e. disabled, aged, homeless, refugees) and to seek measures for overcoming all forms of discrimination in developing a socially inclusive Creative City (Sasaki 2011). Essentially, Sasaki recommends that reconceptualisation of contemporary Creative City theory should recognise and address all of these social issues where creative solutions and alternatives should be proposed (Sasaki 2011). Several sterling Japanese examples include Nagoya, Yokohama and Kanazawa. Past Japanese studies have also examined the private sector's involvement and commitment in developing a creative city framework. The findings recommend a collaborative effort between private and public sectors towards developing a creative and innovative city

(Konno and Itoh 2017).

Against the above backdrop, it is important to understand the reasons behind the success of a Creative City's in sustaining her creative and cultural industries. Hence, this study aims to understand the underlying factors that shape the strategies for creative transmission and industrialisation of traditional crafts in the Japanese city of Kanazawa, which is a UNESCO Creative City of Crafts and Folk Arts. Based on qualitative research techniques (i.e. interviews, focus groups, field observation), this study was undertaken by a Malaysian researcher who visited Kanazawa for fieldwork in August 2018. The narratives, constructs and recommendations in this paper are informed by the fieldwork visit and secondary data (i.e. government reports, policy statements, brochures) collected from Kanazawa as well as its website. This study is significant given that the findings serve as key references and recommendations for other creative and cultural cities that have a strong base in crafts and folk arts as their urban cultural endowment. The recommendations also would be useful for other Asian creative and cultural cities and those further afield. The following section will briefly illustrate the background of Kanazawa before discussing Kanazawa's strategies.

3. The City of Kanazawa

Kanazawa is located in the center of Ishikawa Prefecture, Japan, and is one of the largest cities in the Hokuriku region (refer to Fig. 1). The city's total area is 468.64 km². Kanazawa spans 23.3 km from the Sea of Japan (East Sea of Korea) to the west to the boundaries of Toyama Prefecture to the east, and 37.3 km from Kahoku Lagoon to the north to the base of Hakusan mountain range to the south of the city. The city has three plateaus, namely, Teramachi, Kodatsuno and Mt. Utatsuyama (Kanazawa City 2018, 3). Additionally, Kanazawa possesses two main rivers (i.e. Sai and Asano rivers) that meanders along its borders and canal to contain and transport water through the city. Kanazawa is also blessed with a natural environment that consists of mountains, the sea, pristine waters and greeneries. Kanazawa's population

is 466,000 in 2020¹ with a day population that can increase to 500,000 from suburban commuters. Presently, Kanazawa's key industries are information technology, machinery, textiles and traditional crafts like pottery, lacquer ware and gold leaf.



Figure 1. Location plan—Kanazawa city, Ishikawa Prefecture, Japan.
Source: Kanazawa City (2018, 3).

Kanazawa, known as Kaga during the Edo period (17th-19th century feudal age), was once a wealthy and prosperous castle town. The city's remarkable culture and steep traditions belonging to that period continue to thrive and live on, and is still vibrantly observed today. As aptly described in the city's prospectus, "Kanazawa strives to be a city where the traditional culture of the past can coexist with the ever-changing modern society of the present."²

1. Kanazawa, Japan Metro Area Population 1950–2020, macrotrends. Accessed on 11 January 2020. <https://www.macrotrends.net/cities/21627/kanazawa/population>.
2. A prospectus entitled "Kanazawa" was referred (p. 1). The prospectus was given by Kanazawa City.

4. “Saved” by Arts and Culture for Cultural Sustainability

The uniqueness of Kanazawa is largely attributable to the city’s history and its glorious past. Unlike modern cities that became developed through industrialisation, urbanisation and modernisation during modern times, Kanazawa is different because it was predominantly developed during the 280 years of the Edo period.³ Kanazawa was the fourth largest city after Tokyo, Osaka and Kyoto during then. It initially started as a center of Buddhism in 1546 when the Oyama Gobo Temple was built by the Ikko Sect on the location of modern day Kanazawa Castle. In just 37 years later, the Maeda dynasty was born when one of Japan’s three great unifiers, Toyotomi Hideyoshi, granted the fiefdom to powerful general Maeda Toshiee and this marked the beginning of the Maeda dynasty that thrived almost 300 years and spanned nine generations (Scharf and Teploff-Mugii, n.d., 4).

As an accomplished daimyo (title bestowed to landowners that produced more than 10,000 *koku* or 1,500,000 kg of rice each year), the Maedas soon became a threat to the shogunate living in Edo (present-day Tokyo) due to suspicion and fear that Kanazawa would one day seize their power. The situation became more pressing when the Maedas produced one million *koku*, causing a lot of fear in Edo. To appease the situation, Maeda daimyo implemented a very astute strategy by channeling their wealth into developing Kanazawa’s cultural industries and accumulating cultural assets like art and literature. To prove that they did not harbour any military aspirations, Maeda daimyo started to invite and import artists and artisans from all over Japan to Kanazawa. Maeda daimyo’s strategy worked, and the shogunate was pleased and appeased. Kanazawa gradually developed to become a renowned arts center rivaling even Florence, Italy (Scharf and Teploff-Mugii, n.d., 5). Eventually, Kanazawa was in possession of the most comprehensive ensemble of literature in Japan.

Arguably, arts and culture “saved” Kanazawa from war and ensured peace for generations to come. This enabled the subsequent Maeda leaders to nurture and further develop arts and culture. The fruits of labour is witnessed

3. Point taken from the “Kanazawa” prospectus (p. 5).

through Kanazawa’s great increase in arts workshops, studios and guilds, all devoted to perfecting unique and unparalleled arts such as silk, metal work, ceramic, Noh masks, lacquerware and woodwork. Resultantly, the traditional aura of the past still imbues Kanazawa’s urbanscape, historic districts and monuments until today.

5. Kanazawa as UNESCO Creative City of Crafts and Folk Arts

Kanazawa acknowledged the importance of being a “Creative City” around 2000. This is motivated by the aspiration to be a model city for the twenty-first century with a distinctive character yet not overwhelmed by the debilitating forces of globalisation. Later, when UNESCO’s Creative Cities Network was established in 2004 as a platform for Creative Cities worldwide to cooperate with each other, Kanazawa applied to be registered as a member. In the context of Kanazawa, a Creative City is defined as follows:

A Creative City is a city with a distinctive culture, which promotes value-added industries that its citizens can value and be proud of, and which has industries that foster the creation of new culture and investment, as well as improvement in the quality of peoples’ lives. In other words, it is a city that is vibrant because its links its creative culture with innovative industries. (Kanazawa City 2011)

Subsequently on 8 June 2009, Kanazawa, a City of Handiwork, was accredited and designated as a UNESCO Creative City of Craft and Folk Arts. The UNESCO accolade is viewed by Kanazawa as a “seal of approval” for all the initiatives the city had undertaken to preserve and safeguard her traditional crafts and arts. This designation is also seen as a great opportunity and platform to be connected to international markets (Kakiuchi 2015, 65). The Charter of Craftism was developed by the Kanazawa Creative City Steering Committee (see Fig. 2). The Committee consisted and is organised by industry players, craft industries, citizens and also the city government. The Creative City Steering Program with public-private partnerships was later established

based on the Charter to formulate the vision of Kanazawa and activities to be undertaken until 2014.

Basically, Kanazawa's handiwork such as traditional crafts, traditional sweets and Kaga cuisine has been produced through the spirit of crafts or "Craftism" where it is underpinned by craftsmen's keen senses and their insistence on originality, uniqueness and quality. Kanazawa's Charter of Craftism is illustrated in Figure 2.

THE CHARTER OF "CRAFTISM"

In light of the fact that many cities have been losing their characteristics and attractiveness because of the influence of globalization and mass production, we hereby establish the Charter of "Craftism" as follows, in order to clarify the "Craftism" of Kanazawa and realize a sustainable creative city in the 21st century:

- # We will promote "Craftism" that links culture and industry.*
- # We will pass "Craftism", which produces craftsmen and improves human life, down to the next generation.*
- # We will spread the spirit of "Craftism" of Kanazawa, a City of Handiwork throughout Japan and to the rest of the world.*

October 16, 2009
Kanazawa Creative City Steering Committee

Figure 2. Kanazawa's Charter of "Craftism"

Generally, the city's emphasis in its strategic plan is to promote Kanazawa as a Creative City with the following vision as listed in Figure 3.

VISION OF THE CREATIVE CITY OF KANAZAWA

- 1. Linking Culture With Business**
We aim to produce highly value-added products that use our traditional crafts and techniques, to promote manufacturing based on the artisan spirit, and to develop many creative industries that can break into the international market.

- 2. Cultivation of Human Resources for Cultural Development**
We aim to create opportunities for the next generation of manufacturers and young people involved in culture and art to grow, gather, compete and demonstrate their creativity, as well as to develop a city whose residents love and take pride in their traditional crafts and performing arts, and enjoy a good quality of life by participating in cultural events, while supporting artisans and artists.

- 3. Attracting International Attention**
We aim to promote close relationship among artisans, artists and people in industry through the creative cities network, as a hub of international exchange, facilitate international conferences on topic such as the visions of cities and local communities in the 21st century, global issues, and world peace, and invite many people from Japan and foreign countries.

Figure 3. Vision of the Creative City of Kanazawa

Source: Kanazawa City (2016, 1).

6. What Are the Underlying Factors and Strategies That Shape Kanazawa's Creative Transmission and Industrialisation of the City's Creative and Cultural Industries?

After analysing and triangulating the primary and secondary dataset, it is evident that Kanazawa is earnest in her endeavours towards creative transmission and industrialisation of the city's creative and cultural industries. The underlying factors and strategies for creative transmission and industrialisation are organised under five major themes, namely, 1) foundation, 2) vision, 3) human capital, 4) planning, and 5) business model.

1) Foundation

(1) Historical Legacy

Based on secondary data analysis (i.e. Kanazawa's annual reports, prospectus, brochures) and triangulating them to interviews with Japanese key informants, it was discovered that Kanazawa's history laid a good foundation in propagating, developing and ensuring continuity of the city's creative and cultural industries until modern times.

Due to the city's historical legacy where culture was seen as fundamental towards "saving the city" from ravaging war during the Edo period, the reverence and great appreciation for culture still thrive among the people of Kanazawa today. Nurturing, developing and appreciating culture continue to be part of the urban citizenry's way of life. The people of Kanazawa take great pride in safeguarding and promoting their culture, and this has laid down a concrete foundation to ensure cultural sustainability. Inevitably, Kanazawa's strong foundation has shaped the city's strategies in development and transmission of culture.

2) Vision

(1) Vision of Past Leaders Continued by Contemporary Ones

Kanazawa's present vision and aspirations as a successful Creative City are shaped and influenced by the legacies and foresight left behind by their

forefathers and past leaders. Evidently, the city's present Creative City vision is reflected through endeavours towards sustainment and further enhancing Kanazawa as a Creative City of Crafts and Folk Arts against a modernising environment. As highlighted earlier, Kanazawa is unique due to its history and solid foundation that are underscored by strong cultural and creative elements initiated and propagated by Maeda Toshiie. In recognition of that, current leaders and citizenry have carried on the legacy of nurturing Kanazawa's culture and arts to ensure this vision will perpetuate for many generations to come. The aspiration to nurture and harness culture as driver and enabler for sustainable urban development is succinctly articulated in the development plans of Kanazawa. The City Hall of Kanazawa even has a division that oversees affairs related to Kanazawa as a Creative City. This division is called the "Planning and Coordination Division, Urban Policy Bureau, City of Kanazawa."

(2) Industrialisation Strategies: From Local, National, International to Global

Kanazawa has a very clear vision and policies to steer the industrialisation of the city's creative and cultural industries. The city's vision is far-sighted where Kanazawa's creative and cultural industries are developed to not just serve the local Japanese markets but to also penetrate national, regional and global markets. For example, a review of Kanazawa's prospectus, annual reports and creative city monitoring reports showed that the city aspires to bring its creative culture to greater heights through progressive market penetration from local, national, international and global levels. Such aspirations are succinctly stated in the creative city monitoring reports where Kanazawa envisioned to attract "international" attention by advocating networking among artisans, artists and industry players via the UNESCO Creative Cities Network, and for Kanazawa to serve as a destination for international exchange hub and conferences.

Subsequently, the city's proposed action plan implemented through "Kanazawa New Strategy for Creating Arts and Culture 2020" has integrated more ambitious and forward-looking phrases such as "Kanazawa aims to establish its presence as a city of culture on the global scale..." (Kanazawa City 2016, 6). In implementing this plan, there is also clear policy direction

to steer this initiative where the fourth policy under this new strategy is formulated to facilitate “Global Promotion of Cultural Arts.” Under this policy, with Kanazawa aspiring to become a global cultural exchange hub, the city also aims to showcase its culture and creativity by establishing and enhancing global networks through Meetings, Incentives, Conventions and Exhibitions (MICE). From these policy statements extracted from the blueprints, it is clear that Kanazawa’s strategic direction and industrialisation strategies to promote the city’s creative and cultural industries are not just targeted at the local or international level, but aimed at the global level too.

(3) Towards Sustainable and Inclusive Urban Development

Parallel to the tenets of culture-led urban regeneration as advocated by UNESCO Creative City Network and UNESCO’s *2016 Global Report on Culture for Sustainable Urban Development* (UNESCO 2016), Kanazawa is a city that has distinctive policy space for the element of culture. This alone is an important step towards including culture (as the fourth pillar) into the equation of sustainable urban development. The inclusion of culture in urban development is evidenced through Kanazawa’s strong cultural policy, creative city policy and industrial policy that singularly or collectively promote and advance creative and cultural industries in the city. Kanazawa is a city that has cultural sustainability embedded within its planning and institutional framework integrating old traditions and new innovations. From the various policy documents reviewed, it can be seen that development and promotion of the city includes both traditional as well as modern arts and cultural activities. Kanazawa is a sterling example where the city has included both old and new, traditional and modern, and also blended global and local. These are shown through the symbiotic co-existence of traditional museums (i.e. Ishikawa Prefectural Museum of Art, Ishikawa Prefectural Museum of History) alongside modern state-of-the-art museums like the 21st Century Museum of Contemporary Art.

3) Human Capital

(1) Craftsmen and Artisan’s Sense of Pride in Their Work

Based on the interviews with key informants like the Director of Noh Museum, Director of Kanazawa Citizen’s Art Center, Director of Gold Leaf Museum and artisans in kimono and pottery-making, it can be concluded that Japanese craftsmen and artisans in Kanazawa take great pride in the work they do. For example, the kimono artist who was interviewed took so much pride in his work by disclosing that every piece of hand-drawn kimono is a masterpiece. His patience and great attention to fine details while he was drawing, designing and colouring his kimonos are testaments of passion and pride in one’s work. The kimono artist’s creations are showcased in Figures 4-12 below.



Figure 4. Hand-drawn design by kimono artist. © Suet Leng Khoo



Figure 5. Works by kimono artist. © Suet Leng Khoo



Figure 6. A kimono artist who takes great pride in his work. © Suet Leng Khoo



Figure 7. Hand-drawn works by kimono artist. © Suet Leng Khoo



Figure 8. Hand-drawn kimono designs on modern products—a form of innovation. © Suet Leng Khoo



Figure 9. Innovative way of infusing kimono designs into modern products. © Suet Leng Khoo



Figure 10. Hand-drawn kimono designs are innovatively infused into modern women's attire. © Suet Leng Khoo



Figure 11. Hand-drawn kimono designs are innovatively infused into modern men's attire. © Suet Leng Khoo



Figure 12. Video viewing area for the public at Kaga Yuzen Kimono Center. The video illustrates the step-by-step process of kimono-making as means of transmitting knowledge. © Suet Leng Khoo

A rather similar scenario was depicted in the gold leaf industry. When interviewing the Director of Gold Leaf Museum, he explained the detailed and painstaking processes and procedures involved in producing an ultra-thin piece of gold leaf and these steps are still followed by artisans today. This revelation shows the great patience, perseverance and pride that artisans in Kanazawa have towards their work and creations. Figures 13 (a-e) and 14 illustrate the tedious steps involved.



Figure 13 (a-e). The step-by-step process of manufacturing gold leaf. © Suet Leng Khoo



Figure 14. Traditional use of gold leaf for Buddhist altars in Japanese households.
© Suet Leng Khoo

(2) Awareness and Willingness to Propagate Arts and Culture

The ability to transmit and upkeep the city's culture is largely due to great awareness among Kanazawa's people who truly appreciate and willingly propagate arts and culture. During the interview with the Director of Kanazawa Citizen's Art Center, he highlighted that people in Kanazawa are different where their commitment towards cultural development is voluntarily and willingly, and this point differentiates them from other Japanese in other cities. He compared Japanese in big cities like Tokyo where they will only spend their monthly income on themselves without considering the society. He was proud to highlight that people of Kanazawa are different, as they are willing to contribute parts of their monthly income towards nurturing and developing arts and culture in their city.

The education system also plays an integral role in nurturing arts and culture among school children as highlighted during an interview with the

Director of Noh Museum. He mentioned that it is compulsory and part of school syllabus for school children to watch the Noh performance. This is to develop awareness and hopefully instill passion and appreciation towards arts and culture at a young age. With such great awareness by people of Kanazawa to nurture arts and culture, it is a conscious and commendable effort by them to link the past to the future, which in turn will ensure cultural transmission to future generations.

(3) Human Capital Development at All Levels

A review of Kanazawa city's annual report and the *Kanazawa UNESCO Creative City 2013–2016 Monitoring Reports* revealed that continuous nurturing of human capital in Kanazawa's creative and cultural industries is a priority. For example, as part of "Vision of the Creative City of Kanazawa," the second thrust (out of three) highlighted the importance to develop human resources for cultural transmission and sustainability. The action plan encapsulated in "Kanazawa's New Strategy for Creating Arts and Culture 2020" also has basic policies to generate human resources in the field of arts.

Thus far, Kanazawa has implemented several major initiatives at the local level to meet the objectives of the UNESCO Creative Cities Network. In developing human capital for cultural development, Kanazawa's vision is to create opportunities for the subsequent generations of young people and manufacturers involved in arts and culture to upgrade themselves, come together, compete and showcase their respective creativity. In this regard, Kanazawa has the following initiatives in place to nurture human talent and ensure transmission of skills and knowledge in the creative and cultural industries:

- **Kanazawa Traditional Industry Trainee Scholarship**

Budding and young professionals are given scholarships to train at the Utatsuyama Kogei Kobo and at traditional manufacturing companies for a duration of three years. This attachment will enable them to acquire more sophisticated craft-related technical skills.

- **Kanazawa College of Art International Exchange Program**

The Kanazawa College of Art and its sister art colleges abroad have established exchange programs for students and faculty members to train artists, designers and researchers. These programs provide them the avenue to foster international working relations.

- **Kanazawa Children's Crafts Workshop**

To identify and nurture future artisans, the Kanazawa Children's Craft Workshop is organised for areas in design, metal work, dyeing and ceramics for two years.

- **Kanazawa UNESCO ASPnet**

The UNESCO Associated Schools Network (ASPnet) is a platform to foster children's international understanding and to educate successors of a sustainable society. Through UNESCO ASPnet, efforts are directed towards promoting Kanazawa's traditional culture, the global environment and the world at large. Simultaneously, it is an avenue to organise exchange programs with other schools of the network.

Apart from the above, human capital development achieved through inter-city cooperation was also conducted by Kanazawa. For example, this was achieved through the Overseas Training Program for Young Artisans (Creative Waltz). Under this program, a total of 20 young artisans were sent to 10 Creative Cities during the period 2010–2014. Young artists were also dispatched to other UNESCO Creative Cities for training. The key objective was for them to be inspired through experiencing and learning the cultures of other UNESCO Creative Cities. In 2016, for instance, ceramic artists were sent to Jingdezhen for residency programs. The participants for this program were students from the Kanazawa College of Art, trainees from the Kanazawa Utatsuyama Kogei Kobo and young craftsmen from the Kanazawa Crafts Association. The receiving cities and years are listed below:

2013	Bologna, Santa Fe, Bradford, Gent, Seoul and Saint-Étienne
2014	Jeonju, Seoul, Santa Fe, Bologna, Gent and Saint-Étienne
2016	Jingdezhen

4) Planning (Physical and Non-physical)

(1) *Integrated Physical Planning and Good Urban Design*

The city of Kanazawa is a physically well-planned city where there are distinctive zones with specific themes such as gardens (i.e. Kenrokuen Garden, Kanazawa Castle Park), tea houses (i.e. Nishi Chaya District) and temple districts as shown in Figures 15-20 below. Apart from being UNESCO's Creative City, Kanazawa was earlier accoladed as a historical city in January 2009 due to the city's distinctive cultural activities, built heritage and historic urbanscape (Kanazawa City 2018, 11). As a foreign researcher undertaking fieldwork in Kanazawa, it was not difficult to navigate around the city given that there were ample notice boards, signage, brochures and tourism counters/kiosks to provide information to tourists and visitors. Although the researcher is a non-native Japanese, it was relatively easy to move around Kanazawa because almost all signage and notice boards were written in dual languages of Japanese and English.



Figure 15. Kanazawa's historical and cultural endowments illustrated through the city's temple areas, tea house districts and gardens.

Source: Kanazawa City (2018, 11).



Figure 16. Nishi Chaya District. © Suet Leng Khoo



Figure 17. Western bistros at Nishi Chaya District. © Suet Leng Khoo



Figure 18 (a-d). The Kenrokuen Garden. © Suet Leng Khoo



Figure 19 (a-b). The Kanazawa Castle Park. © Suet Leng Khoo



Figure 20 (a-b). Site visit to Nagamachi District featuring Samurai houses. © Suet Leng Khoo

One good example is the Kenrokuen Area Cultural Zone. As depicted in Figures 21-23, there is easy accessibility, wide availability and close proximity of cultural institutions such as museums and galleries open to the general public, with each cultural institution located within the radius of less than one kilometre from one another. From the plans and signage, it is clear that cultural institutions like the Ishikawa Prefecture Museum of History, Ishikawa Prefecture Museum of Art, Ishikawa Prefecture Noh Museum, Ishikawa Prefecture Noh Theater and Ishikawa Prefecture Museum of Traditional



Figure 21. Close proximity of museums around Kenrokuen Area Cultural Zone.
© Suet Leng Khoo



Figure 22. Integration of natural heritage (i.e. gardens) and cultural heritage (i.e. museums) at Kenrokuen Area Cultural Zone.
© Suet Leng Khoo



Figure 23. Cultural institutions such as museums and theatres are closely clustered within the radius of less than 1 kilometer from one another. An example of a clear signage with dual languages of Japanese and English.
© Suet Leng Khoo

Arts and Crafts are all situated nearby to one another. The agglomeration of these cultural institutions makes it convenient and motivates locals and visitors alike to visit this cluster of museums collectively instead of merely visiting one sole museum only. High cultural appreciation is made possible is due to another key appealing point where these museums are mostly free-of-charge or incur very low entrance fees to encourage more people to visit and appreciate their spaces. The wide availability, easy accessibility and free or minimally priced entrance fees of these cultural institutions make them very inclusive, open to all and align directly with UNESCO's urban inclusion tenets.

Undoubtedly, Kanazawa is a key exemplar as a city that successfully enhances the quality of public space through culture and creativity. The city's formula resides in continuously nurturing and safeguarding the city's urban cultural heritage and natural heritage where the urban citizenry and communities are able to connect with their natural urban settings. This is testimonial that quality urban environments can be shaped and enhanced by culture. This concurs with Sasaki's (2020) depiction of Kanazawa as an ideal venue for Bio-Cultural Diversity in the city. Specifically, Kanazawa has utilised a cultural approach where heritage, arts, creative and cultural initiatives are infused into the city's physical planning and urban design to promote inclusivity for all to enjoy and appreciate the city's culture. This is truly a creative and sustainable approach in transmitting culture for posterity.

(2) High Quantity and Quality Museums and Galleries

Kanazawa is renowned and prides itself as a city that has "museum clusters" with more than 20 public and private museums which is considered unusual for a city with merely 500,000 dwellers (Kakiuchi 2016, 106). This motivated the researcher to visit the myriad of museums while visiting Kanazawa. During the fieldwork in Kanazawa in August 2018, a total of nine museums were visited. The purpose was to observe the interior layouts, designs and orientations of museums in a UNESCO Creative City of Crafts and Folk Arts like Kanazawa. The list of museums visited is shown here:

- Ishikawa Prefectural Museum of Art
- Ishikawa Prefectural Museum of History (Excavation Exhibition)
- Kaga-Honda Museum
- Museum of Traditional Arts & Crafts
- Fourth High School Memorial Museum of Cultural Exchange, Ishikawa
- Yasue Gold Leaf Museum/Factory
- Samurai House/Museum
- Shinise Kinenken Museum (Old Merchant's House)
- Maeda Tosanokami-ke Shiryokan Museum



Figure 24 (a-d). Artworks and crafts that are tastefully displayed at the Museum of Traditional Arts & Crafts. Descriptions are bilingual in Japanese and English to cater to foreign visitors. © Suet Leng Khoo

From Figures 24 to 25 below, it is evidential that Kanazawa not only has many museums, but they are also high quality ones. No doubt, a visit to any of Kanazawa's museums is a worthwhile endeavour for both local people and visitors alike. The researcher's visit to the above nine museums confirms that great attention to details and thorough research and development (R&D) have been channelled into curating, displaying and exhibiting the relics and artifacts that best portray the overarching theme of each individual museum. To cater to foreign visitors who are non-native speakers, the provision of English texts to explain each piece of relic/artifact was a commendable effort by museum authorities. Many of the museums/galleries in Kanazawa have successfully presented and interpreted the past history, "story," and the role and function of each priceless piece of relic/artifact on display.

In the Museum of Traditional Arts & Crafts, for instance, great efforts have gone into documenting the works of traditional craftsmen and this endeavour is a creative transmission of cultural skills. The skills and local knowledge of these traditional artisans and craftsmen are intangible cultural heritage and location-specific because they are distinctive and found only in Kanazawa. These traditional artisans and craftsmen are key towards Kanazawa's inscription as UNESCO's Creative City of Crafts and Folk Arts.



Figures 25 (a-b). Meticulous documentation of traditional craftsmen's works at the Museum of Traditional Arts & Crafts. © Suet Leng Khoo

The step-by-step documentation of each artisan/craftsman’s works was meticulously recorded, documented and displayed in this museum. This approach is a sustainable way to preserve and safeguard the skills and local knowledge of traditional artisans and craftsmen, regardless of whether the person is still alive or not. Even the Kaga Yuzen Kimono Center has a small gallery that showcased the detailed documentation of how a piece of hand-drawn kimono is produced as shown in Figure 26 (a-e).

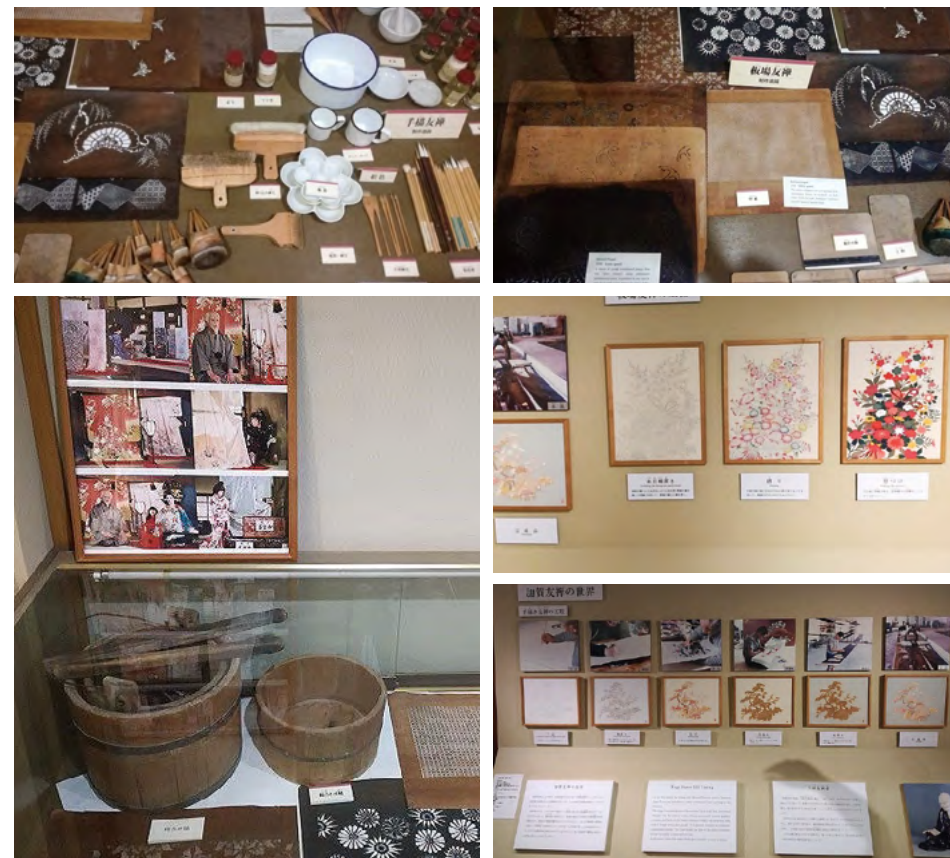


Figure 26 (a-e). Kaga Yuzen Kimono Center conducted excellent documentation of the way a hand-made kimono is produced. This local knowledge can then be transmitted to apprentice artisans. © Suet Leng Khoo

(3) Hard and Soft Infrastructure to Support Arts and Culture

As purported by Landry (2008), a Creative City should be supported by both hard and soft infrastructure. Kanazawa is a good case in point where the city has good infrastructure, amenities and dedicated local communities to support arts and cultural activities, and subsequently transmission of local knowledge and skills. An important building-cum-cultural space is the Kanazawa Citizen’s Art Center. It is a creative hub which functions as a space

Box 1. Kanazawa Citizen’s Art Center



HISTORY	CURRENT USE
<ul style="list-style-type: none"> • Kanazawa Citizen’s Art Center was formerly an old warehouse and factory. • It has been restored and adaptively reused as a space equipped with various amenities such as studios for drama, music and art. 	<ul style="list-style-type: none"> • Open 24 hours a day, 365 days a year. • A space and place for art activities. • Anyone can visit and use the facilities. Users are charged at a minimal and affordable fee. • All the studios (i.e. drama, music, art studios) are open to the public as places to practise and perform music, theatre, fine arts and other artistic activities.
<p>Source: Kanazawa Citizen’s Art Center website, http://www.artvillage.gr.jp/ (accessed on 26 Dec. 2018 & interview with Director of Kanazawa Citizen’s Art Center on 7 August 2018).</p>	

and place for arts, heritage and cultural activities. The center is open 24/7 to the general public and the space is rented out at minimal rates for people to organise arts and cultural activities, or simply for musicians to practise their instruments (i.e. piano, electric guitar, Taiko drums). The center's tag line is "for the people, by the people" indicating strong participation and involvement by local communities in Kanazawa towards advancing and appreciating arts and culture. A bottom-up, grassroots, citizen's participation approach is evident given that the center is administered and managed by citizens themselves and for other fellow citizens. Box 1 and Figure 27 (a-d) illustrate the Kanazawa Citizen's Art Center in greater detail.

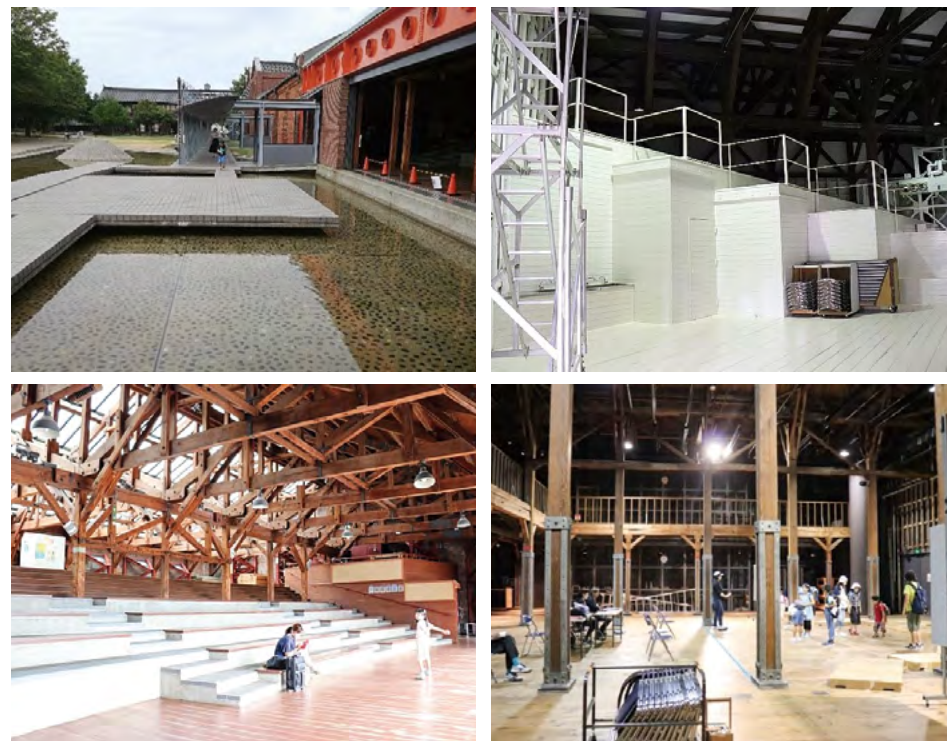


Figure 27 (a-d). Various types of space available for arts and cultural activities at Kanazawa Citizen's Art Center where creative transmissions of culture and creativity occur. © Suet Leng Khoo

5) Business Model

(1) *Embedding Culture in Business*

Part of Kanazawa's success in cultural development is due to the city's business model. The city's business model has clear objectives to form linkages and to embed culture in the world of business. These objectives are to harness the economic value of creative industries to ensure livelihood sustainability of artisans and craftsmen in Kanazawa. Basically, Kanazawa strives to produce high value-added products by using traditional crafts and technical craft skills, and to advocate work creation based on the spirit of local artisans. This, in turn, will develop Kanazawa's creative industries to penetrate international markets. Insofar, Kanazawa has implemented a few key initiatives at the local level to fulfill the objectives of the UNESCO Creative City Network as listed below:

- **Kanazawa Craftwork Business Creation Agency**

The Kanazawa Craftwork Business Creation Agency was formed in April 2011 and the agency aims to widen channels for craft sales and spread information on crafts. The agency undertakes diverse initiatives to support craft businesses. The initiatives include the branding of "Crafts for your lifestyle—Kanazawa," seminars to develop sales channels, propagation of crafts information, and promotion of new craft businesses.

- **Dining Gallery Ginza no Kanazawa**

Kanazawa established the "Dining Gallery Ginza no Kanazawa" in Tokyo as a strategy to promote the city's local crafts. The gallery functions as a promotional hub. Since September 2014, it also serves as an information and distribution center.

- **Oshare Messe**

Since 2006, Oshare Messe is held every autumn with the main purpose to introduce traditional crafts and textile products locally and internationally. The event involves a craft market and projection mapping with traditional craft motifs.

• **Promotion of Kaga Yuzen Cloth-dying and Kanazawa Metal Leaf Skills**

To ensure their sustainability, traditional crafts have to be adopted and adapted to modern lifestyles. To achieve this, two institutes were formed in Kanazawa. The first is the Institute for the Promotion of Kaga Yuzen Techniques in July 2009, and subsequently the Institute for the Promotion of Kanazawa Metal Leaf Techniques in July 2010. These institutes undertake research on sustaining industrial/technical skills, new product development and market enlargement (Kanazawa City 2016, 4).

(2) Respect and Preference for Original Products

Data collection in Kanazawa involved fieldwork visits to cultural institutions (i.e. museums) and public spaces like Kenrokuen Garden, Kanazawa Castle Park, Omi-cho Market and such. Although there were souvenir shops in these places to cater to tourists, it is interesting to notice that there do not seem to be imitation cultural and creative products on sale in these touristy spots. This observation suggests that souvenir vendors do comply and uphold Kanazawa's sense and spirit of craftism thus they see the need to sell original products instead of imitation ones. In tandem, this practice will cause buyers to buy, respect and appreciate the originality of Kanazawa's creative and cultural products, hence, ensuring the sustained livelihoods of artisans and craftsmen. Such a sustainable production and consumption method of cultural goods occurring in Kanazawa facilitate industrialisation of the city's creative industries.

(3) Marketing, Packaging and Branding

During the fieldwork observation in Kanazawa, the researcher found that shops situated in the city's historic districts, gardens and museums emphasized and put a lot of care into packaging, branding and marketing the city's creative and cultural products (see Figs. 28 and 29). The attention to details and care that are directed into designing, decorating, packaging, branding and marketing Kanazawa's creative and cultural products are commendable and should be emulated by other cities as part of their industrialisation strategy.



Figure 28. Excellent packaging and marketing of Japanese candles.
© Suet Leng Khoo



Figure 29. Impeccable packaging and branding of Japanese jewellery.
© Suet Leng Khoo

7. Concluding Remarks

Globally, particularly in the West, de-industrialised cities are partaking a culture-led urban regeneration strategy to revitalise their urban settings. In Japan, this strategy is mostly adopted by secondary Japanese cities that tend to lose out to bigger counterparts like Tokyo and Osaka. As espoused by Japanese scholars (i.e. Sasaki, Kakiuchi) many Japanese cities have gone along the pathway of a cultural mode of production and consumption for their cities by infusing culture and creativity in urban development.

This study has deciphered the Creative City of Kanazawa's cultural production method and unravelled the underlying factors and strategies undertaken by the Creative City of Kanazawa to transmit and industrialize the city's creative and cultural industries. The five themes of 1) foundation, 2) vision, 3) human capital, 4) planning and 5) business model that underscore Kanazawa's success in maintaining and sustaining the city's creative and cultural industries can serve as strategic recommendations for other creative and cultural cities with a structural base underpinned by crafts and folk arts.

Amidst globalisation where traditional modes of creative and cultural production are oftentimes threatened, the creative transmission and industrialisation efforts undertaken by Kanazawa are commendable. Besides

acknowledging the economic value of culture (i.e. crafts, etc.) and the importance of promoting the city's creative industries at the international platform, the continuous development of human resources at all levels will ensure skills sustainability and local knowledge transmission with the birth of a new cadre of artisans and craftsmen. Kanazawa's strategies serve well to ensure continuous cultural development and sustainability as the vision and legacy aspired by their Maeda forefathers can be sustained for many more generations to come.

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