

Succession of Traditional Household-Based Handcraft Industry by Situated Learning Theory~the Case Study of the First and Only Japanese Maker Specialized in Soft Pastel~

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Abstract

In Japan, shortage of successors has been a problem in the traditional industries. Particularly in case of household-based handcrafts industries, if any of the children doesn't succeed the business, the factory will disappear. What needs to be emphasized is that we will lose the potential which is retained in the traditional knowledge and skill. It means losing not only present technology but also application technology in the future. In the present study, we investigated the potential method in succeeding traditional industry that enable young successor to demonstrate their flexibility and innovativeness that meet the need of times. We also examined a few approaches regarding upgrading the successors of family-run factories. As a case study we take a soft-pastel manufacturer in Kyoto. We observed the manufacturing process and the workers at the manufacturing site. In addition, an interview survey was conducted to examine the workers' attitude and opinion. We discussed hereditary succession based on Situated Learning Theory (Lave and Wenger, 1991). In conclusion, the first key is the successor's early participation to his 'workplace' as a Person of "L.P.P." (Legitimate peripheral participation). The second key is the field, learning place, which provides the successor new experience and subjective learning capacity.

Keywords: Successor; household-based handcraft industry; soft pastel; Situated Learning Theory

1. Introduction

Many traditional handmade products are manufactured by small household businesses, supported primarily by family members. The industry ranges from crafts and tools to food and beverages, from pottery, lacquer ware, cast metals, cabinetwork, textiles and dyes to ink brushes, planes, scissors and paper, to sake, soy sauce, and traditional Japanese confectionery. In Japan, these businesses, called "Shinise" (tr: long-established business) have been passed from father to son for generations for 100 or 200 years. Their production volumes are small, and such companies are rare in each field, rooted in history and culture. Their products, supported by their long history and skill, have a high level of craftsmanship and quality because of their commitment to treating each product as a personal achievement. One such small company can cover its respective market, even with small production volume, because the markets are not so large. From such reasons, many traditional industries adopt the business style of household-based handcraft industry. However, the issue of succession for such household-based handcraft industry is serious.

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The days when it was accepted that the eldest son of the family would naturally inherit his family business have passed. The eldest son has been allowed to choose whether to inherit the business or not (Kurashina, 2008).

Kyoto contains many “Shinise” of the household-based handcraft industry (Teikoku Data Bank industrial research department, 2009). Even in Kyoto, as the ancient capital of Japan, many “Sinise” have closed without warning.

Probably the major reason why household-based industries lasted so far is that they have been producing manufactured goods according to hereditary system. Unfortunately, the same reason gives rise to discontinuing the production of their products. Consequently, and the culture supported by their products will disappear in history. The most concerning factor is that we might lose a source retained in the skills and knowledge necessary for production. That means we will lose hidden potential for application for future generations.

We believe that household-based industries should be regarded as useful and essential in Japanese history and society. It means that enabling extinction-feared household-based industries to continue to exist means the continuing existence of traditional Japanese culture. We sought a method of succession for household-based handcraft industries that can demonstrate their power of flexibility and innovativeness to keep up with the changing times.

2. Existing Issues and the Purpose of this Study

2.1 Current Status of Traditional Craft Industries in Japan

Changing social conditions are causing major problems for traditional Japanese manufacturers, depressed demand, lack of successors, a fear of the disappearance of traditional skills and techniques, and difficulties procuring tools and materials. As shown in Fig.1, the production amount of the whole traditional craft industry is continuously decreasing, after peaking at 500 billion yen in 1990. Also, the number of business owners and employees continues to decrease, with no signs of slowing (Ministry of Economy, Trade and Industry (Japan), 2011).

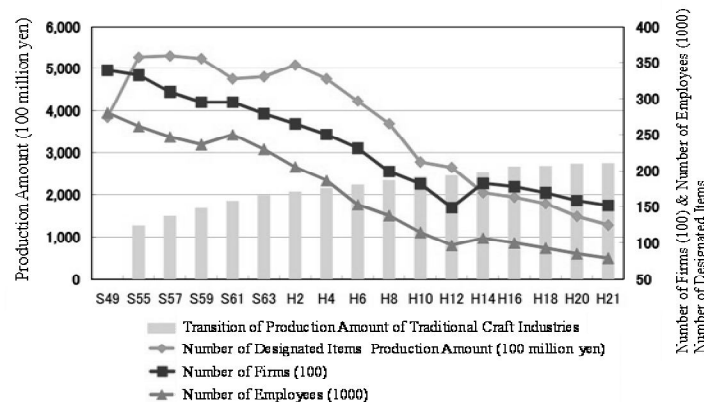


Fig.1: Transition of Production Amount of Traditional Craft Industries (Source of Reference: The Association for the Promotion of Traditional Craft Industries)

2.2 Summary of the Traditional Household-Based Handcraft Industry in this Case Study

Although there are many kinds of rare traditional crafts, this case study focuses on the first and only Japanese soft pastel manufacturer. Soft pastels are a solid drawing material, which can produce bright coloration close to the pigment itself. Soft pastels started to be used in place of paints in Italy and France in the early 18th century, and are still used by painters and artists regularly.

The manufacturing method is very simple: pigment is mixed with a binding medium and allowed to set. Since this method has remained the same for generations, the manufacturing process is heavily affected by

the craftsman's experiences and intuition about such things as pigment blending, allowances for temperature and humidity changes, and the properties of the materials (Morita, 1987).

Also, because heavy demand is not expected, there are only around 10 manufacturers of soft pastels worldwide. Specialized soft pastel manufactures are even rarer. However, the firms keep producing soft pastels with unique characteristics. Although the need for them is small compared to other pigments, their production levels have not faltered, and the products have been manufactured for over 300 years (Bijutsu Shuppan-sha, 1998, pp .22-23).

Japanese painters also started to use soft pastels when they went abroad to study Western art, but when they tried to draw with the imported pastels after coming back to Japan, their colors did not match the Japanese landscape (Morita, 2000). The first Japanese pastel manufacturer was founded in Kyoto in 1919, due to demand from painters and artist's material vendors. The firm produced the first Japanese-made soft pastels, in 242 colors, through trial and error while referring to European-made pastels. Even now, the pastels are still made by hand at the same location and in the same method as at the time of founding (Bijutsu Shuppan-sha, (1998, pp .79-80). However, the declining birth rate and a substantial reduction in the number of classes for in drawing, crafts, and fine arts (Ministry of Education, Culture, Sports, Science and Technology (Japan), 2014). It has contributed to a depression of the whole art supply industry. The situation for soft pastels is no different. If circumstances do not improve, it is very possible that no new generation will succeed the current operators.

2.3 The Purpose of this Paper

We performed a case study of the only Japanese maker specialized in soft pastels to explore the meaning of the hereditary system in family-owned manufacturing businesses and the whole concept of inheriting, and considered models of fostering successors for family businesses.

3. Experimental Methods

3.1 Participants

The participants for this study were shown in Table 1. The current president is the third generation owner-operator. Although he was an employee at a company unrelated to art supplies, he took over the family business at age 34. His eldest son, the fourth generation, has two children, aged seven and five.

Table 1 : Participants of This Study

Position	Relationship	Age	Years of Experience
Current Owner-Operator	Father / Current President	65 years old	31 years
Successor	Eldest son	38 years old	12 years

3.2 Experimental Methods

At first, we observed the participants (Uwe, 2002). We visited the subjects for this study at the manufacturing site several times to talk with them, other family members, and their employees. We also tried making pastels, going into the field to observe the subjects from the perspective of family members and employees. We collected our observations in field notes. Furthermore, we recorded the manufacturing site with a video camera (as of 22nd April, 2013) to closely observe the motions of the subjects within the factory. Next, we performed interviews. At first, when we recorded video of the manufacturing site, we listened to the unprompted remarks of the current president while at work. We later transcribed this conversation as an informal interview (Sato, 2002).

Also, after structuring the issue to hear the interviewees' thoughts about inheriting their family business, we interviewed the current president (Dec. 20. 2013, 10: 00 -12: 30) and his successor (Feb. 24.2014, 18: 00 - 20: 30). Both interviews were semi-structured, in that we did not pose exact questions, but initiated the conversation by asking, "Will you tell me your thoughts about inheriting your family business?"

We then let the interviewee speak freely, interrupting only to clarify or encourage him for more information (Koizumi & Shimizu, 2007).

We converted the recorded contents into text and analyzed the ranking of personal concerns of the subjects and their responses using text mining software (IBM SPSS Text Analytics for Surveys 4.) We also standardized various synonymous words, including "coloration / tone" and "father / dad / president." In addition, as an inductive approach, we performed focal coding (Sato, 2008).

4. Results and Discussion

4.1 Site Observation

The factory has been located in the Higashiyama region, which prospered as the production area of Kiyomizuyaki (a type of ceramics). The founder selected the area for his business because of its reputation for ceramics and for the many residents involved in Japanese painting. The layout of the soft pastel manufacturing factory was as shown in Fig.2. Three kneading machines (Fig.3) were installed near the center of the factory. The kneading machines consisted of a grindstone with a porcelain bar. Spare pastels, made to be color samples for all colors, were arranged on one wall in numerical order. The small corner area next to the wall was used to blend pigment (<A>Fig.4). Other equipment included a shelf to dry kneaded paints and a drying shelf. Products were shaped into pastels in the area shown in Fig.5 <C>. The work space as a whole had an area of $9\text{m} \times 4.2\text{m} = 37.8\text{m}^2$. The second floor had a space to cut the formed pastel into product size, dry them (Fig.6) as a finishing process and pack the products into boxes.

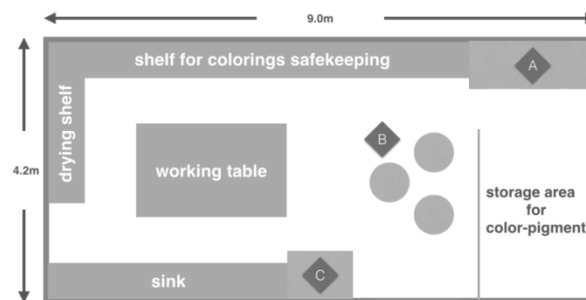


Fig. 2: The Layout of The Soft Pastel Manufacturing Factory



Fig. 3: A Grindstone For Kneading.



Fig. 4: Blending Pigment



Fig 5: Forming Pastels.



Fig. 6: Drying Product as Finishing

All tools used for work showed their age and history. For example, the wood bar for crushing pigment had been worn to a beautiful gloss, and the space around the kneading machines was just like an abstract painting because of pigment spattered during kneading.

The workers other than the current president and successor were the wife of the current president, two female part time workers, and one university student part time worker, making 6 workers in total. One female part time worker who cuts products, checks final products and packs them into boxes was a veteran with over 30 years' experience.

4.2 Manufacturing Process

The manufacturing process was broadly divided into 12 processes. We show the stages and work breakdown in Table 2.

Table 2: Manufacturing Process and Work Breakdown

Process	Process Detail	Person in Charge	
Preparation	Deciding color and volume to produce today.	Current President	
	Getting out previous color samples and throwing them into the grindstone.	instruction from Current President →Successor or part-time worker	
	Grinding samples with a wooden hammer	Successor or part-time worker	
	Adding water to dissolve the color samples		
	Adding medium		
Blending pigment	Checking color tones	Current President	
	Preparing blending formulas.		
	Blending colored pigments and grinding them with the previous color samples		
	Checking for a smooth blend		
Kneading	Slowly mixing only colored pigments thrown into a grindstone with a hand.	Current President and Successor	
	Adding water	Current President	
	Adding body pigment		
	Mixing slowly by hand	Successor or part-time worker	
	Adding water	Current President	
	Turning on the power when the pigments are almost mixed		
	Adding water as required		
	Observing kneading		
	Mixing unmixed or hard-to-mix portions with a paddle	Successor or part-time worker	
	Pigment extraction	Confirming color tone and adjust pigmentation, adding additional pigments if necessary	Current President
		Observing kneading and judging completion	
		Stopping the rotation	
		Confirming color tone	
Plan adjustments if color is not as expected			
Cleaning	Scraping out kneaded pigment from the grindstone	Successor or part-time worker	
	Putting them into a wooden box for drying and floating their surface		
	Putting a wooden tag with color number on the wooden box and putting the box on the shelf for drying		
Drying	Cleaning the grindstone and all tools which were used.	Successor or part-time worker	
Drying	Pigments are dried naturally, or put into dry storage depending on the season		
Extrusion	Checking for dryness	Current President	
	Rolling pigments to fit into the molding machine	Successor or part-time worker	
	Putting them into the molding machine.	Current President	
	Applying a pressure and extruding pigments to 40 cm length		
Drying	Extruding them to moldable length, returning surplus pigments to the wooden box for drying and later use as color samples	Successor or part-time worker	
	Drying products in 40cm lengths		
Cutting	Checking if the product is ready for cutting	Female employee	
	Manually cutting pastels into product size, one by one		
Drying	Putting products into drying baskets by color and allowing time to dry	Female employee (with Current President)	
Inspection	Quality control		
Inventory	Packing products into boxes	Female employee	

The current president decides the color and volume of products to manufacture, and performs the key processes of pastel manufacturing, including blending and kneading materials and forming pastels. The successor's duties included preparing for work, removing kneaded paint, and tidying up. While we were not able to see the current president's movements when he blended pigment with his back to other people in area <A>, his successor could see all of the president's other movements.

Kneading the pigment and removing the final product are believed to be the best means to experience the work and its result, as they show failure and success most easily.

Then we analyzed the current president’s explanation of the manufacturing process using text mining software. The results are shown in Fig.7. The more comments he gave, the bigger circle the figure shows. Higher relevance between expressions is shown with a bolder line. The result shows that the most mentioned remarks were about “process,” and the second most mentioned were about “material” and “color”. We found a strong correlation between these, and that the current president manufactured the products by placing the highest priority on the color.

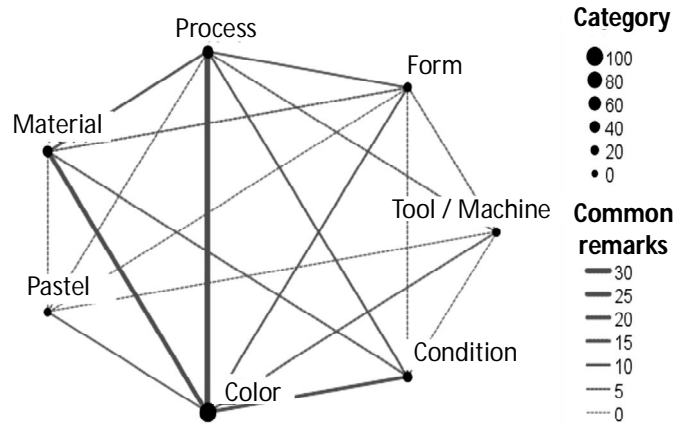


Figure 7: The Number of Remarks about Manufacturing Process by The Current President and Relevance between Remarks

4.3 Interview Result

We interviewed the current president and his successor about their thoughts on inheriting their family business. The results are shown below.

4.3.1 Analysis Result by the Text Mining

We analyzed the research result with using the text mining software and show the result in Fig.8.

From the frequency of words in each category, we found that the current president considered inheriting his family business from a bird’s-eye perspective, incorporating the overall picture surrounding pastel manufacturing. On the other hand, his successor focused his conversation on the business as a commercial enterprise and how he felt about inheriting the business as a family member.

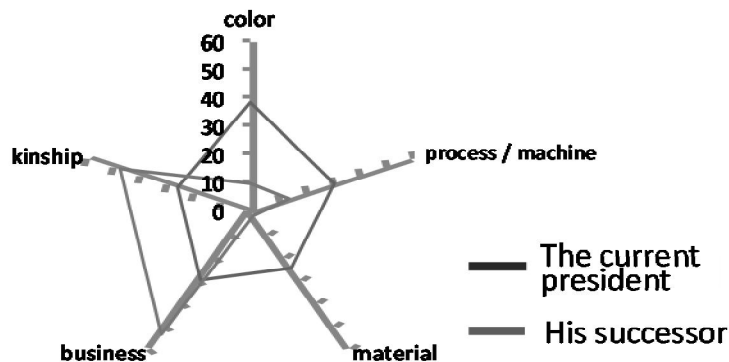


Fig. 8: Utterance Frequency about Inheriting Family Business

4.3.2 Analysis by Focal Coding

We transcribed the interview results to summarize them based on their contents and perform focal coding.

4.3.2.1 Result of Research to the Current President

The current president's remarks tended towards the innovation which he has been performing and his expectations for his successor, after he clearly explained the foundation of his company, how famous painters have used the uniqueness of pastels created by his grandfather, the founder, and their products. He also said that inheriting should be accompanied by a change in the business. The business has some unchanged parts, a part which is not to be changed, a part which is forced to change, and a part which is proactively changed. Meanwhile, he said that he thinks he has to explain to his successor about the things that he proactively changed when they are working together.

Current president .who is the 3rd generation of the company, succeeded it from his predecessor in 1982. He changed color variation of succeeded pastel set.

To confirm how he changed them, Yokota and colleagues measured them and obtained a result of the analysis (Yokota, Yamato, Endo, Shiono& Hamada,2013).

The colorimetric results indicated that "Hue"(color phase) in the new products is same as the one in the old products. Many red to yellow color phases of both products were distributed, while a few blue-green to blue color phases were distributed.

On the other hand, "Value"(luminosity) and "Chroma"(vividness) differed between the present set and old one. With the present set, both the Value and the Chroma were higher than old set. This situation changed the image of the whole 242 color set to provide the present set the brilliant image and to provide the old one the calm image. About this change, the current president said "The previous colors were too moderate, I wanted them to be a little more brilliant". In the interview, he talked about his working hard to make pastels appropriate for that era, and he mentioned about improvement of the product quality and change of package design.

4.3.2.2 Result of Research to the Successor

The interview with the successor followed a somewhat different path. 10 years have passed since he became involved in manufacturing pastels. He was aware of his position as the successor of a family business. However, sometimes he made negative statements about inheriting. We believe this is partly because he cannot accept his father's teachings directly. In his words, "I feel doubtful about whether what the president (the current president) says is true." This shows a small amount of distrust. Also, he stated "I think that when teaching something, a sense of distance from the person being taught is important," and he said that he did not feel an appropriate distance at this time.

More positive remarks were observed when he looked back on achievements of his great-grandfather, the founder, when he talked about contents about the history of his family business to be a background of the products, and when it seemed that he would be able to find more potential in pastels.

5. Comprehensive Consideration

5.1 Way of Thinking about Inheriting Skills

From the mid-1970s, research about apprentice systems in various cultures has been performed mainly by cultural anthropologists. In response, psychologists have generated research methods, referred to as situated theoretical approaches focusing on interaction with others with respect to environments and situations (Kato, Moro & Ueno, 2001, Ito, Fujimoto, Kawamata, Kashima, Yamaguchi, Hosaka, Shiroma, & Sato, 2004) . "Legitimate Peripheral Participation (LPP)," is a common framework for understanding the mastery and transmission of skills. LPP tries to define the learning process as a series of levels through which each learner moves.

Though learning tends to be seen as an epistemological issue happening in individuals, Lave and Wenger focus on its inherent social characteristics. In other words, they see that learning is a process of participation in and initiation into a community. Their definition states that at first, participation is legitimate and peripheral, but its involvement gradually deepens and grows more complex. LPP refers to the process by

which the uninitiated participate in communities of practice. At first, they participate passively through observation, whether they desire to participate or not, and become full participants as they see their own efforts as part of the larger picture. LPP thus describes the process of becoming involved in a community.

In this context, learning is understood as internalizing knowledge from the outside world. LPP sees "learning" is not just acceptance of knowledge, but is also relational and involves an increase in the degree of participation in a community of practice. W. F. Hanks mentioned, "Learning is a process generated in a frame work named participation, so to speak. It is not generated in the head of an individual" (Lave & Wenger, 1993, preface p.8) .

Ueno states that a learning curriculum is not a mere instruction provided by teachers but a "field" for the learning of new study, where learners can develop their subjective learning (Ueno & Soya,2006). While providing opportunities for studies, the "field" allows learners and teachers equally to act impromptu and to develop what they studied there. In other words, the "field" is a learner-oriented and resource-rich place to study something through daily practice.

This investigation made it clear that the thought of the current president 'Inheriting should be accompanied by a change', and we could find the repulsion of the successor forcible instilling skill from his father. Therefore, we propose that too much focus on the instructive relationship between predecessor and successor spoils the inheriting process, and that a learner-oriented "field" of learning is the key to the inheritance model. In this "field", the successors can learn all the knowledge and skills they need by participation in a community of practice, without overt instructive factors .

5.2.1 LPP and Inheriting Family Business (since when)

We can identify one case in which children certainly inherit their family businesses in "The Apprentice System of a Midwife in Yucatan," a case study by Lave & Wenger. This case study defines that the apprentice system is generated as a part of daily life, and is a matter of course. In this system, there may be no effort exerted for teaching. Mothers or grandmothers of most of the girls who are to become midwives are also midwives, with the knowledge and skills inherited along her family line. The authors state that in such families, a girl absorbs the practical essence of midwife skills with knowledge of many procedures in a growth process, without being formally recognized as an apprentice midwife (Lave & Wenger, 1993, p.46). In other words, daughters make no overt decisions about their participation or their sense of participation.

Here, we look at a special example of inheriting traditional technique hereditarily for over 300 years. Specifically, the artisanal families known as "Senke jissoku," (literally the ten artisan families serving the Senke, masters of Japanese tea ceremony.) (Matsuda, Matsumoto & Sen, 2012).

These families provide utensils for Japanese tea ceremony in Kyoto. The Sen family prefer tea utensils of an extremely high quality, and as craftsmen are limited in number, and they have their roles in events and the anniversaries of death, a craftsman just having excellent skill is not enough to carry out the duty. In Senke jissoku, inheriting the family business is one's fate from birth.

However, there is a big difference between Senke jissoku and other family manufacturers, specifically the high prices commanded by their wares. Economic factors strongly influence whether parents have their children take over their family business or not.

In our interview, there are many remarks that the financial bottlenecks against inheriting are a threat to the survival of the pastel factory, which requires both manufacturing and sales operations, leading to anxiety about whether the family can feed themselves or not. Therefore, the decision to inherit the business is a conscious one made by the children after reaching maturity. However, even if the final decision is delayed, the experience in the family business atmosphere while not an employee can be regarded as LPP.

This positioning is very important. Because in positioning the successor is not treated as the object who are instilled a skill. According to a interview "Sinise" current masters in Kyoto, many of them answered that they unconsciously had been in their parents work place from their childhood (Yonehara & Fuzita, 2008).

A "Sinise" confectionary president recalls that he used to play in workplace in his childhood. He also talks that he let their children play in the same place (Nagasawa, 2006).

A factor may be called "Play" which makes children amuse, arouses their interest and leads them to want to have more relation naturally (Caillois, 1990, Dewey & Mead, 2000). It has been mentioned from various aspects that "play" brings out children's spontaneous activity power and develops their individuality. Concerning succession model, the first most important key is to let the successor participate in the household-based handcraft industry from childhood in accordance with "L.P.P."

5.2.2 LPP and Inheriting Family Business (how)

Furthermore, let us consider traditional inherited performing arts, such as Kabuki, Noh and Kyogen. Traditionally, June 6th of the child's sixth year is good for the beginning of practice, the child's first steps toward inheriting their family's role in these performing arts. In Zeami's "Fushikaden," said to be the origin of the expression, it is stated that seven years old in East Asian age reckoning (six years old in Western age reckoning) is the best age to begin culture lessons. In addition, many performing arts families customarily have grandfathers teach their grandsons. Fathers teach their sons so enthusiastically that the sons lose enthusiasm. Performing arts families thus believe that a relationship one generation apart from the parent-child relation provides better learning and leads to better inheritance of the performing arts.

With regard to the pastel factory, there is a remarkable gap in emotion between the current president and his successor.

Although the current president desired to teach his son, the strength of that desire reduced his son's desire to learn. We can suppose that the current president has already been through the "philosophical" portion of his lifecycle as a craftsman. It seems that the so-called golden age when he worked heavily, changing pigments to respond to complaints and stepping up his sales and promotional efforts, has passed. The president often said, "When someone has been engaged in this business for over 30 years, anyone can perform like this." In other words, although he seems to work with relaxed confidence, when he tries to teach that way of business to his son, his successor experiences a feeling of opposition and an inappropriate sense of distance.

Furthermore it is indicated that the essence a predecessor really want to convey to his successor cannot be explained by verbal instructions. Moreover, acquiring predecessor's "Waza", the high level of technique, successors are required a great amount of effort. Good master encourages his pupil to seek and find the same sense of achievement that his master has acquired instead of giving direction. The role of a master is only to invite his pupil to his master's state (Ikuta & Kitamura, 2011).

Therefore, we propose that too much focus on the instructive relationship between predecessor and successor spoils the inheriting process, and that a learner-centered "field" of learning is the second key to the inheritance model. In this "field", the successors can learn all the knowledge and skills they need by participation in a community of practice, without overt instructive factors.

5.2.3 Proposal of "Shu • Ha • Ri" models

Based on these considerations, we propose here a model of inheritance incorporating three stages of progress from traditional Japanese culture, "Shu • Ha • Ri". "Shu" is the fundamental step to faithfully defend teaching from the master and to devote one's self to imitating. "Ha" is the subjective step of further practice based on the master's teachings and the removal of previously acquired habits. "Ri" is the creative step, in which focus moves away from the skills they have learned and instead focuses on using those skills as a means of free expression (Nakanishi, 2010). Originally "Shu • , Ha • Ri" was introduced as teaching of the ascetic practices stage of the tea ceremony in "Fuhakuhikki" that Fuhaku Kawakami wrote in the Edo era.

As well as traditional “*Gei*” accomplishments, it is adopted sports instruction , the art expression and thinking of the corporate management and so on (Yamaguchi, 2008, Tomozoe & Wada,1993, Yakumoto, 2012). We let me introduce about learning a skill at the stage of “*Shu · Ha · Ri*”. That is shown in Table3.

Table3: The Stage of “*Shu · Ha · Ri*”

Stage	<i>Shu</i> learning	<i>Ha</i> innovation	<i>Ri</i> breakthrough
The way of the successor	The basic acquisition	Inventive idea	New development, Innovation
Technique, skill	Training	Groping	Creation
Action	Self-training	Self-improvement	Self-realization

“*Shu · Ha · Ri*” is not only performance of step-up in each stage. The way is not one direction. From “*Ha*,” the successor may sometimes return to “*Shu*”. In addition, the successor may reach “*Ri*” when he was full of skills in “*Shu*”. In other words we regard it as the dynamic state that continues aiming at “*Ri*” while being connected with each other mutually. And, the level of “*Shu · Ha · Ri*” is flexible. When seeing the history of the household-based handcraft industry comprehensively, someone succeeded at a stage of “*Shu*” and some hardly succeeded at a stage of “*Ha*”. No matter how many aspects his household-business history has, if he accepted it whole and studied it in earnest way, he would be on the way to “*Ri*” Fig.9 (left) shows it.

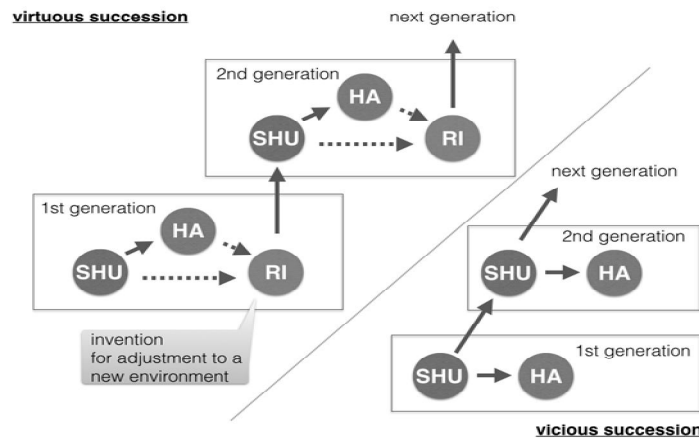


Fig. 9: Heredity Model of Inheritance, “*Shu · Ha · Ri*”

On the other hand, placing emphasis only on the teaching of techniques and skills, or “*Shu*” and “*Ha*”, creates a model in which the inheriting process is broken down by environmental changes. Fig.9 (right) shows it. Many enterprises use on-the-job or off-the-job training as a method of skill instruction, even for implicit knowledge. And the development of e-Learning System is accomplished as an effective complimentary method (Shirasawa & Akakura, 2005). These training systems might be an effective means of providing the skills to perform a task, and in the enterprise, a guaranteed inheritance of “*Shu*” or an inventive idea of “*Ha*” may be most suitable for short-term accomplishment. However, in the case of the household manual industry of family-owned that has been performed at a long-term span, it is vital for the current president to provide “a place” of the production with the perspective of “*Shu · Ha · Ri*” which went for a successor from the past and a story of the business that it has been accumulated there, without explaining only work contents corresponding to “*Shu*”, and instilling it

There is an example indicating the importance of a successor knowing the story of the business. It is a case of the well-established tenth generation of the fan production in Kyoto, he was able to understand what kind of thought his ancestors did manufacturing by having investigated his ancestral history.

For it, passion for his work greatly increased (Research in Kyoto Business Studies,2010). Lave and Wenger suggested, "The purpose for a beginner is not to learn from narrative as an alternative to LPP, but also to learn talking as a key for LPP" . In addition, "telling his own story is evidence to show that an apprentice has grown to the level of a full- fledged craftsman" (Lave & Wenger, 1993, p.95) .

This indicates an "increase of actual feeling of identity as a skillful practitioner. Conversely, when increasing participation does not lead to main motivation of learning, didactic caretakers often take responsibility for the motivation of beginners" (Lave & Wenger, 1993, pp.97-98) Then, they can tell narratives of their family business in their own words. In this case, "narrative" means the organic organization of experiences and the acts of assigning meaning (Yamada, 2006). The effect of "story" is shown as for creating experience value (Imade, Tomoda, Fujito & Kitani, 2012). That is to say it is expected that what "a story of the history" becomes able to talk about as one's story succeeded to the history of the history of the household manual industry of family-owned.

6. Conclusion

This paper has proposed a method of succession for household-based handcraft industries that can demonstrate their power of flexibility and innovativeness to keep up with the changing times. In conclusion, let me propose several keys for better succession of family business. First important key is successor's early participation to his 'workplace' as a Person of "L.P.P." (Legitimate peripheral participation). In another words, it is better for a successor to participate in the 'workplace', where his family members live in and work for, from his childhood than to be taught or trained after he grown up.

The current president of this pastel factory told me before that he did not teach the skills and techniques to his son until he had grown up. Second key is that the 'learning place' for a successor should be the "field" that gives him new experiences and develops his subjective learning. The "field" is a learner-oriented and resource-rich place for a successor to study something through hands-on experiences. Let me introduce the third key, "*Shu · Ha · Ri*", which expresses a successor's three stages of learning to master his predecessor's high skills. With whatever many aspect the history of his house-hold business may have, once he adopts the history as a whole and studies it seriously, he will be on the way to "*Ri*".

In other words, "*Shu · Ha · Ri*" is the process to a goal where the successor comes to adopt the entire history as a valuable asset through his social experiences.

We found the fact that he starts to narrate such a story in his own words gives him the strong motivation to become a good successor and to pass down the narrative from generation to generation. This will be an important factor that makes the traditional house-hold business survive, continue and leap into the future.

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