

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 monochrome 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-but sudan.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
President
World Crafts Council

Dr. A.K.P Mochtan
Analyst
Centre for Strategic & International
Studies

Professor Dominique Bouchart
Executive Secretary
International Agency for the Development
of Handicraft

Ms. Prani Obhasanond
Deputy Director-General
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
Kanazawa College of Arts

Ms. Vijaya Rajan
Vice-President, Asia
World Crafts Council

Mr. Kentaro Kamide
Executive Officer
Ishikawa Kutani Porcelain Business and
Industry Association Union

Dr. Kenichi Sakamoto
Institute of Advanced Studies
The United Nations University

Professor Katsuhiko Kano
Faculty of Letters
Kanazawa University

Professor Masayuki Sasaki
Faculty of Economics
Kanazawa University

Professor Emeritus Jyu Kumanotani
Tokyo University

Ratna S.J.B. Rana
Director
Ishikawa International Cooperation
Research Centre

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

