

Promotion of the Traditional Industries in Jazan and its Impact on the Development of the Textile Industry (Case Study on the Role of Charities in Civil Society)

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Abstract:

The present Study tackles the ways of utilizing the traditional industries in Jazan region as an integral part of the development of tourism in Saudi Arabia kingdom, and an economic drive in the development of human resources. The traditional industries are included in the small industries that help in the reduction of unemployment and utilization of human resources, in turn, especially at the current time with the invasion of globalization, machine era, oil industries, production, change of living patterns, and alternative techniques and resources, and with the start of the recession of handcraft industries.

The problem of the Research;

can be summarized in What is the role of institutions with common specialties (academic institutions and charities that are sponsoring crafts) to promote traditional industries? and its impact on the promotion of the textile industry. It is obvious that the academic cooperation and launch of training programs and workshops, in addition to long and short-term development plans based on an academic basis raise the standard of craftsmen and their products, keeping pace with the trends of the age and preserving them from recession.

The importance of the Research is;

the production of experimental models of textiles that gather both authenticity and modernity from the technical formative aspect, techniques of hand textiles and contemporary technology.

The Researcher assumes that;

the promotion of the charities that sponsor the craftsmen and traditional industries by the female graduates from faculties of vocational education and specialists, contribute to the development of their skills and products in a way that is matching the age requirements. Assuring and preserving their identity, and achievement of sustainable development “Saudi Vision 2030”. The Researcher tackles the historical, analytical, descriptive, and empirical approach to achieve

the Research Objectives in promoting the traditional industries, registering, documenting and reviving their aesthetics through application on the touristic textiles

The most important results of the Research is the development of charities that sponsor the traditional industries, and enhancement of their role in a way that reflects on the handcraft

(textile) product from the aspect of quality of design, functionality and achievement of better competitive specifications. In addition to identification of the most important traditional industries in the region and the most important challenges that are faced and documentation of them. Thereupon, setting strategies and solutions for the challenges and obstacles that are being faced.

Keywords:

Traditional Industries - Textile Industry - Charitable Institutions -Civil Society –Academic Institutions.

المخلص:

□ تدور الدراسة حول الإستفادة من الصناعات التقليدية بمنطقة جازان بإعتبارها جزء لا يتجزأ من تنمية السياحة بالمملكة ومحرك إقتصادي في تنمية الموارد البشرية، حيث إنها تدخل ضمن الصناعات الصغيرة التي تساعد على الحد من البطالة والإستفادة من الموارد البشرية ، وخاصةً في الوقت الراهن مع دخول العولمة والآلة والصناعات النفطية والإنتاج وتغير أنماط المعيشة ودخول التقنيات والموارد البديلة وبدء الصناعات الحرفية في الانحسار. وتتخلص مشكلة البحث ما هو دور الجهات ذات التخصصات المشتركة من (المؤسسات الأكاديمية والمؤسسات الخيرية الراعية للحرف) للنهوض بالصناعات التقليدية؟ وأثره في الارتقاء بصناعة المنسوجات. إذ يتضح أن التعاون الأكاديمي والإطلاق للبرامج التدريبية وورش العمل وخطط التنمية طويلة وقصيرة المدى على أساس علمي يرفع من مستوى الحرفيين ومنتجاتهم بما يواكب توجهات العصر ويحافظ

عليها من الاندثار،. وتتمحور أهمية البحث في إنتاج نماذج تجريبية من المنسوجات تجمع بين الأصالة والمعاصرة من الناحية التشكيلية الفنية وتقنيات المنسوجات اليدوية والتكنولوجية المعاصرة. وتفترض الباحثة أن النهوض بالمؤسسات الخيرية الراعية للحرفيين والصناعات التقليدية من قبل خريجات الكليات المهنية والمتخصصين تساهم في تطوير مهارتهم ومنتجاتهم بما يلئم متطلبات العصر ، وتأكيد هويتها والمحافظة عليها وتحقيق التنمية المستدامة "رؤية ٢٠٣٠"، وقد تناولت الباحثة المنهج التاريخي والوصفي التحليلي والتجريبي لتحقيق هدف البحث في النهوض بالصناعات التقليدية وتسجيل جمالياتها وتوثيقها وإحيائها من خلال تطبيقها علي المنسوجات السياحية وأهم نتائج البحث هي تطور المؤسسات الخيرية الراعية للصناعات التقليدية وتعزيز دورها بما ينعكس على المنتج الحرفي (النسيجي) من حيث جودة التصميم والوظيفة وتحقيق مواصفات تنافسية أفضل ، وكذلك حصر أهم الصناعات التقليدية بالمنطقة وأهم التحديات التي تواجهها وتوثيقها. وبناءً عليه، وضع إستراتيجيات وحلول للتحديات والمعوقات التي تواجهها.

الكلمات المفتاحية:

الصناعات التقليدية -صناعة المنسوجات -المؤسسات الخيرية -المجتمع المدني-المؤسسات الأكاديمية

Introduction:

handicraft and traditional industries are considered of the most important economic activities that have been practiced by human since the beginning of time to satisfy his various needs. Those industries and crafts vary according to cultures, traditions and history of the region. Industry is the nerve of life and its economic artery. It is considered one of the most significant heritage branches that are inspired from Saudi habitat and nature, it expresses the qualifications of the Saudi identity. It is considered an important source of income for some

families and individuals. The incoming to Saudi kingdom out of handicrafts are estimated to be 1.5 billion SR. per year.

The sector of traditional industries and crafts has a huge capability to push the wheel of social and economic development through its actual contribution in the field of hiring, production and investment.

It is noticed that traditional industries at Jazan haven't work on the development of its craft due to modern technique and living difficulty. The current handicrafts are in critical and dangerous stage. New generation has no enthusiasm to learn handicraft, due to the presence of other alternatives with higher paid off, till it became rare to see a handyman with any of his sons who works with him or practice the craft.

The chances of learning and occupying are high in the kingdom which helped sons of laborer to dump their father's crafts to join a career with the government, office work at firms and institutions. In addition to the continuous use of primitive tools that have been inherited from ancestors to the fathers, beside they face difficulty in marketing their products, as it is done through public markets that are distributed in the region and on the roads. Some handcrafters tend to market their products outside Jazan at other cities such as: Asser, Holy Mecca, north and middle regions. With time many handcrafters left their occupation and what are shown in markets are coming from Yemen with less prices, which was welcomed by collectors and lovers of such traditional industries, which subjected many of those crafts to extinction.

Statement of the problem:

- Traditional industries and crafts at Jazan region is subjected to extinction.
- What is the role of institutions with common specialties (academic institutions and charities that are sponsoring crafts) to promote traditional industries?
- Limited number of institutions and charities that sponsor traditional industries and crafts.

Objectives of the research:

- Development of academic postgraduates and specialties in the field of handicrafts, through charities and foundations that sponsor traditional crafts by training programs, workshops, long and short term plans, seminars, exhibitions and scientific conferences. To push the wheel of development and promote foundations and handicrafts due to their efficient role in civil society.
- Increase heritage and cultural awareness through recording aesthetics of traditional crafts and utilize them as textile in the field of interior architecture.
- Rise up with the reality of Jazan traditional industries with new designs that keep up with the spirit of the age, in addition to their connection to authenticity to achieve higher compatibility and enhance touristic industry and limit unemployment.

Research importance:

- Development of handmade products (textile) through design, function and achievement of competitive qualities by academic and field studies to promote traditional industries.
- Production of experimental models of textile that gather between modernity and originality in the formative artistic aspect, handmade textiles techniques and modern technology.

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Research terminologies:

Traditional industries: is a civil product due to thousands of years of live interaction among local communities with all they have of visions, civil values, their natural habitat and among other societies. They are genuine component of civil memory, in particular with their technical aspect- the amount and storage of life experiences and available, self, producing potentials inside each local community. Traditional industries cover a widely variable range of fields: manufacture of food, medicine, weaving, textile, cloth, carpets, mats and pottery, etc.

Traditional handicrafts:

They are the crafts that firstly rely on the hand that's why they take time and effort, in the present time, some modifications and machines were introduced to them, but they kept their style which rely on simple tools. (horse,2019, p:15).

The definition of the united nations of commerce and development(CNUCED):

It created a definition at year 1969, when they distinguished handicrafts from traditional industries which is; the expression of handmade is applied to all units that are produced with the help of simple tools and all tools which are used belong to the hand crafter, they contain mainly the hand work or with the assistance of the hand crafter. While the products of traditional industries are distinguished by;

- Artistic or traditional style which reflects traditions and characteristic of the producing country.
- Products of handcrafters who practice their work most probably at home. (Nawal,2013, p:6).

Craft: work that is being done by individual and it requires special qualifications that are gained after spending years in learning and receiving the required experience. (5) and it is divided into 2 types:

Producing craft: like manufacturing bodies and artistic, formative works.

Heritage craft: like pottery and beading, etc. (national strategy,1440 H).

Handcrafter: is the laborer who works for himself and is assisted by limited number of workers and usually they are being protected by applying work laws and taxes (Smith,1988, p:5).

Charities: the energy centers for creative work and thinking that each contemporary society needs. Creative institutions increase the capability of solving the society problems in addition to activating the civil interaction and democracy. (Daya Nalit, 2016, p:4).

Civil society: is considered the creator of local foundations and charities that execute good deeds within the community and they aren't governmental institutions. The country provides protection to such kinds of foundations and create rules that are specific for them, and closely monitor their activities. The civil society goes under control of the country authority to serve people. Islamic society has many models of local organizations that were designed to perform many occupational and crafty activities in addition to charity activities. (Friday.2008, p:16).

Dictionary defined civil society as: one of the independent organizations that are shown inside the societies, the relation among those organizations are based on volunteer work. Organizations of civil society are represented in; parties, syndicates and human rights. The

word Society is a derivative from the word socialize, socialization, socialized. While the world civil; is related to the word city, where the city is generally made for people in contrary with the concept of military. (dictionary, 2008. P:2).

Research limits:

Spatial limits:

south area of Jazan (creative fingers association for crafts and occupations) at Saudi Arabia Kingdom.

Time limits:

2 semesters first and second at the university year 1439-1440.

Subjective limits:

- Case Study about developing charity organizations in civil society in Jazan (foundation of Saudi woman creativity).
- Use of most distinguished embellishments for traditional crafts and use of modern programs to draw creative designs to design textiles such a (Photoshop- AutoCAD-Ram set- Illustrator).
- Production of printed and weaved fabrics (mattresses- padding – suspended textiles- curtains)
- Use of various materials for printed textiles (velvet- chanilia- marina- cotton- processed fabrics) and for fabrics (polyester-polypropylene).
- Use of handmade techniques as some traditional ways for handmade printing such as patchwork (patek) recycling some materials and the use of (tent)method.
- Merge among handmade techniques and what distinguish them from skills and some mechanical or semi mechanical ways (textile printing- preparing the product- production then utilization of it inside creative fingers association) of carpentering workshops- padding mattresses, furniture, curtains, etc.

Research hypotheses:

researcher assumes that:

Cooperation among female graduates and civil foundations (with common specialties) in both occupational and artistic aspects through specialized courses in design economics and marketing, specialized computer and technical courses related to the specialty with what reflects on development of organizations and traditional industries.

Rising up with charities that sponsor crafters and traditional crafts by graduates of vocational colleges and professionals, with what contributes in developing their skills and products, with what suits the age requirements and confirm the identity and preserve it to achieve sustainable progress 2030.

Research methodology:

Experimental Approach:

Depends on experiment to achieve goals of the research and its hypotheses. As the research handles technical experiments and creative designs to apply them with technological and handmade methods.

Historical Approach:

The researcher follows historical and technical methodology and heritage studies (with historical background of the region and history of traditional crafts industry)

Descriptive Analytical Approach:

Technical, analytical studies of some chosen models from embellishments of Jazan heritage letter, to recognize the most aesthetical features that distinguish them and utilize them to create creative designs that have authenticity and can achieve touristic attraction.

Field Approach:

Field study about the role of charities in civil society where we relied on field visits for organizations that sponsor handicrafts. Field meetings with crafters, commerce and industry champers at Jazan region- charitable university of king Fahd- merciful prisoner's committee- Jazan university of culture and arts- national association for heritage and tourism of the region.

Previous studies related to the research:

- 1- Ben Al Amody Galila: strategy of developing sector of traditional industry and crafts in Algeria between 2003- 2010. Case study about developing the production of local system” spl” to the traditional textile craft at Touggourt city- published master thesis- faculty of economy, commercial and facilitation science- economic science department- Rafla and Kasadi Merbah university- year 2011-2012.
- 2- Hussain Ahmed Al Shahat: traditional crafts between formal deficiencies and technical and materialistic experience- axis of traditional crafts’ arts and their effect on human resources development at the 2nd international conference of fine arts- faculty of specific education- art education department- south valley university-1/11 till 3/11- 2010.
- 3- Ahmed Khalaf Atteya: developing traditional handicrafts and heritage markets as an entrance to enhance cultural tourism- or reality, challenges and horizon of development in Syria- magazine of Tishreen university for researches and scientific papers- engineering science series- folder (35)- year 2013.
- 4- Sawsan El Henawy: utilizing aesthetics of Saudi traditional textiles to produce modern textile crafts- scientific research deanship- king Saud university- year 2007.
- 5- Ben Sedik Nawal: “composition in traditional industries and crafts between preserving the heritage and requirement of renewal” anthropological study at Telmsan region in Algeria- published master thesis- faculty of humanitarian and social science- university of Abou Bekr Belkaid- Telmsan- year 2012-2013.
- 6- Ahmed Mohamed Ahmed Rahma:” role of industrial design in developing minor and medium industries and crafts, fighting poverty and unemployment phenomenon in Sudan” faculty of fine and applied arts- industrial design department- magazine of humanitarian science- folder (1)- year 2017-(18).

Research axes:

- 1st axis: reality of traditional industries at Jazan region.
- 2nd axis: role of charitable academic and foundations in civil society to promote traditional industries, field study (case of creative fingers association).
- 3rd axis: artistic, analytical study for the embellishments of traditional crafts.
- 4th axis: practical application and research experiments.

1st axis: reality of traditional industries at Jazan region:

Historical background about Jazan region:

Jazan history: Jazan is a name that is named in general over a valley from its top till its outlet and the villages on the sides. The name Jazan was mentioned at El Yacoubi book-and Al Hamadany in his book “characteristics of the Arabian Peninsula” it was told that the name was taken from the phrase “Gin custody” as it was believed that prophet Soliman used to lock genies at it. It has Thamodic monuments that go back to the year 8000 B.C. (Rezk, 2019, p:19).

Jazan population is over than 1000000 according to counting of year 1424 H. its governorates are (Sabya- Abu Arish- Samtah- Al Khobh- Damad- Al Reeth- Bisha- Farasan- Bani Malek- Addayer- Ahad Al Masarihah- Al Edabi- Al Aridhah- Al Darb).









Governorates maps at Jazan region- shape (1).



Historical scan study about traditional crafts at Jazan region:

A scan study of traditional studies at Jazan region to enclose the most important traditional industries at the region and specifying the most important challenges and barriers that face traditional crafts and industries.

Those crafts were found earlier to cover the habitants needs of significant and necessary products that are used in daily life activities or various economic activities. Some of the products of those handmade crafts were linked to costumes and traditions of the people (Dokdoky. 2019, p:19). Jazan region is full of many handmade crafts and industries that ancestors and parents inherited them, there is no governorate that is free of that heritage beautiful crafts with aesthetical style that adds an artistic impression that attracts the researcher to such handmade crafts, which includes the following: table (1) shows the most prominent industries in Jazan region:

Name of the craft	Introduction about the craft	A photo of the craft
Pottery industry	<p>The region is considered one of the richest areas in the Saudi kingdom from richness of clay which is characterized by its toughness and hardness after treating it. Pottery industry is one of the oldest traditional industries that many of the population work at, as it provides home utensils to the habitants that are used in drinking, eating, food preserving, etc. (warda, raham,2019, p:20)</p>	
Wicker industry	<p>Jazan region is famous with wicker industry as it is taken from dome palms which are available heavily at the region, it was used in building houses(nest), as well as frails, carpets, wooden chairs, hats, fans that are decorated with drawings and motifs(Al Gharby, 2012, p:21).</p>	
Stone utensils industry	<p>Many crafters work at stone utensils industry that are still present in the markets of this area for their quality, the most important type of utensils is twine, almaghash, boat, grindery, etc. (Adawy,2016, p:17).</p>	
Carpentering and wood industry	<p>It is considered one of the occupation that is practiced to fulfill the needs. It is limited as local wood is used to manufacture old doors, windows, seats, chairs, measures, cultivation tools. Also there is the industry of wooden boats, wooden boxes, wooden seats and chairs) which are special industries that distinguish the region. (Elwan, 2012, p:18).</p>	

<p>Blacksmithing Sharp tools and knives industry</p>	<p>Is a craft that is limited for certain category who make ploughs, sensory, shovels. Also some weapons like daggers, spears and swords. (Magiry, 2007. P:14) those knives and weapons are popular and admired by the locals in the local markets.(Adawy, 2016, p:17).</p>	
<p>Leather industry</p>	<p>Leather industry is considered an important handmade industry which is practiced by many of the locals and the most important products are belts, water bottles, tools for folk dances, etc. (AL Khataf, 2017, p:22).</p>	
<p>Jazan desserts industry</p>	<p>The region is rich with candy industry, the most important ones are Meshabak, Holkom, Mosen, Kahaja, Maghrob, Galaglan, Meglel, Almond that are popular and unusually required at the local markets.</p>	
<p>Sesame industry</p>	<p>Traditional sesame pressers characterize the local markets of the region, there is no market without one, which consists of a basin where sesame is placed, with a column that is moved by a camel in circular path. (Adawy, 2016, p:17). This craft is practiced at several governorates, the most famous ones are Samta, Sabya, Abu Arish which are famous of planting sesame.</p>	
<p>Tar industry</p>	<p>It is extracted from branches of wild olives, juniper, Arfaj and Salam trees by adding those branches into a circular oven where they burn for a few hours till tar is dripping out of them. It is sold to houses owners for painting wooden doors, windows, wooden seats and some pottery or leather utensils.</p>	

Aromatic products and incenses	Jazan perfumes and aromatic plants for jazany bride. Brides' accessories and incenses. (Jamah, 2018, p:24).	
Traditional fashion knitting in Jazan	With special embellishment and colors that differentiate costumes of males from females. Those local cloths were linked to weddings and ceremonies for the locals and still a sign for celebration. (Elwany, 2012, p:25).	

The importance of traditional industries and their role in civil society:

Economic importance:

The importance of traditional industries relies in its role in dimensioning unemployment especially in large sector of the youth- ignorant crafters with no education- inhabitants of countryside and mountain- prisoners – special needs- divorced and widows- retired and elderly, etc. (Nawal, 2013, p:6) utilizing all primitive, local, environmental materials especially at countryside and mountains.

Historical importance:

- Express the nation identity, they are considered one of the means of preserving inheritance and heritage. Till near time they used to satisfy the local needs and matched the living demands (Al Nagada, 2006, p:11).
- Support social and political stability of the society by giving priority for keeping and caring about traditional industries to certain sectors of the society which are the neediest and suffer from poverty which leads to decreasing the difference between various social levels (Al Shahat, 2010, p:8).

Touristic importance:

They connect sector of handicraft industries with the touristic sector, they have a clear alternating relationship: through the local and international cultural, artistic and touristic events, such as “festivals, markets with handicrafts, exhibitions, etc.) as handmade industries with their varieties and good appearance have become a requirement from the demands of tourism lately (national strategy, 1440 H).

That's how traditional industries are considered one of the most important inheritances that indicate the significant role of ancestor and fathers which was shown clearly for the current generation, despite of modern products but it was the human treasure that stood high, as handicrafts have ancient history. The region is rich with handicrafts. There are 13 governorates at the region, each one of them has its own print at this field that is reflected by crafts and handmade industry. As they rely basically on material from the environment. 11 governorates participated at the craft initiative to sign partnership agreement between creative fingers association in Jazan and craft association in Al Qassim.





Some personal interviews with female crafters from Jazan during craft initiative at commerce chamber dated 21/6/1440 H.







An introduction about the most famous crafts of each governorate and the most important challenges and barriers that are facing them and ways to promote them:


 <p>Crafter Amna Kaaman Ali- no.(1)</p>	 <p>Crafter Saieda Hassan Yehia Sahlouly-no.(2)</p>	 <p>Crafter Shouk Gaber Mohamed Sahlouly, no.(3)</p>
 <p>Crafter Aeisha Al Sahlouly- n0.(4)</p>	 <p>Crafter Motra Ali Fouad- no.(5)</p>	 <p>Crafter Mariam Ali Fouad- no.(6).</p>

Shape no.2 interviews with female crafters from Jazan- craft initiative at commerce chamber.

Table 2- The most famous crafts of each governorate from old to modern and the most important challenges and barriers that are facing them.

Governorates	Most famous handicrafts	Challenges and barriers	Photos of traditional crafts for each governorate
1- Horoub governorate	Wicker industry and leather tanning, tools of daily life activities, food preservation, bride accessories, jewelry and embellishment with variable materials like unique beads with geometrical shapes.	<ul style="list-style-type: none"> *Lack of financial support or sponsors. *Leather tanning requires chemical compounds to preserve leather without the awful odor. * the need of machines that help with the manufacture, some pieces are required over 6 months to be completed. *the importance of those industries are summarized in being considered a source of income for living to most of the locals in the region especially mountain females. 	 <p>Mountain female crafters who defeat unemployment.</p>
2- Abu Arish governorate	Aromatic products and incenses industry, Arabian jasmine necklaces, tools for bride accessories, soap manufacturing.	<ul style="list-style-type: none"> *The absence of foundations to market those products. *The absence of specialized training facilities and lack of mechanisms and supporting, sponsorship. 	
3- Fifa and Al Edabi governorates	sewing, crochet, jewelry, silk printing (modern industries).	<ul style="list-style-type: none"> *Absence of maintenance of the sewing machines. *lack of primitive materials and strings required for crochet. *small number of crafters. 	
4- Samtah governorate	Spices, knitting and sewing and aromatic products industry.	<ul style="list-style-type: none"> *small number of crafters. *weak marketing schemes for the products. *lack of materials necessary for sewing. 	

5- Jazan governorate	Jazan region is specialized in many crafts, like wicker, pottery, chairs, seats, frails , mugs, stone industries, grinders, it is famous with many textiles such as overalls, waistcoats, necklaces made of jasmine and roses.	*lack of raw materials. *no facilities that could sponsor crafters and market crafts. *no financial support.	
6- Sabya-governorate	Muppets industry with folk costume, incenses and perfumes, creating wicker baskets.	*lack of practical programs to support those industries. *insufficient media role towards such crafts.	
7- Bisha governorate	It is famous with its Saturday market at which traditional handmade products are sold such as clay tonsils, wicker tools, aromatic products, spices, the art of silk printing, wood decoupage, and recycling old objects.	A partnership was activated with the concerned associations to support modern industries at both private and governmental sector. *post printing colors don't match original colors.	
8- Al Darb governorate	Local food industry, heritage desserts and candies.	High rent for exhibitions, difficult governmental conditions and restrictions. *lack of financial support.	
9- Addayer governorate	Fabric embroidery and handmade. Coffee (coffee festival)	Unavailability of tools and primary materials. *absence of permeant markets.	
10- Al Aridhah governorate	Tools for bride accessories, thermal printing.	Difficulty in marketing the products. *lack of original materials required for manufacture.	

11- Farasan	Traditional cloth, aromatic products, accessorizing tools, products of red sea pearls.	Competition with modern products. *difficulty to get financial support (craft initiative, 1440 H).	
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Through the previous, the researcher believes that the most significant barriers and challenges that face traditional industries and crafts are:

- 1- Rare number of foundations and associations that sponsor traditional industries and crafts that are necessary to qualify those female crafters, train them, keep their rights and market their products.
- 2- Many traditional crafts and industries rely on foreign, non-Saudi crafters (Indian, Pakistani, Yemeni, Indonesians, etc.).
- 3- Non-documenting of traditional crafts and industries which leads to absence of database about those crafts and industries and them being subjected to extinction and fading away.
- 4- Lack of marketing and planning culture for the crafters.
- 5- Absence of financial support, loans and funds which affected both products and production.
- 6- Lack of primary materials necessary for traditional industries at Jazan region which caused difficulty in getting them and increase the total cost of the product or use some alternative materials.
- 7- Control of machines, commerce, and technology which led to extinction of some industries.
- 8- Lack of permanent markets and organized selling windows to market products of traditional industries.

Questionnaire was done by recording opinions of female crafters, producers and sponsors of traditional industries about the most significant barriers and challenges that face traditional industries at the region.

Second axis: role of charitable associations and academic foundations in promoting traditional industries (textiles), field study:

An Introduction about creative fingers association for crafts and professions at Jazan region and its manager (Mrs. Aisha Yehia Al Shabily) 1439H-2018.



Shape (3) logo of creative fingers association for crafts and professions.

Shape (4) external sign at creative fingers association for crafts and professions.

Table (3) An Introduction about creative fingers association for crafts and professions at Jazan region and its manager (Mrs. Aisha Yehia Al Shabily)









message	Trying to offer programs, full services and inclosing all crafts and female crafters, creating partnerships with various governmental and private sectors to promote the craft sector and developing it to serve the beneficiary.
vision	Pursuing to develop the crafts' sector in particular and caring about the entire craft sector and developing to turn professions from their simple meaning into evolved, modern industries that match the vision of the country in 2030.
Objectives	<ul style="list-style-type: none"> *Help women to revive the heritage occupations and works. *Contributing in developing crafty products. *linking all work associations united for advanced, professional and vocational sector.
Programs	<ul style="list-style-type: none"> *Program for inclosing beneficiary of all female crafters At Jazan from the association. *Program for training, qualifying and empowerment. (creative finger workshop, 1440H). *programs for developing skills, crafts and professions, and finding opportunities to transform those products into industries with high and evolved qualifications to be marketed regionally and internationally.
Program for inclosing beneficiary of all female crafters At Jazan from the association.	Is considered the basic point that the association is emerged from which is inclosing the number of female beneficiary to determine the program directed to them and what they need on personal, humanitarian, crafty and practical scale.
Program for training, qualifying and empowerment.	Introducing program for training and enhancing using professionals at the region and provide a chance for them to train categories of girls and ladies who have no profession.
Program objectives	<ul style="list-style-type: none"> *Raise society awareness by training more individuals of both genders at the crafty sector on variable crafty and vocational programs. *Giving the chance for unique crafters of both genders to train others from those who need a chance to train at various occupations inside the society. *Trying to study cases of the beneficiary and their circumstances. *identifying the types of crafts exist in the region, enclosing and counting them. Benefiting from skills of the elderly and give them the chance to train young girls on old professions to maintain them to be

	<p>inherited through generations and prevent them from extinction.</p> <p>*providing all programs and plans for financial, support, service and training to support crafters by enhancing their creativity, and provide what they need of devices and materials to start working with professionalism and seriousness.</p> <p>Providing families with professions that help them make a living such as martyrs and prisoners' families who need support (creative finger workshop, 1440H).</p> <p>Providing female crafters with loans to support their work and provide what they need of primary materials and simple machinery that will help them in crafty and vocational work.</p>
--	--

Civil society:

The expression includes all voluntarily activities that are organized by group of people around common values, objectives and interests. It includes all purposes that civil society is involved in to provide services in the process of influencing general policy or to support independent education. (net, no. (30).

Table (4)- a report that represents the workshop that covers the program and a visit to creative fingers association.

Model for wood carpentering workshop:				
				
Machines and devices of creative fingers association:				
				
Workshop for sewing training		Workshop for padding:		
				

Study around the role of charities in civil society:

This study was performed to highlight the importance of developing traditional industries at Jazan region and its significance in realizing the uprising with the region economics and solve problems of unemployment and highlight the role of charities and academics to realize sustainability with what matches the vision of 2030.

We have mentioned previously the effective role which charities play in the society through an introduction about (creative fingers association for Saudi women).

But some governorates haven't got enough share of support and caring like the mountain and the borders especially the mountains' inhabitants, they weren't supported at all by any foundation) though they have multiple crafts that weren't erased by technology of modern age but they started to extinct and doomed due to the lack of support (net, (31). Most crafts are now threatened with extinction due to the huge technological progress which warn about the extinction of many crafts (Al Ghamry,2008, p:10). In addition to; crafts are missing their basics and souls, and the ignorance of old crafters which resulted in extinction of many crafts and no one is occupying them anymore. (6) foundations play an effective role that allow growth and renewal of crafts in right ways that suit modern civilization and add beautiful color to the craft and its evolving where it becomes acknowledged and can be transported through generations.

Developing products at creative fingers foundation:

Creative fingers association for crafts and professions plays a significant role in building the civil society where handicrafts were developed, in particularly carpentering, furniture manufacturing and sewing. Promising generations of our country girls who serve themselves and the society were graduated from the association (net, 31). These national handicrafts have a civilizational and heritage significance that completely reflects cultural identity and authenticity of the national products (Al Bendary, 2005: p9). Those industries are the historical extension that is based on transforming the raw material into a product that reflect a heritage style (Moussa, 2005, p:29).





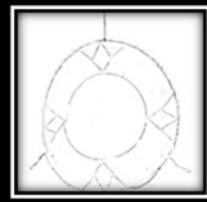















Applied arts: are arts that rely on experiences of the designer, represented in fine arts in addition to executive experiences. Which is transforming the design into handmade industry that depend on skill, technique, precisely executed performance that uses all processed, manufactured materials (Shakht, Bozoth, unknown publishing year, p:3).

Crafter: is every person (male, female) who has technical experience and knowledge through which they can produce handcrafted products in a permanent or seasonal way and subjected to fixed basics that show quality of the product (Al Ghamry, 2008, p:10) with interaction from experiences of the academic designer of applied arts female graduates specialized in textiles with handicraft skills, an evolved product was produced.

Third axis:

An artistic, analytical study for chosen models of traditional crafts motifs to identify their characteristics to benefit from them in enriching designs of heritage textiles.

Table (5) an artistic, analytical study for chosen models of traditional crafts motifs.









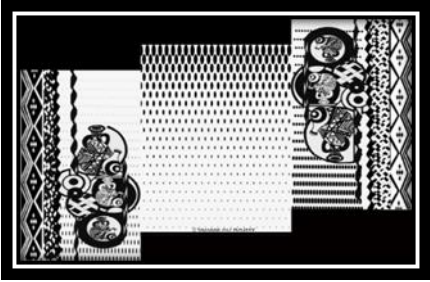
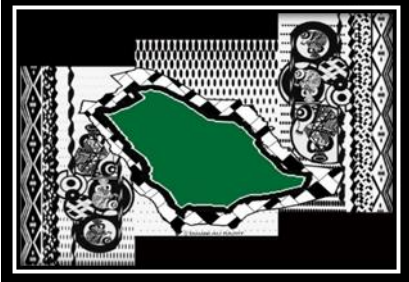
Analysis	Unit	Name of the element	Analysis	Unit	Name of the element
		Oud fat			Jar
		Mohjan			Dagger
		Eyeliner			Censer
		Lamp			Map of the Saudi kingdom
		Debbie			Jeb

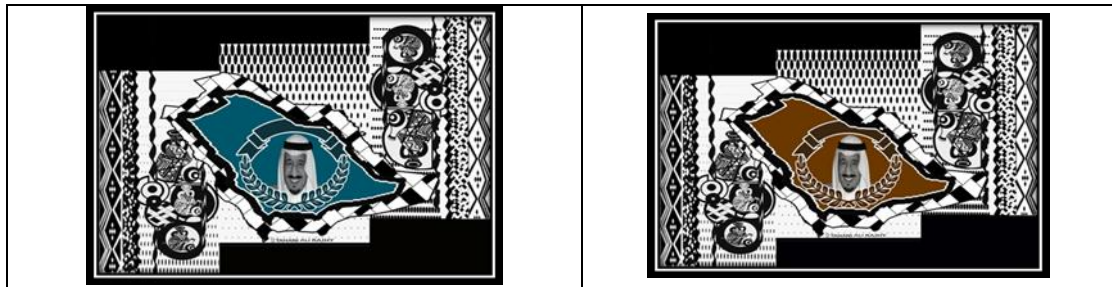
Fourth axis: practical applications and research experiments:

Design:

It is a creative act that is resulted from sum of ordering mechanisms which are connected to the privacy of the designing form and creative style of the images aesthetically and technically. When designer intends to link the idea of the design to designing treatments that are connected to the shape, building method and linear, color and size organizing (Attia, 2013, p:13).

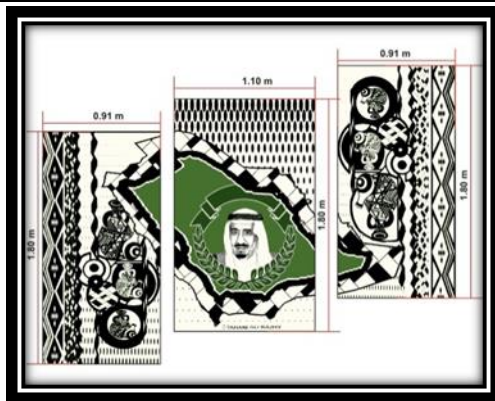
Practical application and research experiments:

Designing thought (1) execution method wasn't mentioned, it was mentioned that it was a textile hung but the used textile method wasn't mentioned.				
Source of inspiration from the craft				
Artistic analysis				
<p>Dimensions of printed area: executed size is 260*190 multiple pieces- the one piece is 1*180.</p> <p>Function: design of textile wall hung that represents King Soliman caring about traditional crafts.</p> <p>Technique: textile wall hung using the reticular yarn technique- no. of stitches is 14*14, it was executed on RM machine which works by air pressure then treatment with hand drilling technique to show aesthetics of the wall hung.</p> <p>Type of material: polypropylene.</p> <p>Formative elements: elements extracted from shape (1).</p> <p>No. of colors used in design (1) are 3 black, white, green and they are expressive about the kingdom and its legacy and culture.</p>				
				
Phase (1)		Phase (2)		



Chromatography (1)

Chromatography (2)



Final design











utilization at building of Jazan governorate









Multiple pieces textile wall hung represents the king caring for traditional industries and crafts at Jazan region (the final product after execution).

Design idea n0. (2)

	<p style="text-align: center;">Source of inspiration from the craft.</p>	
	<p style="text-align: center;">Artistic analysis</p>	
<p>Dimensions of printed area: executed size is 136*200 Function: the used technique in printing textiles with Jazan daggers and motifs. Used program: Mimaki Material: chanelia used technique: thermal pressing printing (sublimation) The used printer is: Mimaki made in Japan Formative elements: elements extracted from shape (3). No. of colors used in design (2) are 3 grey, white, brown.</p>		
 <p style="text-align: center;">Phase (1)</p>	 <p style="text-align: center;">Phase (2)</p>	 <p style="text-align: center;">Phase (3)</p>
 <p style="text-align: center;">Chromatography (1)</p>	 <p style="text-align: center;">Chromatography (2)</p>	 <p style="text-align: center;">Final design</p>



Design idea no. (3).

Source of inspiration			
Artistic analysis			

Dimensions of printed area: executed size is 150*200

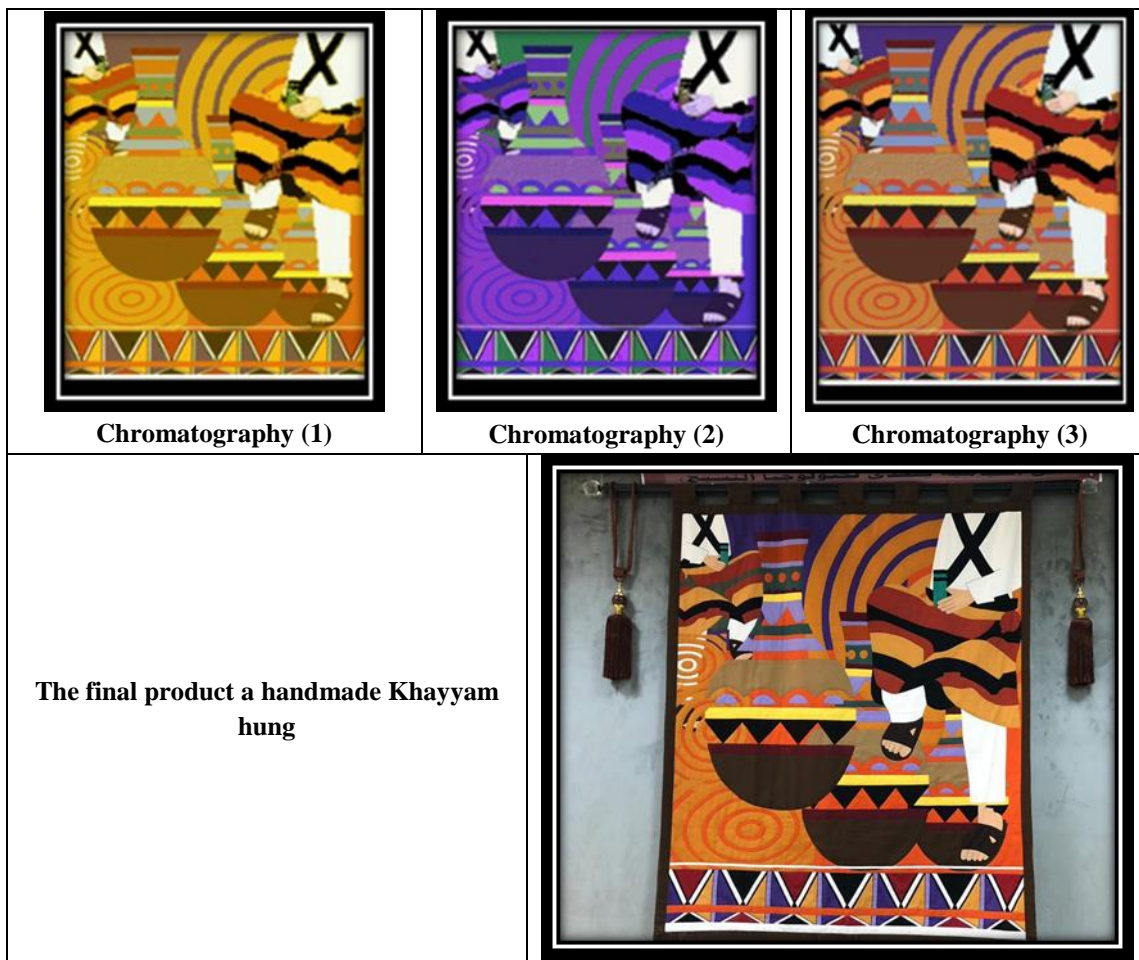
Technique: handmade patchwork

materials: cotton, dak, Thiel that realize sustainability.

Formative elements: elements extracted from shape (4).







No. of colors used in design (4) are 6 and they express Jazan heritage motifs.





The final product a handmade Khayyam hung

Design idea no. (4)

<p>Source of inspiration</p>				
<p>Artistic analysis</p>				

Dimensions of printed area: executed size is 80*80

Technique: thermal pressing printing (sublimation)

materials: chanelia.

Used program: Mimaki

The used printer is: Mimaki made in Japan.

Function: hung of optical illusion consolidated with elements of heritage crafts.

No. of colors used in design (5) are black- white- brown. They are expressive about the kingdom and its legacy and culture.



Research results:

- Development of crafty product (textile) in design, function and realizing competitive qualities by academic and field studies to promote traditional industries.
- Inclosing and documenting the most significant crafts and traditional industries exist in Jazan region.
- Adding strategies and solutions to the most important challenges and barriers that are facing craft industries in Jazan region.

Recommendations:

- Spreading team work culture among associations with common specialties and confirm role of universities and academies and civil foundations that sponsor traditional industries.
- Support charities that sponsor traditional crafts which present programs for training, developing and marketing the crafty product.

- Inviting king Soliman to activate the total fund of pioneer projects, small and medium associations and introduction of marketing companies to protect the brand (genuine Saudi craft).
- Building a museum that has all belongings of traditional crafts at Jazan region.

Discussing results:

Developing the crafty product (textile) from design and function to earn income. Will that affect both social and economic sides? What are the most famous crafts that are about to extinct? What are the most significant challenges? How many female crafters at the region? Number of crafts?

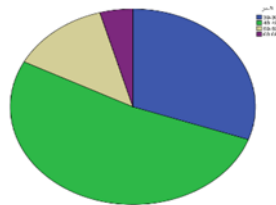
A questionnaire was created to be able to determine the points of weakness and strength and suggested solutions to promote traditional industries at the region. No. of registered have reached 35. The following results were achieved:

Results of questionnaire:

1- Age

Table (6) shows that most of studies sample belongs to age category between 40-49 and they were 12 with a percent of 36.4% of the total sample, age category 30-39 came at 2nd place and their number was 7 with a percent 21.2, age category 5-59 landed at 3rd place and their number was 3 with a percent of 9.1%, age category 60-69 was the least, their number was 1 with a percent of 3% the mathematical average of the variable was 1.9130.

Percent	Repetition	Categories Of the variable
٢١.٢	٧	٣٩-٣٠
٣٦.٤	١٢	٤٩-٤٠
٩.١	٣	٥٩-٥٠
٣.٠	١	٦٩-٦٠
١.٩١٣٠	the average	
٧٩٢٧٥.	Standard deviation	

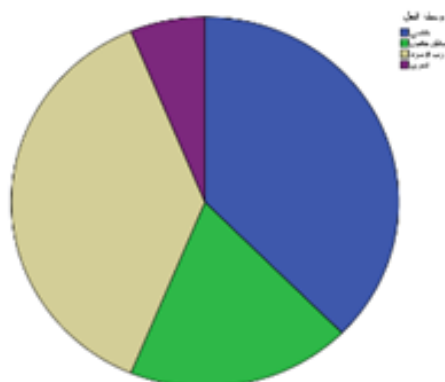


Shape (5)

2- Mean of transportation

Table (7) shows that most of the studied sample use taxi and man of the house as a mean for transportation. Their number was 12 with a percent of 36.4, 6 answered that they use a driver and their percent was 18.2, others was ranked 3 as a way of transportation, their number was 3 with a percent 6.1 and general average of 2.1250.

percent	Repetition	Categories Of the variable
٣٦.٤	١٢	Taxi
١٨.٢	٦	Private driver
٣٦.٤	١٢	Man of the family
٦.١	٣	Others
٢.١٢٥٠	the average	
١.٠٠٨	Standard deviation	

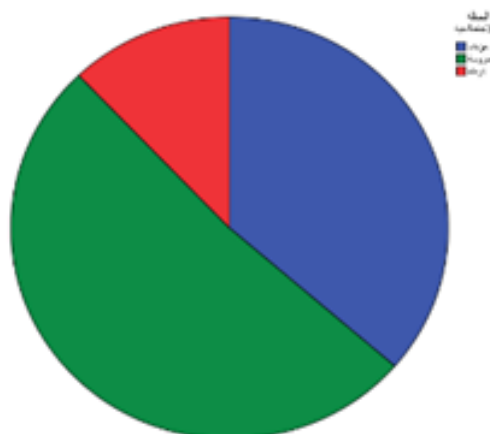


Shape (6)

3- Marital status

Table (8) shows that most of the studied sample are married women, their number was 17 with a percent 51.5%, number of single women was 12 with a percent of 36.4%, widows came at last and their number was 4 with a percent of 12.1%. the general average was 2.7576.

percent	Repetition	Categories Of the variable
٣٦.٤	١٢	single
٥١.٥	١٧	married
١٢.١	٤	widow
٢.٧٥٧٦	the average	
٦٦٢٨٧.	Standard deviation	

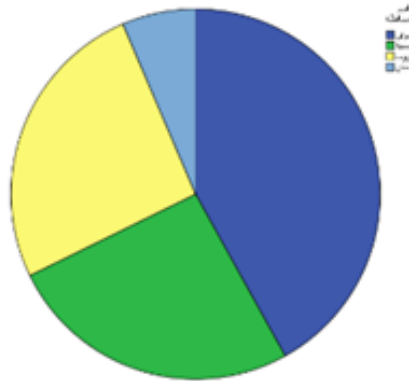


Shape (7)

4- Name of the governorate

Table (9) shows that most of the studied sample was from Jazan governorate, their number was 13, with a percent of 39.4% of the total sample, number of residents in Sabya governorate was 8 with a percent of 24.2%, resident in Bisha governorate was 2 with a percent of 6.1%. the average for the variable was 2.8065

percent	Repetition	Categories Of the variable
٣٩.٤	١٣	Jazan
٢٤.٢	٨	Sabya
٢٤.٢	٨	Horoub
٦.١	٢	Bisha
٢.٨٠٦٥	the average	
٢.٣٢٩٨	Standard deviation	

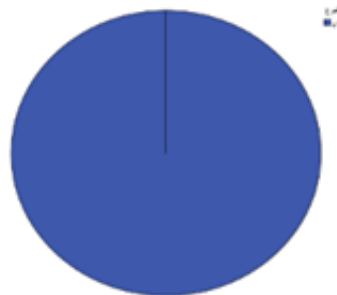


Shape (8)

5- Gender:

Table (10) shows that all studied sample was females, their number was 31 with a percent of 100% of the total sample, none of the males had the chance to participate in the survey. The general average was 1.000

percent	Repetition	Categories Of the variable
١٠٠	٣١	Female
٠	٠	Male
١.٠٠٠	The average	
٠.٠٠٠	Standard deviation	

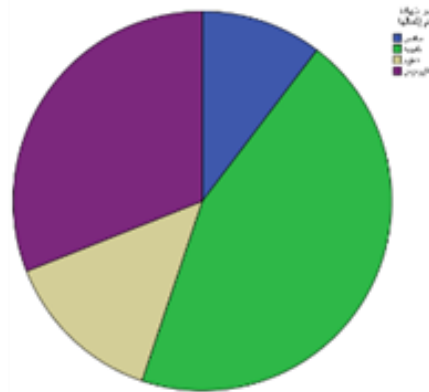


Shape (9)

6- Qualification and certificates

Table 11 shows that most of the studied sample has high school degree, their number was 13 with a percent of 39.4% of the total sample, bachelor degree number was 9 with a percent of 27.3%, those who has intermediate certificate (diploma) number was 4 with a percent of 12.1%, finally came 6th grade elementary certificate was the least number, it was 3 with a percent 9.1%. the average was 2.8065.

percent	Repetition	Categories Of the variable
٩.١	٣	٦ th grade
٣٩.٤	١٣	high school
١٢.١	٤	Diploma
٢٧.٣	٩	bachelor degree
٢.٦٥٥٢	the average	
١.٠٤٤٥	Standard deviation	

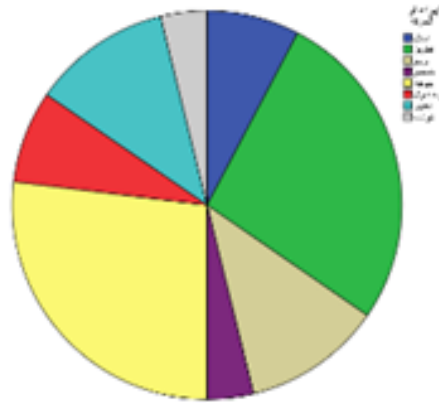


Shape (10)

7- Hoppy or craft

Table 12 shows most of the studied sample hoppy was sewing and brocading, their number was 7 with a percent 21.2% of the total sample, number of those who work in perfumes and drawing was 3 with a percent of 9.1%, housewives number was 2 with a percent of 3.0%. the average was 4.2682.

percent	Repetition	Categories Of the variable
٦.١	٢	pregnant
٢١.٢	٧	brocading
٩.١	٣	drawing
٣.٠	١	design
٢١.٢	٧	sewing
٦.١	٢	Housewife
٩.١	٣	perfumes
٣.٠	١	kucher
٤.٢٦٨٢	the average	
٢.٤٠٩٢	Standard deviation	

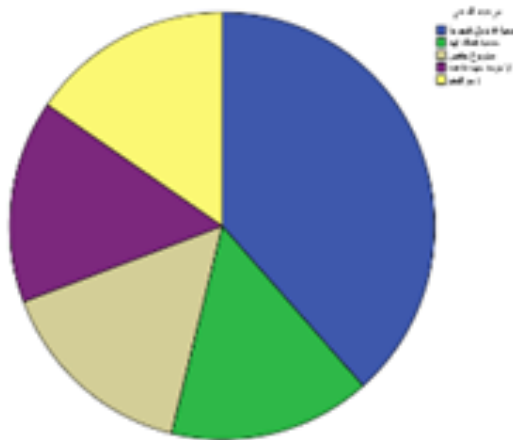


Shape (11)

8- Associations that support the family and type of support

Table 13 shows most of the studied sample are supported by creative finger association, their number was 5 with a percent of 15.2% of the total sample. All the answers of people in the survey was equal, people who are supported by king Fahd association, who has private projects, those who has no support from any association and those who support education, with a percent of 6.1% with average of 3.3077.

percent	Repetition	Categories Of the variable
١٥.٢	٥	creative finger association
٦.١	٢	king Fahd association
٦.١	٢	private project
٦.١	٢	Without supporting association.
٦.١	٢	Education support
٣.٣٠٧٧	the average	
٢.٤٦٢٥	Standard deviation	

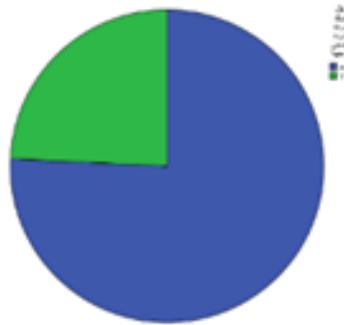


Shape no (12)

9- Do you have a craft that you earn money from?

Table 14 shows that most of the studied sample earn money from their craft, those who answered with a yes, their number was 25, with a percent of 75.8% of the total sample, those who answered with a no, their number was 8 with a percent of 24.2% with an average of 1.2424

percent	Repetition	Categories Of the variable
٧٥.٨	٢٥	Yes
٢٤.٢	٨	No
١.٢٤٢٤	the average	
٤٣٥١٩.	Standard deviation	

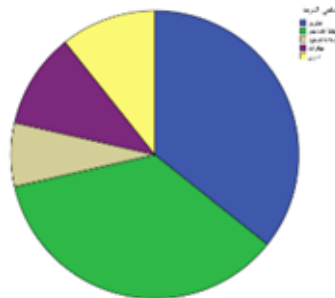


Shape (13)

10- What is your craft?

Table 15 shows that most of the studied sample works in sewing cloth and brocading equally, their number was 10 with a percent of 30.3% of the total sample, those who work in spices and other crafts were equal, their number was 3 with a percent of 9.1%, finally the profession of leather tanning, their number was 2 with a percent of 6.1% and the average was 2.6786.

percent	Repetition	Categories Of the variable
٣٠.٣	١٠	brocading
٣٠.٣	١٠	sewing cloth
٦.١	٢	leather tanning
٩.١	٣	spices
٩.١	٣	other
٢.٦٧٨٦	the average	
٢.١٢٦٦	Standard deviation	

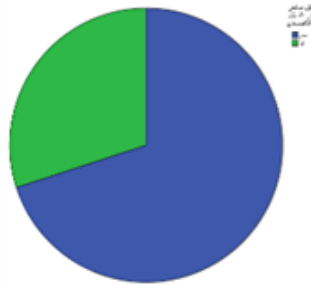


Shape (14)

11- Do you contribute in national income?

Table 16 shows that most of the studied sample contribute in the national economy, those who answered with a yes, their number was 21, with a percent of 63.6% of the total sample, those who answered with a no, their number was 9 with a percent of 27.3% with an average of 1.300

percent	Repetition	Categories Of the variable
٦٣.٦	٢١	yes
٢٧.٣	٩	no
١.٣٠٠	the average	
٤٦٦٠.	Standard deviation	

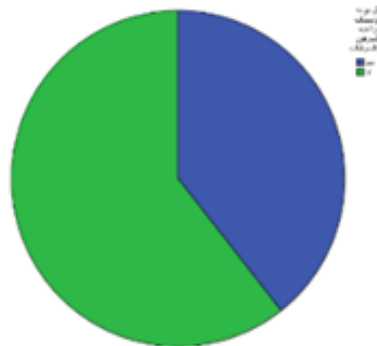


Shape (15)

12- Are there foundations that sponsor crafters?

Table 17 shows that most of the studied sample confirmed the lack of foundations that sponsor crafters, those who answered with a no, their number was 20, with a percent of 60.6% of the total sample, those who answered with a yes, their number was 13 with a percent of 39.4% with an average of 1.6061

percent	Repetition	Categories Of the variable
٣٩.٤	١٣	yes
٦٠.٦	٢٠	no
١.٦٠٦١	the average	
٤٩٦٢.	Standard deviation	

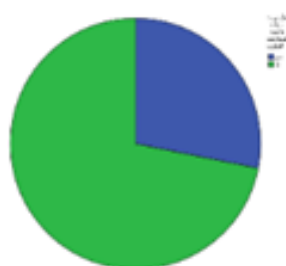


Shape (16)

13- Are there any associations that support traditional industries?

Table 18 shows that most of the studied sample confirmed the lack of associations that support traditional industries, those who answered with a no, their number was 23, with a percent of 69.7% of the total sample, those who answered with a yes, their number was 9 with a percent of 27.3% with an average of 1.7188.

percent	Repetition	Categories Of the variable
٢٧.٣	٩	yes
٦٩.٧	٢٣	No
١.٧١٨٨	the average	
٤٥٦٨.	Standard deviation	

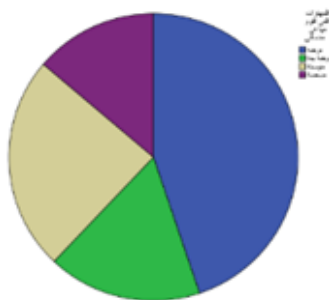


Shape 17

14- Skills that are shown at my products

Table 19 shows that most of the studied sample obtain high skills at their products, their number was 13 with a percent of 39.4% of the total sample, those who obtain medium skills, their number was 7 with a percent of 21.2%, those who obtain extremely high skills, their number was 5 with a percent of 15.21%, finally came low skills with number of 4 people and a percent of 12.1%. the average was 2.0690.

percent	Repetition	Categories Of the variable
٣٩.٤	١٣	high
١٥.٢	٥	extremely high
٢١.٢	٧	medium
١٢.١	٤	low
٢.٠٦٩٠	the average	
١.١٣١٧	Standard deviation	

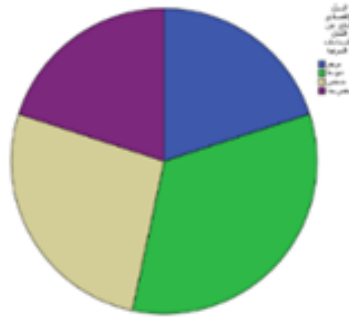


Shape (18)

15- Income resulting from working in crafty industries

Table 20 shows that most of the studied sample has income from working in handicraft industry in a medium way, their number was 10 with a percent of 30.3% from the total sample, those who earn low income from working in handicraft industry, their number was 8 with a percent of 24.2%, those who earn very low or high income from working in handicraft industry, their number was equal 6, with an equal percent of 18.2%, the average was 3.2667

percent	Repetition	Categories Of the variable
18.2	6	high
30.3	10	medium
24.2	8	low
18.2	6	very low
3.2667	the average	
1.3628	Standard deviation	

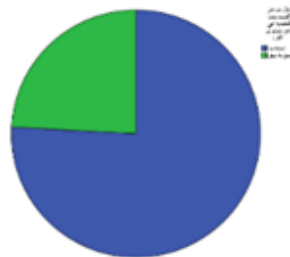


Shape (19)

16- Do traditional industries contribute in elevating the individual social level?

Table 21 shows that most of the studied sample think that traditional industries contribute in elevating the individual social level, their number was 22 with a percent of 66.7% of the total sample, those who think that traditional industries contribute in elevating the individual level at all fields, their number was 7 with a percent of 21.1%, the average was 2.2069

percent	Repetition	Categories Of the variable
66.7	22	socially
21.1	7	All of the above
2.2069	the average	
2.1774	Standard deviation	

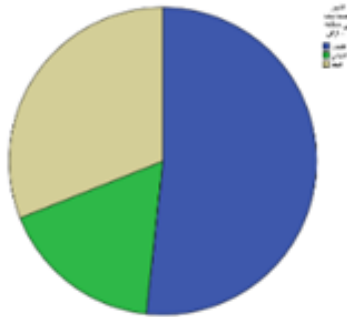


Shape (20)

17- Most famous industries at Jazan region

Table 22 shows that most of the studied sample think that most famous industries at Jazan region is pottery, their number was 15 with a percent of 45.5% of the total sample, those who think that most famous industries at Jazan region is leather tanning, the number was 9 with a percent of 27.3% , those who think that most famous industries at Jazan region is tonsils, their number was 5 with a percent of 15.2%. the average was 2.8966.

percent	Repetition	Categories Of the variable
٤٥.٥	١٥	pottery
١٥.٢	٥	tonsils
٢٧.٣	٩	leather tanning,
٢.٨٩٦٦	the average	
٢.٢٤١٥	Standard deviation	

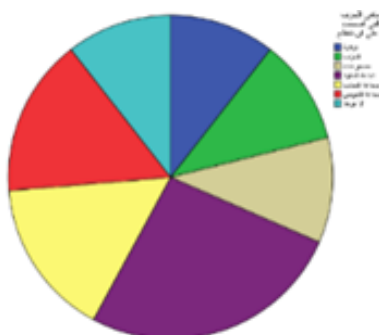


Shape (21)

18- What are the crafts that don't exist anymore?

Table 23 shows that most of the studied sample think that leather tanning industries are about to extinct, their number was 5 with a percent of 15.2% of the total sample, those who think that wood and wicker industries are about to extinct, with equal number of 3 and a percent of 9.1%, those who think that pottery and ceramic industries are about to extinct, or there is no industry is endanger of extinction, their number was equal 2, with a percent of 6.1%. the average was 4.4211.

percent	Repetition	Categories Of the variable
٦.١	٢	pottery
٦.١	٢	ceramic
١٥.٢	٥	leather tanning
٩.١	٣	wood industries
٩.١	٣	wicker industries
٦.١	٢	no industry
٤.٤٢١١	the average	
٢.١٩٣٨	Standard deviation	

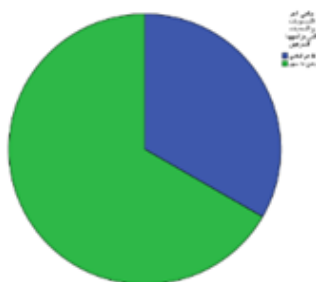


Shape (22)

19- Most significant challenges and barriers that crafters meet

Table 24 shows that most of the studied sample confirm that most significant challenges and barriers that crafters meet are all of the above, their number was 20 with a percent of 60.6% of the total sample, those who think that it is the shortage of financial support, their number was 10 with a percent of 30.3%, the average was 5.6667

percent	Repetition	Categories Of the variable
30.3	10	shortage of financial support
60.6	20	All of the above
5.6667	the average	
3.35624	Standard deviation	

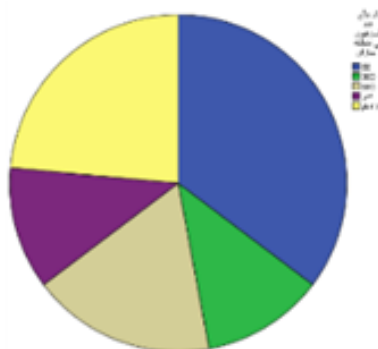


Shape (23)

20- Number of crafts at Jazan region

Table 25 shows that most of the studied sample estimated that number of crafts are 50, their number was 6 with a percent of 18.2% of the total sample, I don't know came at 2nd place, their number was 4 with a percent of 12.1%, 580 came at 3rd place with number 3 who answered and a percent of 9.1% , both 300 and too much came equally with number of 2 and a percent of 6.1%, the average was 2.7647

percent	Repetition	Categories Of the variable
18.2	6	50 crafts
6.1	2	300 crafts
9.1	3	580 crafts
6.1	2	too much
12.1	4	I don't know
2.7647	the average	
1.6404	Standard deviation	

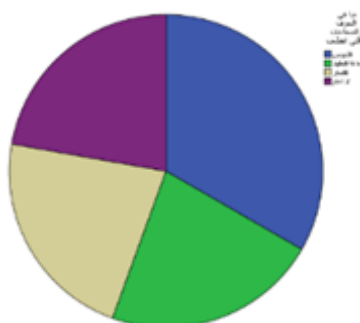


Shape (24)

21- Crafts and industries that were dimensioned

Table 26 shows that most of the studied sample think that wicker industries that were dimensioned, their number was 3 with a percent of 9.1% of the total sample, those who think that it is leather tanning, pottery were dimensioned and I don't know, their number was equal, 2 with a percent of 6.1%, the average was 2.3333.

percent	Repetition	Categories Of the variable
٩.١	٣	wicker
٦.١	٢	leather tanning
٦.١	٢	pottery
٦.١	٢	I don't know
٢.٣٣٣٣	the average	
١.٢٢٤٧	Standard deviation	



Shape (25).

22- What are the reasons for its dimensioning from your point of view?

Table 27 shows the results of points of views of people in the survey around the reasons beyond the extinction of crafts, the results showed that all answers were about support in all its forms, that was the main reason for dimensioning some crafts, and it was repeated 30 times successively. While some mentioned it was the lack of knowledge and unavailability of places, that was equal number with repetition rate of 1.

percent	Repetition	the reason
٦٠	٣	Providing support
٢٠	١	I don't know
٢٠	١	places

Analysis of statistics:

According to mathematical average and standard deviation to reach the most accurate results, statistics were done using SPSS program. The results of the questionnaire showed that: most crafters at Jazan region are females at age category (39-40) with a percent of 36.4%, most of them are married with a percent of 51% with high standard professions, most famous crafts they work at are (brocading and sewing cloth), their income is considered medium. Most significant challenges that they face are:

- Lack of sponsored associations for traditional industries with percent of 60.6%.
- Lack of financial support from organizations that support industries and crafters with a percent of 69.6%
- Not documenting the industries.
- Number of crafts according to the questionnaire were 50, the most famous one was pottery with a percent of 45.5%. craft that were dimensioned was wicker industry with a percent of 9.1% of the total sample, leather tanning is on its way to extinction with a percent of 15.2% of the total sample, others think that wood and wicker industries equally are about to get extinct with a percent of 9.1% of the whole sample. The main reason beyond crafts extinction is lack of financial support with a percent of 60%.

Strategic solutions and their development:

- The study is based on the same strategies of the national program to promote traditional industries at the kingdom with what suits vision and goals of Saudi kingdom 2030.
- Creation of an application that explains all traditional industries and handmade crafts at Jazan region (Dokdoky, 2019, p:13).

Long term plans:

- Providing financial support and loans for investors and owners of traditional industries to encourage them to rise up with this vital and effective sector to serve the society.
- Providing organizations that can sponsor traditional industries and crafts.
- Holding permanent markets for products of traditional industries.

Short term plans:

- Using graduates from academies with skill in designing programs, for qualification and technical training at associations which support crafts (textiles, interior design).
- Providing a financial support for foundations which sponsor traditional industries from the lack of materials and machinery.
- Random markets on the roads.
- Building textile factories at Jazan region.
- Creating textile product that realizes sustainability.

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