

Saudi Identity In 2030 Vision From The Perspective Of Arts And Crafts Of Saudi Society

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Abstract

Saudi Arabia's Islamic heritage and cultures had a big impact on the country's craft sector. To preserve its historical treasure, the government has put forth the 2030 vision, which aims to revitalize and reintroduce local crafts and arts in accordance with its values and traditions. Handicrafts contribute to the monetary development and help in adding more job opportunities and increasing income for a large number of families, in addition to maintaining the social roots and character of the country. They also attract tourists who like to collect handmade articulations made from different materials. Handicrafts are considered part of Saudi Arabia's significant features that should be revived to lead the community to success and growth. Handicrafts as a part of the Saudi heritage represent the identity of the community which mixes the present and the future with the past. The government of Saudi Arabia according to its vision 2030 is aiming to revive the heritage of cultural crafts to restore the country's identity through building a craft center within the scope of local historic sites. The government developed the National Project of Profession Heritage Management to authenticate traditional professions and handicrafts.

Keywords: crafts, arts, culture, heritage, history, Saudi Arabia, 2030 Vision.

Introduction

Since the beginning of the third millennium, the Kingdom has witnessed a very active movement of modernization and development. On the other hand, this movement was accompanied by an official interest in traditional crafts and industries. In 2007, the General Authority for Tourism and Antiquities developed the main draft of the national project for the management and development of craft heritage. The most important objectives of the national project are based on the establishment of an administrative system that supervises the craft heritage. Perhaps the most important objective of this project is to rehabilitate the crafts so that they become a tributary of the national economy. This project also contributes to providing job opportunities for citizens, increasing income, highlighting heritage, and providing products that are competitive and marketable inside and outside the Kingdom.⁽¹⁾

The national project for the management of craft heritage, set by the Saudi Commission for Tourism and Antiquities, represents the Kingdom's commitment to protect this type of cultural heritage, which international agreements stipulate to protect and preserve it, The Convention for the Safeguarding of the Intangible Cultural Heritage assured the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.⁽²⁾

Handicrafts are unique expressions of a particular culture or community through local craftsmanship and materials. With increased globalization, however, products are becoming more and more commoditized and artisans find their products competing with goods from all over the world. It is no longer possible to look at traditional artisan communities and their products in isolation from global market trends and competition. Handicrafts are part of a much larger home accessory market, which includes handcrafted, semi handcrafted, and machine-made

¹ -Al-Senan, Maha. (2015). Full Length Review Article CONSIDERATIONS ON SOCIETY THROUGH SAUDI WOMEN'S ART. *International Journal of Development Research*. 5. 4536-4542.

²- Ayad, M. and Blackburn, V. 2014. *Contemporary kingdom, the Saudi art scene now*. Dubai: Canvas Central.

goods. The home accessory market is strongly influenced by fashion trends, consumer purchasing patterns, and economic conditions in end markets. In many cases, artisans are out of touch with those end markets, which presents a challenge to those seeking to export their products.⁽³⁾

Research Problem

The problem of the research is summarized in a significant point, namely how to maintain and revive the Saudi handcrafts and popular arts according to the 2030 vision. The revival of handcrafts and manmade pieces in Saudi Arabia presents a great challenge due to the many problems it faces in light of the encroachment of modern civilization and the approaching of many of these crafts to extinction due to the conditions of modern civilization.

Hypotheses

The handcrafts and popular art in Saudi Arabia played a great role in development of new concepts of thought that were confirmed with scientific philosophies, ideas and innovations which contribute to the development of society in its path towards progress and prosperity. These activities in the field of culture, folklore and heritage are viewed as a base for social and economic development according to the Saudi 2030 vision. Since its inception, Saudi Arabia's Heritage Commission has worked on strategic projects to protect the Kingdom's national heritage and achieve the ambitious goals of Vision 2030.

Aims of the Research

The research aims to shed light on the history of Saudi handcrafts and popular art and the role of the government in revival and protection of this heritage. It also aims to explore the role of culture, folk arts and heritage in the progress of the society. The research also aims to explore the most popular types of handicrafts and arts in the kingdom and the cultural features and characteristics of them.

The Importance of the Research

³ - Fadhel, M. A. 1996. Arts education: Its elements, history, and philosophy. Riyadh: King Saud University.

The significance of this research is derived from the importance of handicrafts, popular arts and the mutual role of culture, folklore and heritage in the Kingdom of Saudi Arabia. It explains the vital role of popular and traditional artistic expression in the culture of Saudi society. It also explores the efforts of the government to revive and maintain this valuable heritage.

Research Methodology

The analytical descriptive approach has been used to conduct this study. The research is classified into a theoretical framework and review of the history of the Saudi handicrafts to address the research problem. The research is dealing with the traditional folk culture and arts and its role in the development of society. The research discusses the Saudi heritage and its ancient roots across history, in addition to the current governmental efforts to revive and keep it in terms of 2030 vision.

Historical Background

There are many regions of Saudi Arabia famous for a number of handicrafts created by the local people from domestic materials such as local palm trees, clay, porcelain, and pottery. There are also some artifacts that concern women such as textile weaving, pearl trade, and the manufacture of mats and wicker, in addition to other professions such as shipbuilding, rosary work, woodworking, carving and sandblasting.⁽⁴⁾

Traditional crafts and industries in the Kingdom have a role in affirming national identity, highlighting the cultural fusion of homogeneous groups in one country, confirming the country's unity and homogeneity, and preserving it as a cultural heritage and national duty so that its features do not disappear with globalization and modernity.⁽⁵⁾

When the founder, King Abdulaziz, unified the Kingdom of Saudi Arabia in the year 1351 AH/1932 AD, politically unified under one banner, and the rule of one king, he preserved at the same time

⁴ -al-Resayes, M. (1998). Addendum to the visual art movement in the Kingdom: Visions of visual art. Special Publication of the 14th Janadria Women's Visual Arts Council. Riyadh: National Festival of Tradition and Culture

⁵ - Binshihoun, Marwa & Qadeeb Al-Ban, Alaa. (2021). Hirfah: Hijazi Traditional Arts and Crafts Center.

the cultural distinction in the regions of the Kingdom of Saudi Arabia. We notice the diversity of crafts and industries from one region to another. This is what his sons followed after him, leading to its strengthening in the Kingdom's Vision 2030.⁽⁶⁾

The distinction and rich diversity of crafts and traditional industries in the Kingdom of Saudi Arabia is due primarily to the geographical diversity of each region of the Kingdom, such as the location of the region, its borders, its internal and external relations, its climate, the diversity of its terrain, its wealth and natural raw materials, the diversity of its population, its customs and traditions, and its activities. Economic, social, and religious, play a major role in the diversity of traditional crafts and industries. Examples of this include: shipbuilding in the Eastern Province due to its location on the Arabian Gulf, and the manufacture of covering the Kaaba in Mecca. Because it hosts the Holy Mosque of Mecca, and the auctioneer industry in Hail; which was famous for its habit of generosity.⁽⁷⁾

The importance of traditional crafts and industries in the Kingdom lies in the fact that they are a living material whose physical features reflect a stored heritage that indicates social functions, economic features, intellectual contents, and the forms of historical transformations that have occurred in societies.⁽⁸⁾

Traditional crafts and industries represent a connection to a history and a past full of achievements that people do not want to be separated from their memory. Reflecting on their experiences in the past, recalling their experiences to confront the challenges of the present, confirming their connection to their roots and origins, and strengthening their national identity.⁽⁹⁾

⁶- Zarkli, K. 1992. The Arab Peninsula during the Time of King Abdulaziz. Beirut: Dar alElm lilmalaeen Publishing House, p. 2 – 5

⁷ -Crafts and handicrafts. (2015). Saudi Commission for Tourism & National Heritage.
<https://www.mt.gov.sa/ebooks/Documents/p15/Efforts/Handicraft/Handicraft.pdf>

⁸- Tambo, E. (2017). Smart positioning tourism and hospitality model for economic transformation in Saudi Arabia
https://www.researchgate.net/publication/317349217_Smart_positioning_of_tourism_and_hospitality_industry_model_in_economic_transformation_in_Saudi_Arabia

Handicrafts are definite expressions of a unique culture or community via local craftsmanship and materials. With increased globalization these products are becoming more commoditized and artisans find their pieces competing with goods from all over the world. Now, it is impossible to deal with traditional artisan communities and their pieces in isolation from international market trends and global competition. Handicrafts are part of the home accessory market, which includes handcrafted, semi handcrafted, and machine-made products. This market is strongly impacted by global fashion trends, consumer purchasing behavior, and economic environments in end markets. In many cases, artisans are out of touch with those end markets, which represent a great challenge to those aiming to export their products.⁽⁹⁾

The response of consumers depends on many factors and it is difficult to predict it by many producers and artists. They usually buy handicrafts because they like to contact with indigenous traditions and cultures in a global and increasingly cheap commoditized world.

Handicraft production is a primary form of employment in many countries including Saudi Arabia and often a key part of the export economy.⁽¹⁰⁾

Handicrafts are considered an important productive sector and export commodity for many countries. The growth of international markets has increased market opportunities for handicrafts and artisans. However, there is a lack of common definition of handicrafts, although different efforts have been made to define this broad sector.⁽¹¹⁾

⁹- Al Hussein, F. B. A. (2010). Documenting traditional crafts and industries and their importance "The Kingdom of Saudi Arabia as a Model". Abd El Rahaman Al Sediry cultural center, (21) 59-74.

¹⁰ Alajaji, Tahani. (2019). Traditional Embroidery as a Method of Decoration in Najd Desert Tribes. *Journal of Textile Science & Fashion Technology*. 4. 10.33552/JTSFT.2019.04.000587.

¹¹ -Albassam L. (2014). Bedouin handicrafts as a source of innovation Traditional fashion in modern Saudi Arabia. Princess Nora Bint Abdul Rahman University, Saudi Arabia. pp. 1-2.

Crafts and handmade pieces, by their very nature, are not mass produced. But if people are working with their hands producing goods required in a wide market space, crafts can be termed as a decentralized creative industry where the human mind and hand are more important than the small machines and tools they may use.⁽¹²⁾

Handicrafts and traditional industries are those industries in which the craftsman practices, relying on his mental and manual skills which he acquired from the development of his practice of craftsmanship. Handicrafts and traditional industries are defined as every production, creativity, transformation, artistic restoration or maintenance activity, or performing a service that is dominated by manual labor. They are also that industry that relies on worker-specific skills, uses simple tools, and relies on manual work. Handicraft is inherited among family members, practiced in homes or at other places. The craftsman relies on his various skills, using raw materials available in the local natural environment. These crafts include pottery, wood, weaving, wicker, and gold work, which are famous among the Kingdom of Saudi Arabia in general and the eastern region in particular. It is noticeable that there is no single definition of handicrafts and traditional industries, but they all have in common that they depend on the craftsman and his competence in a very substantial way.⁽¹³⁾

The Most Important Handicrafts in the Eastern Region

The Kingdom of Saudi Arabia is characterized by the presence of many industries and handicrafts, which can be employed in order to achieve the goals of sustainable tourism development, especially in the eastern region, which represents 12% of the handicraft industries that characterize the Kingdom. This sector needs more attention, where the Kingdom's imports of handicraft products exceed 1.5 billion SR annually, mostly from China. The General Supervisor of the National Program for the Development of Crafts and Handicrafts indicated that the total number of craftsmen registered in the Kingdom is about 3,587 craftsmen. The

¹² -ElSheny N., Elsamaty H & Fekry M. (2020). Mawtini Crafts Village. *Journal of Critical Reviews*, (7) 486-490.

¹³ - ElSheny N., Elsamaty H & Fekry M. (2020). Mawtini Crafts Village. *Journal of Critical Reviews*, (7) 486-490.

number of craft creativity centers is 17 centers in the Kingdom. In the following points, we will review the most important crafts and handicrafts in the Eastern Province.⁽¹⁴⁾

1. Pottery:

It is one of the strongest and most famous industries in the Kingdom of Saudi Arabia, where there are many types of distinctive pottery, such as the jar and cooking utensils, as well as decorative dishes and vases.⁽¹⁵⁾

2. Wood industry:

It is associated with a wide range of traditional industries, such as the manufacture of glass, leather, manual doors, and windows.

3. The manufacture of boats "wooden ships":

These boats are used for fishing and they are made in various sizes and shapes. They are displayed on the shores of Dammam and Qatif.⁽¹⁶⁾

4. Wicker industry:

The eastern region is famous for the wicker industry from palm fibers, where food baskets, prayer rugs, brooms, hats, vases, ventilation fans and other modern forms are handmade.

5. Jewelry making:

Many materials such as shells, stones, gem, amber and pearls are used to make famous products such as necklaces, rings and earrings.

¹⁴- Grobar L M 2019 Policies to promote employment and preserve cultural heritage in the handicraft sector Int. J. Cult. Policy25 515–27.

¹⁵- Fan K-K and Feng T-T (2019). Discussion on Sustainable Development Strategies of the Traditional Handicraft Industry Based on Su-Style Furniture in the Ming Dynasty Sustainability11 2008.

¹⁶ Mahgoub, Yassir & Alsoud, Khalid. (2015). The Impact of Handicrafts on the Promotion of Cultural and Economic Development for Students of Art Education in Higher Education. Journal of Literature and Art Studies.(5) 471-479. 10.17265/2159-5836/2015.06.012.

6. Pecht industry:

Pecht industry is one of the most important handicrafts that characterize the Kingdom of Saudi Arabia and Al-Ahsa Governorate is specifically famous for it. The abaya or Pecht is an outer garment for men that is worn over the outer clothing and covers the shoulder and reaches the feet. It is open from the front and its edges are embroidered, and it has no sleeves. It is made of fine or coarse wool from camel or sheep's hair. It has multiple uses, especially in the winter for protection against cold. It was made of silk and adorned with embroidery, and it was the clothing of the rich, and it was worn by men and women.⁽¹⁷⁾

The Economic Importance of Handicrafts

There are many economic characteristics that characterize handicrafts and traditional industries from the rest of the other industries, which are within the framework of small industries that help to reduce unemployment. The characteristics for handicrafts include relatively low capital costs where these activities require no capital compared to other sectors. They are characterized also with lower production costs of raw materials used in the production of these handicrafts.⁽¹⁸⁾ They also use the raw materials found in the local environment. Handicrafts include a combination of management and ownership because there is no need for large capital and providing job opportunities for many age groups, especially for women who do not prefer to work outside the home. They also contribute to increasing the local and national income for people and the nation. This activity has generated an important part of the added value, which may increase the total exports and the provision of nearly 650 thousand job opportunities. This also

¹⁷ Maisel S (2016). Why not go to the museum today? On tourism and museum preferences in Saudi Arabia Museums in Arabia (Routledge) pp 73–89.

¹⁸ Moshashai D, Leber A M and Savage J D (2018). Saudi Arabia plans for its economic future: Vision 2030, the National Transformation Plan and Saudi fiscal reform Br. J. Middle East. Stud. 1–21.

contributes to the development of talent and innovation of many people across the country.⁽¹⁹⁾

Documentation of Handicrafts and Traditional Industries

The direction of the Kingdom, represented by the General Authority for Tourism and Antiquities, towards employing traditional crafts and industries in tourism and national craft activity, will bring new opportunities for these crafts, and it could pose a real challenge to them. Among these challenges is the extinction of the craft heritage. One of the disturbing elements is that a type of traditional crafts is recorded in a region, and then after a few months the documentation reveals that one or more of those crafts became extinct from the region. The loss of knowledge is the most sensitive and fragile element that cannot be recovered not only because of the death of craftsmen and the decay of knowledge and skills, but also the collapse of the traditional social structures that transmit such crafts.⁽²⁰⁾

On the other hand, developing crafts and integrating them into modern societies represents a major administrative challenge, which requires addressing the introduction of modern industrial techniques to them, the use of industrial materials instead of natural materials, and the accompanying development of simple designs and the abandonment of original designs.⁽²¹⁾ New issues have also emerged in the management of craft heritage, related to the recognition of these crafts and their incorporation into modern industries, the way in which craftsmen are financed, and the preservation of their financial and health rights, issues of intellectual property preservation, and protection of crafts within the framework of the laws of the World Trade Organization.

¹⁹ Moshashai D, Leber A M and Savage J D (2018). Saudi Arabia plans for its economic future: Vision 2030, the National Transformation Plan and Saudi fiscal reform Br. J. Middle East. Stud. 1–21.

²⁰ -Moustafa, Mohamed. (2020). Handicrafts for Sustainable Tourism Development: An Empirical Study on Al Ahsa, Saudi Arabia. Humanities and Management Sciences - Scientific Journal of King Faisal University. 10.37575/h/mng/2167.

²¹ - Radke H and Al-Senan M (2015). Fusion Cuisine and Bedouin Handcraft: the Transformative Power of Heritage Preservation in Saudi Arabia Public Hist. (37) 89–96.

The administrative risks facing these crafts are almost exacerbated by the interruption of cultural communication with the youth, who constitute a large sector of the population of the Kingdom. This leads to the rupture of local community structures, in addition to neglecting local products and adopting Western global products. These risks are more acute when the knowledge and experiences of these crafts are oral rather than written (intangible heritage).⁽²²⁾

Thus, all these issues represent a challenge to the institutions entrusted with managing the craft heritage, since in light of these new data, heritage management can unwittingly be a tool to destroy important components of this distinctive heritage of Saudi culture, if it is not linked to an understanding and study of its reality. Therefore, the documentation process becomes more urgent than before and of paramount importance in the national project for the management of craft heritage.⁽²³⁾

Documenting of traditional crafts and industries is defined as an organized systematic procedural process, employed in recording, and compiling information about traditional crafts and industries at all levels: type, function, and technology. The documentation process of heritage aims to monitoring its current forms in its authentic societies, and within the framework of its cultural system, in which it arose, developed, and adapted, throughout its long history.⁽²⁴⁾

The most important characteristic of this type of heritage is that it has inherited cultural features that represent the artistic and aesthetic taste of the ethnic culture of the Kingdom's residents (the different customs, traditions, and lifestyles of the community). These crafts appeared and developed over thousands of years and were passed down through a series of generations

²² -Report on the State of Culture in the Kingdom of Saudi Arabia, 2020: Digitalization of Culture. / Ministry of Culture. – Riyadh 1442 H. /Ministry of Culture. - Riyadh, 2021.

²³ - Report on the State of Culture in the Kingdom of Saudi Arabia, 2020: Digitalization of Culture. / Ministry of Culture. – Riyadh 1442 H. /Ministry of Culture. - Riyadh, 2021.

²⁴- Salaghor, L.M.N. (2007) The re-invention of traditional weaving in Saudi Arabia. Unpublished Thesis. Coventry: Coventry University.

through inheritance until we reached the form in which they are at the present time.

It is practiced by competent local craftsmen outside the applications of modern industries.⁽²⁵⁾

The Governmental Efforts to Revive the Handicrafts

The Kingdom of Saudi Arabia has adopted a national project for the management of craft heritage. The final draft of the sustainable tourism development project outlined the conditions of the craft sector, the reasons for its deterioration, and the sustainable development programs necessary for the development and development of these crafts. The project is based on creating an institutional framework for managing crafts, and developing strategies that support and revive those crafts. Among the most important parts of this project is the National Strategy for the Development of Handicrafts and Handicrafts, the initial draft of which was prepared in 2007.⁽²⁶⁾

The most important issue for the crafts sector is that the strategy of the Saudi Commission for Tourism and Antiquities in the Kingdom has established the documentation of traditional crafts and industries as a national strategic project. The project emphasized the importance of providing information on the crafts sector, working to implement comprehensive documentation at the national level, and the importance of using modern technologies in collecting and archiving documentation work, facilitating access to information resulting from documentation, and investing and developing that information.⁽²⁷⁾

The importance of documentation is evident in the national project for the management of artisanal heritage, by identifying the basic

²⁵- Sulaiman E B S (2020). Traditional Folk Culture and Arts In The Kingdom Of Saudi Arabia And Its Role For Development Societal. International Journal of Multidisciplinary Studies in Heritage Research 3 (2) 40-44.

²⁶- Vencatachellum I (2019). UNESCO Approach to Crafts A Cultural Economic Analysis of Craft (Springer) pp 25–37.

²⁷- Yang Y, Shafi M, Song X and Yang R (2018). Preservation of cultural heritage embodied in traditional crafts in the developing countries. A case study of Pakistani handicraft industry Sustainability10 1336.

components of traditional crafts and industries, and revealing their richness and wide diversity. The documentation includes a description of the current status of this craft during the documentation procedure. This is useful in identifying and identifying the most important direct and indirect impacts of key impacts, as well as the positive or negative effects arising from changes in the functions and designs of these crafts, as a result of its integration into the tourism activity and its interactions. In addition to predicting the potential impacts on these crafts in the long term, heritage resources are depleted and degraded, in the event of increasing pressures on them.⁽²⁸⁾

On the other hand, the results of the analysis of materials for documenting of the craft heritage can be employed in the national project, which contributes to determining future prospects for developing methods of craft management, taking measures to ensure its continuity, and drawing up new policies to ensure its revival and instill a spirit of creativity in it.⁽²⁹⁾

Documentation at all levels indicates that traditional societies - regardless of the size of the land area in which they live - have great diversity and richness in traditional crafts and industries. This diversity appears in the different crafts and industries themselves, and in the different raw materials, methods of work, and the applied methods used in them, and in the different seasons and times of work. There are also variations related to environmental and geographic changes, social, economic, and political events, in addition to subjective factors.⁽³⁰⁾

The diversity and richness of crafts can be found even at the level of a single craft. For example, a country such as Saudi Arabia has more than 300 traditional industrial products produced by 45 traditional crafts. For example, if we take the traditional pottery industry, it was recorded in geographically distinct cultural

²⁸ -Althagafi, Khadeeja. (2018). The art of Saudi traditional jewellery: Rejuvenation for a contemporary world.

²⁹ -Elsheny, Norhan & Elsamaty, H. & Fekry, M.. (2020). Mawtini Crafts Village. *Journal of Critical Reviews*. 7. 486-490. 10.31838/jcr. (07.) 08-105.

³⁰ - Elshaer, Ibrahim. (2020). Marketing and Entrepreneurship from the Perspective of the Handcraft Industry: A Practical Study on Al Ahsa, Saudi Arabia. *Humanities and Management Sciences - Scientific Journal of King Faisal University*. 10.37575/h/mng/2170.

environments: agricultural oases culture, desert culture, mountain culture, and marine culture. Samples of pottery products recorded in Makkah Al-Mukarramah, Taif, Asir, Jazan, Najran, and Al-Ahsa show qualitative differences in terms of raw materials, methods of preparation, the use of different techniques in manufacturing, and grades of pottery. These variations appear also in burning, the design of product forms, and its artistic and decorative elements.⁽³¹⁾

If we take all these elements into account, we make a mistake when we generalize the results of documenting a craft in a cultural environment to the rest of the other cultural environments, ignoring the clear cultural differences between them. Accordingly, documentation is of great importance in the national project for the management of craft heritage, as it establishes the idea of taking into account the qualitative differences and local characteristics when planning, developing and marketing these crafts.⁽³²⁾

Documentation allows monitoring the transformations that occurred in some traditional crafts and industries, and their current conditions during and after documentation, and reassessing the reasons for the prosperity of some of them, and the factors affecting the deterioration of others. In any case, the documentation provides reliable explanations for the reasons why the two craftsmen turned to the production of secondary goods. For example, Al-Qallaf (a carpenter specializing in the manufacture of traditional wooden boats) turned into a carpenter who made wooden doors, while the traditional blacksmith turned to the manufacture of modern iron works. In some cases, manufacturers turned to repair damaged traditional products, instead of manufacturing them. In other cases, we find that some craftsmen

³¹ - Keshar, Mohammed & Mahgoub, Yassir & AlaaEldin, Hamid,. (2022). The plastic Aspects of the Saudi ceramic heritage as an entrance to rooting the artistic identity of university students. (6) 8050-8062.

³² -Moustafa, Mohamed. (2020). Handicrafts for Sustainable Tourism Development: An Empirical Study on Al Ahsa, Saudi Arabia. Humanities and Management Sciences - Scientific Journal of King Faisal University. 10.37575/h/mng/2167.

left their original crafts and turned entirely to modern industries with high returns, desirable by society.⁽³³⁾

The Change of Craft Role from the Past to the Present

There has been a shift in the functional role of crafts, and the general functional form has shifted to carry a sensory and emotional function, which satisfies the symbolic need of the citizen or the tourist and satisfies the forms of feelings towards them. This includes appreciation of craftsmanship, artistic designs, and respect for the values of the culture of the people who practice them. According to this new function, the workshops of the craftsmen, the distribution of work, the forms of tools, the methods of work, the external form of product design, and the aesthetic elements of the traditional product, all became of symbolic value that represents the cultural identity and satisfies the forms of sentimental feelings towards it.⁽³⁴⁾

The crafts themselves also bring other utilitarian functions. These include, for example: recycling primary raw materials, which increases the efficiency of making use of local cultural resources. The presence of traditional crafts and industries expands the circle of beneficiaries, and the groups engaged in collecting primary raw materials, in addition to the groups that transport them to the market, and similarly, the groups that process and prepare them for manufacturing. Thus, handicrafts and traditional industries constitute a series of new jobs and increase the number of beneficiaries.⁽³⁵⁾

This indicates that preserving and developing the craft heritage requires finding compatibility between the tripartite concept of the functions of crafts and traditional industries: symbolic,

³³ - Wizarat Alsayahati. (2020). Al'iistratijiati alwataniati litanmiati alharf alyadawiat walsinaeat alyadawiat walkhutat altanfidhiati 'The National Strategy for Handicraft and Handicraft Development and the Implementation Plan'.

³⁴- Aabouelela, Amira. (2019). A contemporary interior design inspired from Al qatt Al asiri heritage art in Saudi Arabia Residential Spaces. International Journal of Advanced Science and Technology. 28. 1706-1720.

³⁵ -Aabouelela, Amira. (2019). A contemporary interior design inspired from Al qatt Al asiri heritage art in Saudi Arabia Residential Spaces. International Journal of Advanced Science and Technology. 28. 1706-1720.

functional, and utilitarian. And if we want these functions to be an auxiliary factor in its management, we should pay attention to three elements in any traditional industry, which are: the external form, the implicit content, and the quality and distinction of the industry. Otherwise, the balance will not be achieved between preserving the authenticity of traditional crafts, and the inevitability of development imposed by the upcoming tourism. The upcoming tourism activity will force the traditional crafts market to manufacture new types of tourism handicraft products that have nothing to do with the Saudi cultural heritage that produced them. Rather, they appeared in response to the tourism market, and the desire to earn additional income from selling them, and diversifying craft products.⁽³⁶⁾

Examples of this are what Chinese factories do in the production of daggers and swords with innovative designs, prayer rugs, and coffee decals, so that locals and foreign tourists acquire them as part of the Saudi craft heritage. Perhaps this transformation, which will be created by the entry of traditional crafts and industries into the tourism activity, is dangerous in terms of destroying the originality and uniqueness of those crafts and traditions that have preserved them for thousands of years, until we reached what they are.⁽³⁷⁾

Conclusion

Saudi handicrafts and traditional industries are characterized by many features that are deeply rooted in the depths of history and are considered an expression of the cultural, social and popular identity of the nation, which must be preserved from extinction. The Kingdom's Vision 2030, which outlines the nation's renaissance and consciously plans to launch into global horizons through well-thought programs and plans, has focused on reviving handicrafts and traditional industrial industries through many efforts because of their importance in preserving the nation's identity as well as social, cultural, economic and tourism benefits

³⁶ -Al-Qahtani Yousri Saeed, aesthetics Alqatt Alasiri and its role in enriching contemporary art production. Journal of Humanities and Social Sciences. The fourth issue. Volume III. April 2019.

³⁷ -Al-Qahtani, Yousry Saeed. The development of plastic insights from the Asiry environment through the use of synthesis thought, (Master Thesis), unpublished, Faculty of Education, Department of Art Education, Umm Al-Qura University, 2017.

achieved at the local community level and at the country level as a whole. The government has made many efforts to document and preserve these traditional crafts and industries from extinction through the National Project of Profession Heritage Management, which has taken great strides in this field. In today's world, these crafts face many challenges, which are represented in importing cheap products that imitate these authentic products and not inheriting these crafts due to the children's tendency to other more profitable businesses and migration from rural to urban and many other reasons. Therefore, preserving these crafts from extinction and preserving the continuity and continuity of generations of craftsmen has become an urgent requirement to preserve the nation's identity and heritage.

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