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## THE ROLE OF ACADEMIC INSTITUTIONS IN THE DEVELOPMENT OF TRADITIONAL ARTS

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### **Abstract**

*Traditional arts and crafts reflect the degree of development in any society, and the history of traditional arts and crafts of any people is part of the social and cultural history of the people in which the utilitarian function is combined with religious functions, customs, traditions and inherited values. The handicrafts sector is of great interest in most countries of the world, and efforts are increasing at the national, regional and international levels to emphasize the social and cultural importance of crafts, traditional arts and handicrafts as part of the national heritage, not only interest is not limited to cultural and social aspects, but also the economic aspects of the importance of taking advantage of the available possibilities, whether those possibilities related to human resources that have distinct skills in craft activities or to increase the use of raw materials available in the local environment, or other possibilities available in some of the relevant parts, which can be utilized in the development of the arts and heritage sector, some countries focus on the development of this sector, because of the importance of its products in attracting tourists and increasing their numbers.*

### **Keywords**

**ACADEMIC INSTITUTIONS- DEVELOPMENT- TRADITIONAL ARTS.**

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### **Introduction**

Crafts and traditional arts are one of the foundations of the ancient heritage and the treasure of peoples that cannot be removed from memory no matter how many years pass, and it enjoys wide attention in most countries of the world, and there are increasing efforts exerted at the national, regional and international levels to confirm the social and cultural importance of crafts as part of the national heritage in most countries. The interest is not limited to the cultural and social aspects, but includes the economic aspects, due to the importance of making use of the available capabilities, whether those capabilities are related to human resources that possess distinct skills in craft activities or to increase the utilization of the raw materials available in the local environment. Some countries also focus on developing the field of crafts. And handicrafts due to the importance of their products in attracting tourists and increasing, and in Egypt there are dozens of traditional crafts and arts that have been handed down through generations from generation to generation, carrying with them the genetic footprint of creativity and beauty, and it is still one of the signs of human creativity in his hands as well as the fact that crafts and traditional arts are an important part and a long history of Different peoples and civilizations, and giving attention to them is a human and patriotic duty, and a deep-seated message For the present and future generations, and in Egypt, crafts and traditional arts are a reflection of all ages and civilizations that arose on the banks of the river. Let us find symbols and shapes that are the summary of every place where knowledge has settled. The preservation of traditional crafts and arts is not a luxury but an obligation to preserve the cultural identity, and the traditional crafts and arts at the level of all countries of the world - passing through a critical stage, which varies in severity and weakness from one country to another; Because of the technical development that most of those countries are experiencing; And the lack of need for a lot of traditional products after the change of the modern lifestyle and its requirements and as a result of the abundance of mechanically manufactured counterparts, at prices much lower than what can be made manually, this change has clearly led many workers in the field of traditional industries and crafts to search for ways to earn that will accrue to them with what they need. Of higher material returns and better social standing, and this is the critical dilemma experienced by the handicraft industries, and the traditional craftsmen live with it. Nevertheless, on the other side there is a call to return to the original, which is not necessarily called to follow the old traditions as they are without innovation, but rather is to preserve the originality with Adequate utilization of what modern technologies offer us in the truth of the matter, however, these crafts are currently facing the threat of extinction due to the accumulation of problems and obstacles they face. The survival or disappearance of the craft depends on the amount and size of the interest that societies give to make the factors of survival of the craft in itself. What the craft offers in exchange for the needs of individuals and societies, as well as the amount of

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development introduced and its final product, and the desire to maintain the religious and traditional character and aesthetic standards in those societies, and given the importance of these crafts and traditional arts, whether from the historical, cultural, social or economic aspect, the This research attempts to shed light on its importance and the possibility of its development through academic institutions.

Research problem:

Traditional crafts and arts are considered a cultural product of thousands of years of live interaction between local communities, and in light of the processes of economic, social and cultural change, traditional crafts and arts are subject to retreat, and preserving them is not a luxury but a duty to preserve the identity due to its cultural, economic, social and political dimensions and this requires a more modern developmental approach. The elements are interconnected, so that it can deal with the changes of the age, its mechanisms, and then its tools. The research problem focuses on identifying the role of academic institutions in developing traditional crafts and arts in society by linking the education process with the needs and variables of comprehensive development, and supporting the abilities of thought and creativity for traditional crafts.

research aims:

1- Activating the role of academic institutions in supporting the traditional arts and crafts system to contribute to development.

2- Shedding light on the most important problems that traditional crafts and arts suffer from, and defining the criteria that must be taken into account to preserve and advance them.

3- Preparing a strategy to revive traditional crafts and arts according to the needs and requirements of the times and directing the officials' attention to the importance of this strategy.

4- Developing the spirit of innovation and creativity among students in academic institutions and directing them to how to benefit from the various applied curricula in promoting traditional arts and crafts.

Theme :

Definition of handicraft industries and traditional arts: Handicrafts were defined as the crafts that use the hand skill in the production of handcraft goods of high quality and are not subject to studied standards, and they are those crafts that are practiced depending on the individual, manual and artistic skill acquired from the development of the handicraft work using local or imported environmental raw materials. And they are dealt with manually or by using simple tools, which are those crafts with a historical extension that are based on converting the environmental materials into an artistic product that reflects a heritage character so that these products preserve some historical and religious origins.

Importance of traditional crafts and arts:

Crafts and arts have a social importance, as they help to reduce unemployment and benefit from all human resources (males and females) who can work in craftsmanship in their homes, and the elderly, the handicapped and others can participate in crafts production in their homes, which gives a source of income in addition to raising their morale, and it is also important. Inherited ones that go beyond the work of the individual to the family and the association of types of it with certain families while they are in their homes.

Its economic importance is summarized in the utilization of all human resources, whether males or females, and to benefit from environmental materials, especially those available in rural areas. Women can also practice traditional crafts and arts at times appropriate with them and in the places they choose or in their place of residence. Crafts and traditional arts provide opportunities Big work with fewer resources compared to the requirements of other industries and participates in solving the unemployment problem in addition to operating low educational qualifications, and crafts and traditional arts also work on developing the community infrastructure, and is a source of income for rural and desert communities and helps reduce the phenomenon of internal migration and create productive societies in remote areas. In addition to the low costs of its training, mainly due to its reliance on on-the-job training method in addition to its use of simple techniques, and finally, flexibility in production and the ability to provide a product according to consumer needs and flexibility to spread in various regions, leading to achieving balanced development between rural and urban.

Historically, the importance is that the traditional crafts and arts are the outcome of the historical interaction of the different civilizations that have settled in the country throughout history, in addition to that they contribute to preserving the identity, patriotism and the culture of society, by preserving professions associated with the history and symbols of culture, and traditional crafts and arts are the best means of preservation. On the heritage.

The tourist importance is that crafts and traditional arts are associated with the tourist with what are known as bazaars, caesars and traditional markets, which are the main destination for any tourist in a way that achieves high returns and doubling value, in addition to the tourists' communication with the craftsmen and the knowledge of the cultural situation and stages of production, and the participation of craftsmen in the tourism and cultural activities helps in Advertising for traditional crafts and arts and contacting relevant markets.

research results :

1- The study of traditional crafts leads to the development and enrichment of the artistic vision of what is around us and that can be preserved, revived and protected from extinction by teaching it in art courses in academic institutions.

2- Crafts and traditional arts contribute to supporting the fabric of social relations by providing new jobs within the framework of their dissemination, and then contribute to reducing unemployment, alleviating poverty, prospering national income and accelerating the development process.

3- Crafts and traditional arts contribute to preparing trained artistic manpower, as they contribute to forming a broad base of skilled craftsmen.

4- The traditional crafts and arts are characterized by their low cost because they do not need large funds to establish and operate them.

5- Crafts and traditional arts contribute to achieving balanced regional development, covering both urban and rural areas.

6- Crafts and traditional arts help in converting some groups that need assistance into productive groups that contribute to supporting themselves.

7- Environmental crafts at risk of disappearing can be preserved and developed through innovative designs and marketing.

8- Providing job opportunities for women whose different circumstances do not allow them to work in the formal sector, and traditional crafts in their various spectrums represent an appropriate model in this context.

9- Investing in traditional crafts reflects an aspect of the national and national identity and is an effective tool in preserving heritage.

10 - Benefiting from the academic technical outputs that contribute effectively to upgrading the skills of the craftsman to the point of being inspired by the heritage and adding to it without distortion or distortion.

11- Benefiting from academic artistic outputs, which contribute effectively to increasing opportunities for the continuation, development and revival of traditional arts and crafts.

12- The limitation of traditional arts and crafts to limited families leads to a monopoly of the profession in the hands of a limited number, and this number diminishes with the passage of time.

13- The revival of traditional arts and crafts requires studying the cultural, heritage and economic perspectives for them, showing their aesthetics and values, and emphasizing the national identity.

14 - Artists seek inspiration from heritage as a source of creative vision that has a role in preserving traditional crafts and arts in a way that keeps pace with civilization development.

15- Arts programs in academic institutions have a great and effective role in introducing, promoting and developing traditional arts and crafts.

16- Crafts and traditional arts can be preserved and not extinguished through arts programs prepared by academic institutions that aim to define, advance, develop and revive them, and then emphasize cultural identity and protect all traditional crafts and arts from the threat of globalization and the invasion of cultures.

17- Developing and reviving the traditional arts and crafts that contribute to solving some economic problems and revitalizing the cultural and tourism wheel.

18- Traditional crafts and arts work to achieve self-reliance because they depend on the materials of the environment and local human resources.

19- Raising the efficiency of craftsmen working to develop the product in terms of shape, increase production, as well as increase the quality of the product.

20 - The lack of development of traditional arts and crafts and their lack of development in proportion to alternative industrial goods has led to their weakness, isolation and exposing them to extinction.

21- The absence of organization and regulations regarding the craft has led the children of craftsmen to leave the craft of their fathers.

A proposed strategy for the advancement of traditional arts from the point of view of the researcher and the study sample:

1- Establishing close relationships between craftsmen and specialized educational institutions, in the study of arts so that they are a real part of organizing traditional crafts, by visiting these institutions and using them to research the problems of craftsmen and traditional arts.

2- Linking the craftsman with academic institutions and linking the traditional arts and crafts workshops with an educational service that provides the craftsman with the basics of design, skills development, product quality improvement, marketing methods and consumer issues, which helps the craftsman to communicate his message and how to use the product and its benefits.

3- Establishing academic institutions based on teaching technical courses in training young people in crafts that have disappeared or almost disappearing, and follow-up researchers to develop crafts and heritage arts and the extent to which they benefit from tourism and economics, and work to market them internally and externally.

4- Creating scientific departments specialized in teaching traditional arts and creating a free higher diploma on traditional crafts in general, and a diploma for design in particular, available to all graduates of all

disciplines in order to reach the rate of creating new designs periodically to suit the development of the consumer.

5- Establishing specialized craft departments in industrial schools and vocational training institutes to teach young people the technical and industrial assets of handicraft to ensure the continuation of experience and the transmission of the secrets of the craft to the modern generations.

6- Artists in academic institutions create a special trademark for crafts and traditional arts that distinguishes the craft product.

7- Preparing recent studies of the tourism markets by academics specialized in marketing to combine the requirements of the global tourism market, in the context of preserving the main features of the inherited heritage over generations.

8- Holding training and advisory programs from academic experts for young craftsmen to introduce young people to the basic rules of the art of craft production in terms of the method of implementation, production methods, tools and various materials used and teaching them methods that increase their ability to produce qualities that attract the consumer, and how to change the type of product according to changing consumer tastes and make them aware of the role of quality In increasing the competitiveness of the products to keep up with the artisanal products with the requirements of the times.

#### Recommendations:

1- Preparing a generation of people who are aware of the importance of traditional crafts and arts through educational programs for children in schools and issuing simple stories with pictures of traditional crafts and arts, in order to attract the child's interest in this field.

2- Adoption of a law that organizes work in the traditional crafts and arts and provides a legal framework for them so that the law includes the definition, classification, registration, regulatory framework for them, product specifications and standards to ensure the existence of a high quality product.

3- Establishing a Ministry for Traditional Crafts and Arts, which works to support this sector and provide sufficient capabilities to enable craftsmen to develop their products and encourage them to innovate and create.

4- Establishing a trade union for craftsmen and cooperative societies for handicraftsmen, giving sufficient attention to craftsmanship training, and establishing workshops intensively to transfer expertise to new generations.

5- Culture palaces in governorates, centers and villages adopt training and handicraft production as a main component of their activity plans.

6- Intensifying efforts to raise local, regional and international attention to the importance of the handicrafts and traditional arts sector, as human civilization radiation.

7- Educating society through the media and making it aware of the role of traditional crafts and arts, and clarifying the great effort that the craftsman exerts to achieve the handicraft.

8- Setting up a strategic plan to develop the traditional arts and crafts sector with the participation of all concerned parties and benefit from the experiences of countries that are considered pioneers in managing their craft heritage in coordination with the parties based on the crafts and traditional arts in those countries.

9- Linking the file of traditional arts and crafts to tourism and establishing craft tourism villages such as (Tunis village in Fayoum, Jeris village in Monufia, Fuwa in Kafr El Sheikh, Akhmim in Sohag, Naqada, Qena and others) that contain all heritage arts and be in distinct and touristic places and rehabilitate a number of heritage buildings and transform them into gatherings and workshops for craftsmen And the expansion of increasing the opening of centers specialized in crafts and traditional arts (such as Al-Fustat Center) in the various governorates of the Republic.

10- Students in all stages of university and pre-university education make continuous field visits to places of production of traditional crafts and arts.

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