Exploring The Need for Islamic Museology in Contemporary Museum Development

Ibrahim Majdi Mohamad Kamil,[1*] Ahmad Farid Abd Jalal,[2] Siti Maimunah Kahal[3] & Rahimi Affandi Abdul Rahim[4]

1   School of Humaities, Universiti Sains Malaysia (USM), Jalan Universiti, 11700 Gelugor, Pulau Pinang, MALAYSIA.
     Email: ibrahimmajdi@usm.my
2   Abu Bakar Museum, Perbadanan Muzium Negeri Pahang, Jalan Sultan Ahmad, Kampung Pancur, 26600 Pekan, Pahang MALAYSIA.
     Email: farid.muziumpahang@gmail.com
3   Academy of Contemporary Islamic Studies (ACIS), Universiti Teknologi Mara (UiTM), Jalan Ilmu 1/1, 40450 Shah Alam, Selangor, MALAYSIA.
     Email: mykahal89@yahoo.com
4   Academy of Islamic Studies, University of Malaya (UM), 50603 Kuala Lumpur, Wilayah Persekutuan Kuala Lumpur, MALAYSIA
     Email: faqir_ila_rabbih@um.edu.my

*Corresponding Author: ibrahimmajdi@usm.my

Abstract

Western museum scholars, Klas Grinell and Valerie Gonzalez insist that no Islamic Museum guidelines can be followed. Thus, western museum curators had to study the text of the Quran, and Sunnah and examine the views of Islamic scholars in various fields of knowledge to find out the guidelines for the construction of Islamic museology. The action is of course based on the Western worldview which is against the Islamic worldview. This study aims to propose the concept of Islamic museology by using the design and development Research method. This method is modified and contains three main phases, namely a) Needs Analysis Phase; b) Design and Development Phase and c) Guidelines Applicability Evaluation Phase. As a result, this study will contain two main points. First, evidence of the awareness of the new museum and second, the rationality of the concept of Islamic museology. Among other things, the rationale behind the establishment of the concept of an Islamic Museum is to provide scientific answers for the concept of Islamic museology; the need to support the development of Islamic Eco-Tourism; proactive efforts to save Muslims from extremism and finally selective efforts (*wasatiyah*) with museum ethics.

Key Words: museum; awareness; Islamic Museology; extremism; museum ethics.

Cite This Article:

Introduction

The museum can be considered one of the most dynamic institutions of the modern era. This dynamism can be attributed to four key factors: First, its structure and epistemological framework, which are clearly understood among scholars. The museum has a long history, having passed through two complementary eras: the colonial era and the postcolonial era

(JesúS-Pedro Lorente, 2012). Secondly, museums attract the interest of the community because their problem-solving formula aligns with the logic that keeps them relevant. Third, museums are continually reviewed for improvement at the higher education institution level. The results of these efforts are often compiled into special collections that serve as research references when needed (Ahmad Farid Abdul Jalal, 2017). Fourth, museums are overseen by a parent body, the International Council of Museums (ICOM), which governs all museums worldwide. ICOM represents countries from various stages of development, from developed to developing and even underdeveloped nations. Since its inception in 1946, ICOM has played a crucial role in the field of international museums, particularly in introducing various museum improvement programs that reflect the aspirations of all its member countries.

The Emergence of a New Museum Awareness Concept

The dynamism of museum institutions has become more pronounced with the emergence of new museum concepts. This development arose after Western Museum scholars analysed, reviewed, and improved the concept of classical museums. It marks the beginning of a paradigm shift in Western philosophical thought, from the colonial era to the postcolonial era. Western museum scholars agree that, for museum institutions to survive, they must consider this paradigm shift. This is because the world is no longer dominated by Western powers (colonial era) but has transitioned to a post-colonial (post-independence) era.

As a result, scholars advocating for the concept of a new museum have critically evaluated the impact of Western colonialism on other societies. Among these impacts, all knowledge— including museum practices— was historically framed through the philosophy of Orientalism and Eurocentrism, where everything was evaluated from a Western perspective. This view positioned the West as advanced while non-Western societies were considered backward. Second, the tyranny of Western society needs to be exposed for the global community's understanding. This can be achieved through the methods of Subaltern Studies and Occidentalism.

The new museum concept emerged in the 1980s when a group of museum scholars agreed to criticize the classical museum approach, which was seen as exclusive (closed) and not open to the public. Two prominent scholars in this movement, Peter Vergo and Sharon Macdonald were influenced by the philosophical ideas of postmodernism, as introduced by Edward Said, Foucault, and Bourdieu. Additionally, they proposed the concept of eco-museums that bridge museums with society. More importantly, they criticized the classical museum approach, stating:

> "New museology, as a movement, highlighted the need for museums to critically examine contemporary museum practices and theory. The movement sought to point out that museums had never been as neutral or unbiased as they had previously claimed to be. New museology encouraged a critical look at the institutional history of museums and pointed out systems of power and knowledge authority tied to museum practices regarding collections and exhibitions."

Later, the awareness surrounding the new museum was also influenced by the theory of counter-colonialism, which has impacted all fields of knowledge, including science, literature, history, Islamic studies, and museums. The earliest proponent of counter-colonialism theory was Edward Said, whose book *Orientalism* became a foundational reference for scholars in this field.

According to Ahmad Farid Abd Jalal (2019), the core concept of the new museum includes several key elements that distinguish it from the classical museum concept. First, there is an effort to strengthen the relationship between the museum and the community. The new museum concept emphasizes community engagement and encourages visitors to review and critique the content presented by curators. It serves as a platform for advancing societal thinking and for fulfilling educational and nation-building purposes. In contrast, the classical museum is seen primarily as a space for storing artifacts, often to display the prestige of its owner. It is more exclusive (closed) and limits its focus to studying and classifying the museum's internal objects without engaging deeply with the community.

Second, the philosophy underlying the new museum is postcolonialism, which is a response to the limitations of modernism/colonialism. Consequently, each object in an exhibition should be interpreted critically, using the following approaches:

1. Occidentalism: As opposed to Orientalism, this approach emphasizes the need to learn both the positive and negative aspects of the West, focusing on the decolonization of museums from colonial influences.
2. Multiculturalism: Acknowledging the diverse ethnic and racial makeup of the global community, the new museum emphasizes connecting museum practices to broader issues of humanity, education, ICT, communication, and environmental awareness.
3. Subaltern Studies: Examining the perspectives of marginalized minorities.
4. Humanistic Interpretation: Offering more humanistic interpretations, especially about non-Western societies.

This stands in stark contrast to the classical museum, which is grounded in colonial and Eurocentric philosophies that often denigrate non-Western societies. According to Greer Valley (2017), colonial museums treated colonial communities as subordinate objects, worthy only of being displayed as inanimate material. These museums denied the dynamic nature of colonial societies, viewing them as ahistorical, static, and incapable of change. The focus in colonial museums was on showcasing colonial societies as they were perceived to remain forever unchanged.

Third, the new museum concept challenges the basis of curatorial authority. In the new museum, curators are seen as administrators, scholars, researchers, and educators who engage with society. Curators are expected to conduct both library and field research before selecting themes and objects for exhibition. In the modern world, technology plays a crucial role in presenting exhibitions. Curators act as community educators, imparting both value systems and up-to-date information to visitors. This requires curators to apply new educational theories in preparing exhibitions, including: (a) the theory of learning, which focuses on how knowledge is acquired, and (b) the presentation of exhibitions, which emphasizes the use of critical thinking

about classical museum concepts. Based on Hooper-Greenhill's (2000) analysis, the classical museum concept views curators as:

1. A source of authority on truth in science and humanities.
2. Agents of the upper class (colonialists), presenting the colonial philosophy and promoting the positive outcomes of colonialism.
3. Holders of truth and knowledge, teaching that Western civilization is superior, while non-Western civilizations are inferior and unworthy of emulation. According to this view, it was the responsibility of Western powers to "civilize" non-Western peoples through colonial campaigns.

Finally, the new museum concept emphasizes the importance of ethical practices in museum activities. It has received strong support from ICOM, which stipulates that museum curators must adhere to specific conditions, standards, and ethical guidelines to ensure that their work is both ethical and aligned with universal humanistic values.

Rationality in Islamic Museology

Museums, which originated in European culture, were later adopted by Muslim societies after independence. However, the assertion that museum culture is inherently European is inaccurate. This is because the concept of a museum encompasses several elements: First, the observation of natural phenomena for educational purposes, followed by efforts to gather unique materials for study, including historical objects tied to a particular society. Second, the preservation, classification, and study of historical heritage are practices embedded in all cultures worldwide, including Greek, Egyptian, Chinese, Japanese, and Malay cultures. According to Ahmad Farid Abdul Jalal (2019), the palaces of the Malay rulers once functioned as semi-museums, serving as centers for collecting knowledge and valuable artifacts from the Malay community. While the concept of Islamic museology does not yet exist in its modern form, this does not imply that Islam lacks a framework for institutions akin to museums. Islam already possesses a philosophical and regulatory framework that has yet to be fully integrated into the contemporary field of museology.

John Edward Simmons, a modern museum scholar, acknowledges the significant contributions of Islamic scholars to the foundational development of museology. Specifically, in the 12th and 13th centuries AD, Islamic scholars produced works that detailed the classification and taxonomy of objects and natural artifacts. These works were later used by early museum collectors, known as the Cabinet of Curiosities. Before this, objects were often arranged haphazardly based on myths, but they later evolved into more organized classifications based on specialized knowledge.

Between approximately 900 and 1200 CE, a period of intellectual awakening unfolded in the Middle East. This included the translation of numerous Greek texts into Arabic and the development of extensive archives and collections of artistic works. During this time, an Arabic collecting tradition was formalized under the Islamic concept of property, which was meant to serve the public good, as well as the donation of objects, much like the deposition of objects in

Greek temple treasuries. The work of Islamic scholars did not reach Europe until the 12th or 13th centuries when Arabic texts and their Greek translations were rendered into Latin. These translations sparked a renewed interest in classical antiquity in Europe, fuelling the growth of private collections and encouraging popes, princes, and wealthy citizens to fund excavations of classical sites, particularly between 1450 and 1550. This period marked the emergence of the first cabinets of curiosities, also known as *Kunstkammern* or *Wunderkammern*.

Husin Mahdy (2019) explains that long before Western colonialists introduced the concepts of conservation and museums to Muslims, the Muslim community had already recognized the importance of safeguarding historical heritage. Arabic-Islamic conservation traditions, which have evolved over more than fourteen centuries, reached a high level of sophistication in preserving cultural heritage, with a particular emphasis on intangible heritage—especially the "word," both oral and written. This includes religious texts such as the Qur'an and hadith (sayings of the Prophet), as well as secular works such as poetry and prose. Unfortunately, these traditions have been marginalized by modern conservation practices, which were introduced to the Arab region by European colonizers and Orientalists and later adopted by Arabs and Muslims working in heritage-related fields. Eurocentric theories and practices, dominant in the international conservation movement since the mid-20th century, have perpetuated a divide between approaches to tangible and intangible heritage. This division may explain why, for many decades, local communities and stakeholders in the Arab region were indifferent or even hostile to the professional conservation and presentation of cultural heritage.

It is acknowledged that the modern discipline of museology was shaped within the context of European society and was later imposed on the societies within European colonies. Following independence, this colonial museum institution was maintained by the people of the former colonies. Initially, museology was widely accepted within the worldview and philosophy of colonial heritage. However, this acceptance began to shift with the development of postcolonial philosophy.

Etymologically, *museology* refers to the systematic scientific study of museums. According to the International Committee on Museology (ICOFOM), the scope of musicological study includes:

1. The philosophy, organization, management, and functions of museums.
2. The history of museums and their role in society, as well as activities such as organizing, preserving, and educating.
3. Museums and ideological influences.
4. Museums and community issues.
5. Museums and ethical issues.
6. Criteria for selecting museum themes and objects.
7. The evaluation and interpretation processes of museum galleries.

Most importantly, the concept of Islamic museology must contain all this information that will help museum activists in their efforts to carry out museum activities. There are several rationalities for the concept of Islamic museology to be established, namely.

1. **The Need to Provide a Knowledgeable Answer on How the Approach to Safeguarding Islamic Historical Heritage Can Be Done**

Islam is a dynamic religion and strongly emphasizes the culture of knowledge. This reality is proven when Islam emphasizes the provision of knowledgeable answers to all problems faced by Muslims. According to Rahimin Affandi (2022), if there is no knowledge formula for a problem that arises in society, then Islamic scholars are obliged to conduct legal research (ijtihad) to find answers to the problem. For Abdul Hamid Othman (1976), here lies the dynamism of Islamic law so that the Islamic intellectual world has a corpus of fiqh science that is *entrant* in nature. It is divided into two forms, namely first, the inheritance of the fiqh formula developed by jurists in the past which can be used as the basis of thinking by modern jurists. Second*, the* current fiqh works developed by contemporary jurists contain, among others, legal solutions to the problems faced by the current Muslim community. This reality is proven when there is a fiqh system that is specific to a problem (Juozas Valčiukas, 2018). Compared to the past fiqh system, we can witness the emergence of various new fiqh in various areas of life that have never existed before. For example, it can be seen in the emergence of anti-terrorism Fiqh, Medical Fiqh, Broadcasting Fiqh, Halal Haram Fiqh, Aqqaliyyah Fiqh and so on.

Sayugia was informed that Islam will not use the approach of punishing a new matter but prefer to use a guiding approach that will produce the best results. In this regard, for the context of museum institutions, the Islamic museological formula will be the answer. Basically, the content of Islamic museology needs to have a formula about.

a. **Preservation of Culture, Science, and Historical Subjects for Muslims.**

The history of the world records that there are three simultaneous memory institutions that are responsible for developing a civilization. These memory institutions are libraries, archives and museums. We believe that intellectuals are involved in these three institutions. All of them are involved in collecting, curating, researching and educating members of the community using historical heritage. On that basis, Margaret Hedstrom (2006) has categorized these three memory institutions as high culture belonging to a civilization.

The element of cultural importance of science and historical subjects is indeed the main affirmation in the Quran. Islamic scholars stated that most of the content of the Quran involves the teaching of history and involves the history of the people of the previous prophets. Muslims need to take note to formulate a better and well-planned future planning program. Structurally, to revive the culture of knowledge and historical importance, this is necessary to create Islamic educational institutions and museums. The two go hand in hand as they reinforce each other.

b. **Emphasis on Conservation of Heritage, Monuments, Documents and Historical Artifacts**.

From the beginning, Islam emphasizes that all historical documents are important to be preserved and recorded and need to be conserved. This was proven when the Isnad system was introduced to maintain the authority and correctness of a document in Islam.

Museums can act as semi-educational institutions that can inculcate historical awareness into the community. It should not be seen as a white elephant institution separate from the philosophy of Islamic history. Rather, it should be looked at in depth involving philosophical elements, especially what the institution has contributed. That is, it should be able to generate historical thinking for each of its visitors. Islamic education will be more effective when used through the museum mechanism. According to Badrul Isa (2017), modern researchers have acknowledged this to the point that they emphasised the importance of applying museum-based education pedagogy. This effectiveness stems from the advantage of museum-based education which allows visitors to understand a fact through the proof of objects or artifacts rather than abstract theory as learned in school.

c.   Generation of effective historical thinking.

Every museum gallery must inculcate historical thinking in its visitors. Generally, this Historical thinking skill refers to the process of thinking analytically, critically, and creatively aiming to understand events that occurred in the past to relate to the present and to prepare for the future. There are five categories of Historical thought, namely.

a. *Understanding chronology:* It means understanding the chronology of the past, present, and future historical journey in the order of a historical event that occurred. It is the skill of understanding the concept of time according to the progress of civilization and understanding events according to the times without stating the year.

b. *Exploring evidence:* It is the ability to explore historical evidence or sources according to their hierarchy, making comparisons between sources and obtaining information from them. A History teacher has the role of guiding students to explore evidence through the study of photographs, historical documents, and newspapers to make judgments using the mind to confirm a statement or reason for a historical event.

c. *Making interpretations*: It is the skill of commenting and commenting on a historical event to understand the relationship between historical facts and historical interpretation. This skill of making interpretations also means that the past is understood through systematic observation and interpretation so that it can help individuals live better in the future.

d. *Making imagination:* It is the skill of visually appreciating and empathizing with a situation in the past events of History. It can create imagination in the form of appreciating historical events, expressing feelings, playing character roles and imagining oneself in historical events.

e. *Making rationalization:* It is the use of reason in making reasonable considerations to solve a problem. It involves the process of collecting data, making hypotheses, determining the significance of the evidence and making inferences from the collected data can guide in making better decisions in the future. Making rationalization means making reasonable considerations in solving problems, explaining the causes of a historical event, impressions, and consequences after looking for evidence, imagining and making interpretations of a historical event.

2. The Role of Islamic Museology in Supporting the Development of Islamic Eco-Tourism

In recent years, the museum industry has become a significant catalyst for economic development in many countries. The concept of museum clusters has emerged as a key driver of cultural tourism, benefiting national economies. According to ShawHong SER (2020), this phenomenon is evident in both Western and Asian countries. For instance, the Bilbao Guggenheim Museum in Spain and the Louvre Museum in France have transformed cities like Bilbao and Paris into world-class tourist destinations.

In Asia, the National Museum of China in Beijing attracted 8 million visitors in 2018. Similarly, the Shanghai Science and Technology Museum received 6.4 million visitors in the same year, while South Korea's National Museum recorded 3.3 million visitors. In Japan, a combination of three museums—the Tokyo Metropolitan Art Museum, the National Art Center, and the National Museum of Nature and Science—gathered 7.8 million visitors in 2018. These examples demonstrate how museums can be a central driver in the development of heritage tourism.

In Muslim-majority countries, Islamic tourism has emerged as a major economic contributor, with growing interest in tourism that emphasizes Islamic values and heritage. According to Lina Munirah Kamarudin (2012), Islamic tourism has rapidly expanded, with both demand and supply increasing over time. After the events of September 11, 2001, there was a notable rise in tourist traffic between Muslim countries, a trend that has continued to grow. As noted by Gurel Ceti (2016), the Organization of Islamic Cooperation (OIC) introduced the concept of Muslim-friendly tourism, which includes Shariah-compliant products in hospitality, medical services, and education.

However, the development of Shariah-compliant Museum products remains an underexplored opportunity. Given the significant potential to leverage museums as part of the broader tourism sector, particularly in Muslim countries, it is high time that the concept of museum fiqh (Islamic jurisprudence regarding museums) is formally established. With improvements in the content and operation of Islamic museums, particularly in Malaysia, there is great potential to significantly contribute to the national tourism industry.

3. Proactive Efforts to Prevent Extremism Among Muslims

UNESCO and the International Council of Museums (ICOM) have emphasized that Islam is not inherently opposed to museums. However, there are individuals within the Muslim community who view museum institutions with hostility, which can contribute to negative perceptions of Islam. Islam is often subject to misrepresentation, both by external sources and by certain groups within the Muslim community itself. This phenomenon, known as Islamophobia, involves prejudice, fear, or hatred directed at Islam, its followers, and its cultural elements. Disturbingly, Islamophobia is sometimes perpetuated by Muslims themselves.

Several disturbing examples of this hostility toward Islam's cultural heritage can be seen in the actions of extremist groups. First, the actions of Daesh (ISIS) have demonstrated a violent rejection of both non-Muslim cultures and certain Islamic traditions that do not align with their

interpretation of Islam. According to Muhd Imran Abd Razak (2019), Daesh implemented policies that were hostile to non-Muslims, going so far as to force conversions or execute those who refused to adopt their radical interpretation of Islam. For Daesh, only Muslims were deemed worthy of life, and non-Muslims were seen as expendable.

Islam has often been depicted as inherently opposed to museums and the preservation of history. This perspective has been amplified by extremist groups like Daesh and the Taliban, who have devastated invaluable historical heritage in countries such as Afghanistan, Syria, and Iraq (Morgan Cloud, 2016). These acts of destruction were driven by an extreme ideological viewpoint that dismissed the importance of historical artifacts and monuments, including those of Islamic origin. Both UNESCO and ICOM have highlighted that groups like Daesh systematically targeted historical sites and artifacts, perceiving them as symbols of pre-Islamic history and cultural diversity.

The media, particularly in the West, has also contributed to the misconception that Islam is inherently hostile to museums and cultural preservation. This narrative is often bolstered by the actions of groups such as the Wahhabi/Salafi jihadists, who claim to represent the most authentic interpretation of Islam. These groups, particularly in Saudi Arabia, have engaged in the destruction of historical monuments in Mecca and Medina, as well as other Islamic heritage sites. Kaitlyn Armendariz (2017) documents how the Wahhabi movement in Saudi Arabia destroyed significant monuments, such as those at the al-Baqi' cemetery between 1802 and 1925, including the tombs of important Islamic figures like Saidina Hamzah bin Abdul Muttalib and Fatima al-Zahra.

Similarly, Daesh's destruction of cultural heritage was not limited to non-Muslim artifacts. The group targeted Shia and Sufi shrines, as well as historical museums in Iraq and Syria. Daesh's systematic destruction of cultural heritage was also coupled with efforts to profit from the sale of looted artifacts on the international market. Their actions were designed to eradicate all evidence of pre-Daesh history, replacing it with their distorted vision of Islamic history.

These actions have led to a widespread perception that Islam is inherently hostile to museums and historical preservation. However, this narrative does not reflect the true teachings of Islam, which values the preservation of knowledge, culture, and history. By promoting the concept of Islamic museology and addressing the misconceptions surrounding Islamic attitudes toward cultural heritage, there is an opportunity to reframe the discussion and demonstrate that Islam encourages the preservation and study of history and heritage in a manner that aligns with Islamic principles.

4. Practicing a Selective Approach (Wasatiyah) with Museum Ethics

The International Council of Museums (ICOM) has developed the Museum Code of Ethics, which has been incorporated into an ICOM Statute for use by museums worldwide. This code symbolizes the principles adopted by the international museum community. It sets minimum standards for museums and serves as professional guidelines. In certain countries, these minimum standards have been codified into national laws, and they operate as an 'accreditation' system or equivalent rating framework. The code is published in three major languages—

English, French, and Spanish—with translations available in additional languages through the ICOM General Secretariat. Ahmad Farid Abdul Jalal's research indicates that the ethical principles outlined in this code are largely aligned with Islamic principles.

a.   Collection Acquisition Issue

The ICOM Code stipulates that:

1.   Museums must not acquire or receive objects resulting from illegal activities, including those obtained through illicit fieldwork or those that contribute to the destruction of monuments, archaeological or geological sites, or natural habitats. Additionally, objects should not be acquired if their ownership or the land ownership is unverified by the relevant authorities.
2.   The remains of deceased individuals and sacred (religious) objects should only be accepted if they are kept with respect and care, by the beliefs, ethnicity, and religion of the community from which they originated.

These principles align with Islamic teachings on property ownership. In Islam, ownership of items, including museum artifacts, must be obtained through halal (permissible) means—free from theft, coercion, fraud, or illicit transactions in the international market. Such objects are considered to belong to the broader Muslim ummah (community) rather than any individual entity.

b.   Collection Care

The ICOM Code also establishes guidelines for collection care:

1.   Museums are required to establish and implement policies to ensure that their collections—both permanent and temporary—are properly recorded, stored, and safeguarded for present and future use, in alignment with evolving knowledge and resources.
2.   Professional responsibilities for collection care must be entrusted to individuals with appropriate knowledge and skills.
3.   Museum collections should be documented according to professional standards, including comprehensive records of each object's introduction, description, condition, origin, and care. This information must be securely stored, with an effective tracking system in place for accessibility.

c.   Sacred Object Status

In Islam, the concept of sacred artifacts differs from that in other religions. While other faiths may consider religious objects to be sacred and worthy of worship or reverence, in Islam, the only truly sacred object is the Qur'an. Specific rules govern its care and handling:

1. The Qur'an is revered as the divine word of Allah, but it is not an idol to be worshiped.
2. To handle the Qur'an, a person must be in a state of ritual purity, having performed ablution (wudu).
3. The Qur'an must be treated with utmost respect - never to be desecrated or placed in a degrading position.
4. It is impermissible to use materials such as skin from animals considered impure, like pigs or dogs, in the crafting of museum objects.

According to the Islamic worldview, there are only two categories of existence: Allah (the Creator) and His creations. While artifacts, monuments, and other created things may hold historical or cultural value, they are not viewed as sacred entities that bear divine power. Islam rejects the notion that physical objects, monuments, or artifacts can act as intermediaries between humans and Allah. This perspective helps explain why Islam does not venerate objects or sites as sacred relics, as seen in some other faiths. In Islam, worship is reserved solely for Allah.

Islamic history records the rise of the veneration of certain objects and monuments, a phenomenon that arose from ignorance or misguided practices. Islam promotes the idea of *Sadd al-Zara'i*, a precautionary measure aimed at preventing harm, even when the action itself is not inherently harmful. This principle has led to the rejection of idol worship or excessive veneration of objects or historical sites.

Conclusion

In conclusion, this study has identified two major insights: First, the museum institution is one of the most dynamic and evolving institutions of modern times, constantly adapting to changing cultural, educational, and societal needs. Second, the development of a new museum awareness requires an innovative framework, such as Islamic museology, which can serve to guide the preservation, interpretation, and education surrounding Islamic heritage.

Through a wasatiyyah (selective) approach, this study has highlighted several key rationales for the establishment of Islamic museology. These include the need to provide informed answers on safeguarding Islamic historical heritage, supporting the development of Islamic eco-tourism, combating extremism, and incorporating Islamic ethical guidelines within museum practices. The wasatiyyah approach offers a balanced and thoughtful framework for integrating Islamic principles with modern museological practices, ensuring that heritage preservation and museum activities remain true to the core values of Islam.

Reference

Abdul Hamid bin Othman. (1976). *Shāfiʿī and the Interpretation of the Role of the Qurʾān and the Ḥadīth*. (Thesis, PhD). University of St Andrews.

Ahmad Farid bin Abdul Jalal. (2017), The Influence of Colonial Knowledge in Museums in Malaysia: An Analytical System, *E-Academia Journal*, 6(1), 127-141

Ahmad Farid bin Abdul Jalal. (2019), British Influence in Museum Institutions in Malaysia: A Study at the Pahang State Museum, master's Thesis for the Department of Islamic History and Civilization, APIUM**.**

Badrul Isa (2017), Museum *Pedagogy and Learning Edapatperiences: An Investigation into Museum Education from Instructional Perspectives*, Phd Thesis for School of Education, College of Design and Social Content, RMIT University, p. 23-50.

Edward Said (1981), *Covering Islam, how the Media and The Enot perss Determine Hows We See The Rest Of The World*, London, pp. 39-40, 60 and 62.

Gary Edson (1997), *Museum of Ethics,* Routledge: London and New York.

Greer Valley (2017), *Confronting The Museum's Colonial Past: Towards New Strategies Of Institutional Critique,* Undergraduate Thesis For University Of Stellenbosch.

Gurel Ceti (2016), *Muslim Friendly Tourism (MFT): A Discussion*, Journal of Tourismology, 2(1), 65-67

Hooper-Greenhill, 2000, *Museums and The Interpretation of Visual Culture*. London & New York: Routledge, p. 133

Hooper-Greenhill, 2000, *Museums and The Interpretation of Visual Culture*. London & New York: Routledge, p. 133

Jesú́S-Pedro Lorente (2012), The Development of Museum Studies in Universities: From Technical Training to Critical Museology, *Museum Management and Curatorship*, 27(3), 237-252.

John Edward Simmons (2017), History of Museums, *Encyclopedia of Library and information Sciences*, Fourth Edition DOI: 10.1081/E-EISA-120053547.

Juozas Valčiukas (2018). *Islamic Law: A Question of Adaptability*. (Thesis, PhD). Mykolas Romeris University.

Kaitlyn Armendariz (2017), *Culturalcide: The Systematic Destruction and rewriting of World History at The Hands of Isis*, undergraduate thesis for The University of Arizona.

Lina Munirah Kamarudin and Hairul Nizam Ismail (2012), Cultivating Islamic tourism in Malaysia: Strategies and issues. *The 9th Regional Symposium of The Malay Archipelago Universiti Teknologi MARA (Perak),* Malaysia, 11 & 12 December 2012.

Margaret Hedstrom & John Leslie King, "On the LAM: Library, Archive, and Museum Collections in the Creation and Maintenance of Knowledge Communities", Organisation for Economic Co-Operation and Development, https://www.oecd.org/education/innovation-education/32126054.pdf.

Morgan Cloud (2016), Bulldozers in the Desert: The Framing of Cultural Heritage Destruction in Palmyra in 2015, Master of Science thesis at George Mason University, University of Malta, especially h. 33-47.

Muhd Imran Abd Razak, Mohd Anuar Ramli, Rahimin Affandi Abdul Rahim & Awang Azman Awang Pawi (2019), The Fiqh *Wasaṭiyyah* Approach Towards the Involvement of Malaysian Women in Religious Enottremism Phenomenon, Al-*Risalah Forum for Legal and Social Studies of Society,* 19 (2), 105-124.

Peter Vergo (1989), *The New Museologi.* London: Reaktion Books, p. 2

Rahimin Affandi Abd. Rahim. (2022). The Law of the Pahang Canon as the Pahang Malay Local Legal Corps. *Malay Manuskirp International Conference and Exhibition (PAMM) 2022*, organized by the National Library of Malaysia, Ministry of Tourism, Arts and Culture Malaysia, at UPSI from 9/8/2022 to 11/08/2022.

ShawHong SER (2020), Museums and Tourism: Reengineering the Role of Museums In Malaysia's Cultural Heritage Tourism, *Journal Business Economic, Communication, And Social Sciences*, 2(1), 145-157.