

Traditional Gold Jewelry from National Museum of Qatar: A Description of Gold Jewelry and the Utilization of the Museum as an Educational Tool

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A museum is a place where collections of items with cultural, artistic, and historical value are kept, displayed, and studied in order to preserve the nation's cultural heritage. However, museums also serve a crucial function as a hub for information that offers materials for both scholars and students. The ability to synthesize knowledge, create and think creatively, collaborate while applying research, and think critically are some of the fundamental abilities that museums help students develop. This research aims to describe, analyze, and discuss pieces of gold jewelry, selected from NMoQ (National Museum of Qatar), as well as address its importance in Qatari society and how gold jewelry was a major and essential ornaments that contribute to a great value to Qatari different occasions, in addition to addressing the main differences between urban and Bedouin. These jewelry objects were rarely discussed and taken into consideration whether in Qatar or in the Arab Gulf in general. Additionally, this study aims to prove that using artefacts as a teaching tool in museums makes learning more meaningful and encourages students to value cultural and historical resources.

Keywords: Gold jewelry, National Museum of Qatar, Museum education, Artefacts, Cultural heritage.

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INTRODUCTION

The subject of the museum and the educational task are the two parts of museum education. A pioneering endeavor is the Rural Museum of the Arab States Fundamental Education Centre (ASFEC). It was founded by UNESCO in cooperation with the Egyptian government, the UN, and its Specialized Agencies. It is the second regional center for fundamental education for UNESCO. On January 22, 1953, the museum was inaugurated as part of the Center's formal inauguration. The Arab States Fundamental Education Center's (ASFEC) rural museum's objectives are to: (1) collect and display items used and made in

rural Arab Middle Eastern life; and (2) develop services, working methods, and activities aimed at integrating the museum into the Center's overall training and fieldwork program in fundamental education (Williams, 1954).

This investigation examines the impact and utility of objects in social environments. To get a better knowledge of how these well-known, durable art objects could be utilized in an educational environment, this work will explicitly study how the jewelry is a part of socio-historical and family stories. In the teaching of art, artefacts are especially helpful. Because they are frequently common, well-known, numerous, and incorporated into daily life, artefacts provide particularly direct entry points into cultural investigation and criticism. They have an impact on culture by changing the way people think and communicate their beliefs to next generations (Weisler, 2000). Furthermore, object-centered education can explain that artefacts exist outside of the art classroom in a variety of other common settings as well as being created inside. Students can learn about the deliberate creation of artefacts, and how they convey ideas through the study of objects. History and modern culture can intersect through the categories of art, artefacts, and objects (La Porte, 2015; Nieroba, 2018).

Jewelry is a common accessory that can be gifted, received, and worn on a variety of events. It serves as both a means of communication and a form of art, i.e., an object designed with meaning (Moore, 2016). Jewelry has served as more than just decoration; it has also served as a symbolic language that conveys social values, social standing, and individual stories (Bakker and McKeown, 2020). The evolution of jewelry, from ancient civilizations to modern society, reflects the evolution of human cultural manifestations. Museum collections are valuable artefacts of this historical journey. Museums provide a clear connection to our history by carefully selecting and maintaining jewelry pieces. These collections function as teaching tools in addition to showcasing the artistic talents of previous generations. In the context of education, museum exhibits serve as engaging classrooms. By providing a hands-on investigation of the socio-historical and family narratives connected through jewelry, they provide students an initial interaction with the material of history. The careful selection of these objects turns them into a story in and of themselves, taking students through the many facets of the human experience.

Art education is the area of education that focuses on the visual arts, such as photography, video, film, design, and computer art. The visual arts include drawing, painting, sculpture, printmaking, and design in jewelry, pottery, weaving, textiles, and other more practical disciplines. Students may be taught to create art, learn to analyze or appreciate it, or a combination of the two. Art museums can satisfy the needs of the university curriculum in a variety of ways. In these difficult times of limited financing and budget

restraints, art museums and universities must collaborate to express the many ways their art collections and students might be used. By doing this, students can contribute to the development of both the arts and other academic subjects (Mastandrea and Maricchiolo, 2013; Ng et al., 2022). This study aims to demonstrate how using artefacts as a teaching tool in museums increases students' appreciation of cultural and historical resources and gives learning a deeper significance.

The current research raised the following questions:

Q1: What are the main types of gold pieces of jewelry that were used during the twentieth century in Qatar?

Q2: What are the forms and decorations of such pieces of jewelry?

Q3: What is the importance of these jewelries? Is there differences between Urban and Bedouin jewelry? How did women acquire gold jewelry?

Q4: what is the importance of these ornaments on the cultural level of Qatari society and its worth value in the bridal collection? What are their symbols and their social values among Qatari women?

Q5: How is the museum education incorporated with artefacts? Among the difficulties this research has faced was a lack of resources, few general studies have been conducted in this field. Moreover, interviewing few old women as a primary source was a challenge.

METHODOLOGY

This research used historical, descriptive and analytical methodology to meet its objectives. The methodology described and analyzed four gold jewelers dated to the twentieth century selected from the National Museum of Qatar. The research also relied on field visits and interviews.

A group of Qatar University student visited the National Museum of Qatar (NMoQ) to expand students' knowledge about Qatar's history and artefacts. The main aim of the visit was to select artefacts of jewelry dates to the twentieth century to study and analyze. Students' selected four pieces of gold jewelry: Head ornaments -- pronounced in Qatari as *tasat al-sa'ad--*, earrings *ghalmiyyat*, neck ornaments *murta'ishah* and arm ornaments pronounced in Qatari as *khus*. These four gold jewelries were known to adorn Qatari women in the twentieth-century in Urban and Bedouin share these forms until nowadays, however, they vary in their decorations and styles.

Analysis of twentieth-century gold jewelry from the National Museum of Qatar

Many studies have focused on ornaments in the Gulf; yet, few researchers have taken Qatari ornaments into consideration. Research and studies in this field occurred between

the 1990s and 2000s, few were published by the Arab Gulf States Folklore Center which is a traditional Qatari magazine that focuses on traditions in the Gulf and Qatar in specific (Al-Izzi, 1988). These studies cover many perspectives of traditional ornament in the twentieth century (Figures 1-4).

Few books in the Gulf have included some discussions about Arab women ornaments such as ornaments in the past of Kuwait. Salwa Al-Magrabi discussed the main ornaments Kuwaiti women used to wear. It is limited to Kuwaiti decorations, which were modeled after ornaments in general that resembled those in Qatar. But the shapes, embellishments, and meanings of jewelry and ornaments from Kuwait and Qatar are different (Al-Magrabi, 2004).

The following are a description of the four pieces of jewelry:

In our selection of traditional gold jewelry, visitors can find the beautiful detailing made possible by the techniques of repetition and pursuit, which highlight the artistry of an earlier time. The traditional gold jewelry in the National Museum's collection is characterized by the brilliant colors and complex designs of cloisonné enamel work. A technique of producing a rough or wrinkled surface on metal by carefully heating and cooling the metal. These technical terminologies encapsulate the historical elements and complex processes that make the traditional gold jewelry in the National Museum of Qatar collection interesting.

Tasat al-sa'ad (Head Jewelry shaped like a bowl): Qatari Arab women are known for head ornaments, and it was well-known before Islam. Head ornaments date to the pre-Islamic era when wearing a crown was common amongst women, which is a circular jewel-studded ornamental headdress. The most prominent of which is *tasat al-sa'ad*, meaning cap of joy and fortune. It is an oval gold skull-cap with two long dangling chains on each side called *surareh* (Figure 1). After the hair is braided at the back of the head the cap is secured by a bent metal piece on the head. It usually has a piece of gold shaped like a crescent that would hang on the forehead and was known for the good luck it brings. (Al-Wahabi, 2003). It was made up of gold pieces each piece is connected to the other that forms chains and consists of small units. Each unit is embossed with flower-like decorations and fixed by a silver ornament called *hamah* on the sides of the head. It is an essential piece of jewelry for the bride, which is presented on the morning of the bride's wedding night. These ornaments are indistinguishable from others known as *surooh*, seldom used in the Arabian Gulf in contrast to its common use in Qatar.¹



Figure 1. Shows the oval gold skull cap with two long dangling chain.

Source: National Museum of Qatar.

Ghalmiyyat (Ear jewelry): This is a term derived from the word pencil. *ghalmiyyat* is usually shown as a tall cone or a pointy head, it has many kinds of styles. Many various techniques were followed to produce different styles of earrings. In the twentieth century, Qatari earrings were mostly known for their funnel form and devoutness of any kind of decoration, by that time it evolved to be soft-like and detailed. However, the decoration with rubies and soft natural pearls came to be common only after the discovery and exportation of oil in 1950's as pearls with the main source of income for the people of Qatar and therefore were mostly exported. Glass and coral beads were commonly used to adorn Qatari jewelry during that time. With the introduction on cultured pearls and the increase in local wealth as a result of the oil industry, natural pearls became more affordable and therefore became wildly popular in the adoration on Qatari jewelry. *ghalmiyyat* as mentioned above is a cone-like earrings (Figure 2), comprised of an emptied octahedron body, circled by serrated decorations and ends with three protruding round balls at the bottom, above that, is a linked perforated ball which is welded with a turquoise stone. At the top is a sharp hook, which is inserted in the earlobe. *ghalmiyyat* is 7 centimeters long. At the center of the earring is a decoration of serrated pellets, which circles the middle part and ends with three small balls. Qatari women adorned themselves with *ghalmiyyat* during feasts and family gatherings.²

¹ An interview with Wadha, 45 years old and Falwa, 63 years old.

² An interview with Um Buthaina, 78 years old.



Figure 2. Shows a cone-like earrings comprises of an emptied octahedron body known as *ghalmiyyat*.
Source: National Museum of Qatar.

Murta'ishah (Neck jewelry): This is a name derived from the word *alerta'ash* which means to shiver because the chains of murta'ishah tremble and quiver with each move of the wearer. The chains are also known *marasil*. *Marasil* (Figure 3) is relatively small compared to the old and is a traditional necklace tied around the neck. Some of the examples of the old necklaces are as small as the palm of the hand. While the modern ones are long to even reach the waist and are called *Al-Norah*. *Murta'ishah* is one of the well-known jewelry that woman used to spruce up and are worn on weddings and similar occasions. This type of jewelry was part of a dowry for some families and for others it would be borrowed from family member or friends for a bride to wear on her henna and wedding. *Murta'ishah* in most cases is made of pure gold and sometimes silver is combined with gold (Al-Hammadi, 2018). There are various sizes of *murta'ishah*. For example, some sizes cover the neck while other covers less than that. It is a thick necklace made of pure gold and covers the whole neck. Wadha explains that *murta'ishah* was most known in the past, which embellish the neck and the chest besides circling the whole neck.³

Al-khus (Arm piece of jewelry): This is a type of triangle-shaped decorations. This bracelet is also called *suwayrat* (Figure 4). A bracelet with a hinged latch and a spike that is either made of little bits of solid gold or wide and engraved is known by this term. The bracelet is secured around the wrist with soldered coiled wires (Al Wahabi, 2003). The inlaid

³ An interview with Wadha, 45 years old.



Figure 3. Illustrates the traditional necklace known as *Murta'ishah*.

Source: National Musuem of Qatar.

colorful stones are to give an aesthetic to the bracelet. Few of these bracelets are thick and comprise certain decorations which are circled golds, oppressed together besides balls of rubies and turquoise. These stones are all in one presenting a shape of a flower. Each group comprises four stones, which have a gold ball in the middle, and each group of gold balls has a ruby or turquoise in the middle. Small balls of gold separate between a flower and the other these small balls take the shape of triangle faces a triangle (Al-Ghanem, 1991). Red and green stones commonly adorned Qatari jewelry as they were seen as symbols of good luck and fortune.

Qatari women used to wear *Al-Khus* during Eid and small celebrations.⁴ Falwa mentioned that "There are many, madla or hijal is a silver bracelet similar to khus but its thinner and has mild decorations". Gold is an adornment and a hedge; that is what Qatari families taught young generations. In other words, they bring delightfulness and pleasure when wearing them. However, it is also a great investment and a treasure in challenging times, that is, a woman would sell it whenever she needs its financial profit.

RESULTS AND DISCUSSION

Traditions and Ornaments

For every occasion there is a number of suitable gold jewelry to be worn, Qatari women are particular at following these traditions, for example: **Daily gold Ornaments**; are worn all the time and are not to be taken off. They are light and

⁴ An interview with Wadha, 45 years old and Falwa, 63 years old.



Figure 4. Shows the traditional triangle shaped decorations.
Source: National Museum of Qatar.

simple to wear, so as not to cause any damage while doing everyday work. **Family gatherings Ornaments;** to be worn when a woman visits relatives, friends, or neighbors she wears a bigger jewelry than what she usually wears, some known as Hab-Alhail meaning cardamom and Al-Marriya. **Special occasions Ornaments;** as in Eid and weddings, Qatari women tend to adorn themselves with considerable heavy jewelry such as *murta'ishah*. **Bridal Ornaments;** Qatari families followed a certain tradition in sending the dowry. As sending the bride's dowry few days before the wedding night. On the wedding-day morning, the dowry is brought from the groom's house placed in bundle bags, traditional wooden chests knowns as *siduq mubaet*, and modern bags. All women neighbors attend the presentation of the bridal dowry collection, where they watch the gift which includes; gold jewelry, perfumes, oud, and fabrics. At night, the bride finds it difficult to move for the many heavy golds she wears. Some of these gold ornaments are *tasat alsa'ad*, *murta'ishah*, *al-kaf*, *mehzam* (Al-Izzi, 1982).

Bedouin and Urban jewelry

Although urban and Bedouins lived in the same land, each style of living has different types and decorations of ornaments. However, they share a few forms of jewelry with different decorations and purposes. Bedouin women rarely wore gold ornaments, they preferred silver as it was easy to clean and store besides it was a tradition by the older generations; so, it became followed as a tradition by the Bedouin women. Silver jewelry was commonly worn in Qatar before the discovery of oil. It was never made in Qatar but came through Yamen, Oman and Saudi Arabia. These examples were then used as templates for local jewelry

makers to produce gold version of them while assigning Qatari inspired designs. On the contrary, urban women did not use any silver metal for jewelry. In fact, artefacts jewelry in NMoQ and old women indicate that there was no trace for silver in the urban jewelry and ornaments, however, traces of Qatari women wearing it before the discovery of oil does exist.

Urban and Bedouin women shared a few forms of jewelry. For instance, *Bankah* was a name given to a bracelet similar to *Khus* except that it was made out of silver metal. *Bankah* is a thick bracelet that is worn without any other bracelet unlike *Matlah* and *Medad* which come in different sizes which allows wearing multiple of them on the wrist based on the occasion, as seen on the woman's hand in Figure 5a. *Ghero* was a useful ornament used to facilitate woman's movement while working. *Ghero* was a silver ornament clipped on women's head scarf *Milfa* with an attached thread that is hung to keep keys and light things that women might need while working. Another ornament common between women and young girls is *sent*. It is a necklace made of thick cotton, covered by light-colored cotton cloth stitched on the inside, as well as containing silver, coral and glass beads. This type of necklace as *mariya misbah* meaning prayer beads as seen in the girl's neck in the Figure 5b. Other similar types worn by young children and women are known as *mariya umm tableh* which means drum shaped necklace referring to the amulet in the center. Quranic verses and prayers were placed inside the amulet to ward off evil eye and protect the child from black magic as seen in Figure 5c.

Meshbas is a leaf-shaped flat comes in silver and gold; it has a hook on the inside and which is used to keep the



Figure 5. Illustrates the Qatari women jewelry (5a) Thick Bankah bracelet on the women's hand. (5b) Multiple silver ringlets as seen in the girls' neck (5c). Necklace (mariya umm tableh).

Source: National Museum of Qatar.

women headscarf in place and comprises a various number of stones on its surface. It is also used to hold *Milfa* tightly and to adorn the appearance of woman's *Milfa*.⁵ These types of ornament are not common nowadays. The Danish expedition documented a few kinds of jewelry and ornaments by concentrating on two Bedouin families in Qatar, which in fact does not depict the whole picture of Qatari of jewelry worn

before the discovery of oil. However, it is an insightful glance to the workmanship of silver jewelry and trade relations with neighboring countries who were known for silver production.

Gold was rarely worn by Qatari women before the discovery of oil even though Qatar was one of the meager countries in the gulf to export pearls. Pearls were rarely used to adorn Qatari jewelry during that time as it was the people of Qatar's main source of income. Jewelry vary between urban and Bedouin women, Bedouin women rarely wore gold

⁵ An interview with Wadha, 45 years old.

jewelry. Jewelry such as the *murta'ishah* and others (*kirsy jaber, negles*, etc) were part of a women's dowry or such jewelry was brought by family members and friend for a bride to wear on her henna and wedding day.⁶ In general, when a Bedouin woman marries it is possible for her or her mother to request gold jewelry as a part of the bride's dowry (Alshawi, 1994).

CONCLUSION AND RECOMMENDATIONS

Gold age in Museums of the world

The 18th century was the genuine "golden age" of jewelry, sometimes known as the "diamond period," and it was especially rich in masterpieces that became known as "historical jewels" (jewelry, symbols of authority, weapons, and stones). Real masterpieces from the 18th century with distinctive histories can be found, among others, in the State Hermitage, the Armory Chamber and Diamond Fund of the Moscow Kremlin, and the Louvre in Paris. These are ceremonial objects and state regalia once more, but they were manufactured in the 18th century, along with watches and famous jewelry bouquets, which may have marked the beginning of the "flower studies" era (Romanenkova et. al., 2020).

Jewelry has been a part of storytelling for thousands of years, and it can be found in archaeological sites all around the world. Many jewelry objects appear as active characters in tales from the Greek, Norse, and Abrahamic traditions in both Western and Near-Eastern civilizations. A single piece of jewelry can serve multiple functions; including protecting the person, representing identity, and conferring power (Moore, 2016).

In culture and art, jewelry ornaments can convey social concepts. Qatar is home to several archaeological sites and ethnographic artefacts; it reflects the nation's diverse and complicated cultural heritage and identity (Al-Hammadi, 2018). The book *Qatari twentieth-century jewelry and ornaments* analyzes some of the most prominent gold ornaments in Qatar that were initially published in the twentieth century. The displayed gold jewelry (Figures 1-4) was the most common type among Qatari women. Qatari traditions have left unique and creative marks in jewelry decorations and motifs. Moreover, it is symbol of Qatari women's pride that witnessed different changes through history which formulated what jewelry nowadays is about (Al-'Izzi Al-Wahabi, 2003).

The Danish expedition arrived in Qatar in 1959, it was an anthropological study aimed to present a vivid impression of nomadic life in Qatar. From the time where the oil economy had not yet changed the country and the gold production industry was yet to flourish. During the mission photographs were taken of two families who lived in the deserts of Qatar

during the winter months. The first known as Al-Murra who lived in the south of Qatar and Al-Naimi family that lived in the north of Qatar. The expedition documented more than two thousand photographs that told the story of the people of Qatar and their ability to adapted and endure the harshness of the desert environment. Silver ornaments were one of the artefacts that were discussed throughout the voyage, which covered their various uses. Silver decorations served more than only as adornments; they also served other functions. The mission did not focus on ornaments and did not go beyond description; rather, it described ornaments like any other instrument used by the nomads (Ferdinand, 1993).

The Role of Museums in Education

The deliberate use of museum artefacts for pedagogical objectives is known as museum education, and it's as old as museums themselves (Wittlin, 1949). Historically, museums have tried to educate, as public institutions, impress, persuade, or inspire people. A century ago, the field of museum teaching first emerged as a profession. Louise Connolly, a former school principal hired by John Cotton Dana in Newark in 1912, and Anna Billings Gallup, a teacher who joined the Brooklyn Children's Museum in 1903. Four years after it was founded, are two demonstrative examples of remarkable museum educators from the early period of museum education that accompanied the historically significant expansion of public education (Alexander, 2000).

Children and teachers who participate in museum excursions and outreach initiatives benefit from the museums' rich multimodal learning opportunities and long memory. Interactive components in preschool museum programs allow children to interact with a variety of new and interesting exhibits. Adults and children have the opportunity to work together to learn through interactions in museum settings. Experiential learning at museums has the potential to have a big impact on the education of young children. According to research, kids retain vivid, long-lasting memories of their trips that are both physical (like artefacts) and conceptual (like the principles they learned) (Young et al., 2022).

Watercolorist and textile designer Madalena Cabral was active in the field of artistic creativity. When she started working with the MINAA Community Education Program in 1953, she reimagined herself as an educator, building on her foundations as an artist. In the 1950s, she stated; "*It's amazing to see the fascination that dynamic expression generates in all youngsters, and how their interest in the works increases when they are present during their development and when they are exposed to the technical methods used to produce them.*" For the visits to the ceramic department, they have a small exhibit with various paste qualities so that the kids can experience the differences between the various pastes on display. She incorporated a wide range of various elements and materials into her work,

⁶ An interview with Falwa, 63 years-old.

including those used by professional groups connected to the study of collections of jewelry, ceramics, fabrics and glasswork, as well as those that served as an interesting "bank of materials" for use in the various groups of museum visitors. She used technical skills necessary for producing products and forms of artistic expression using a hands-on method that integrated sensory information (Frois, 2019).

According to Barbara Maria Stafford in *The Jewel Game*, jewelry has the power to deeply engage our senses and emotions and let us experience a moment from the past or the present. As a special enhanced object, jewelry can bring "extraordinary cognitive richness" and let us to full attention and involvement in the present. Stafford noted that "*jewels and germs play a significant role in the acute education of the senses*," stimulating and functioning as a catalyst for a fanciful imaging (Stafford, 2001).

The study of art is a fundamental learning strategy, a journey to understand what it means to teach artistic knowledge. Art is a way for people to express themselves via their imagination, talent, and invention. Art education is a field of study that focuses on sculpting, painting, and drawing. Commercial graphics and home furnishings, as well as design applied in crafts such as jewelry, ceramics, weaving, and fabrics, are examples of more practical realms (Hatton, 2015).

Jewelry can be a useful object in educational settings because it provides a tangible link to history and particular traditions and practices. Heritage jewelry, in particular, may be useful for reviving memories of these customs. In academic curricula, linking historical concerns to well-known artefacts helps students become more interested in the topic. As a result, adopting heritage jewelry as the focus of object-based learning could provide a valuable and enlightening way to interact with the arts, particularly the decorative arts (Paris, 2002).

A swan pendant from the 16th century is made of both organic and man-made components. The swan's body is made of an unusually shaped pearl, while the rest of the creature is covered in enamel and jewels. Such ornaments, many of which were made in the 16th and 17th centuries, are examples of the blending of art and science, of decoration and natural history, according to ecologist Evelyn Hutchinson (1965). According to Pamela Smith (2003), artisans like goldsmiths and ceramicists helped the development of modern science by making realistic representations of plants and animals (Flannery, 2007).

In art education settings, the utilization of personal experiences and strong connections to familiar objects can be extremely beneficial. According to Allison (2007), viewers and prospective museum visitors will comprehend the jewelry pieces as art objects, seeing them behind the glass cases in art and archaeology museums as products similar to the jewelry worn today, and establishing a greater understanding of how the history gave rise to the current. Since artefacts

can interact with a variety of historical themes, educational settings, such as museums, classrooms, and less formal settings, can benefit greatly from their utilization. The paper "Teaching Yourself to Teach with Objects" focuses on 4 positive facets of objects: first and important, objects are fascinating; second, although objects are analyzed (i.e., objects could be comprehended by children and adults related); third, objects can provide a record of persons; and finally, objects support in the development of critical thinking skills. All ages must go beyond simple classification and explore what an object might be, what it might be used for, or even how to improve its functions (Shuh, 1999).

Bernabei (2017), aimed to determine whether the practice and theoretical study of jewelry can promote multidisciplinary and cross-disciplinary learning and teaching relevant to other creative arts subjects. "Wearable Words", a cross-disciplinary and multidisciplinary educational experience, investigates the human body through the use of "wearable objects". It allocates a group of students from various academic subjects, such as fine art, textiles, graphic design, and illustration, to get a jewelry art studies education.

In contrast to traditional education, museum education encourages children to explore the exhibits in the museum, imagine the stories behind the artefacts, develop relationships with them, learn in a pleasant setting, and develop their problem-solving abilities (Bellamy, 2009). Samur et al. (2015) also discovered that children's scientific processing abilities were significantly improved by museum education programs, along with their level of awareness and knowledge of rules.

The combination of art therapy and museum education can significantly improve healthcare. Helping in the treatment of a number of diseases, such as Alzheimer's disease, traumatic brain injuries, post-traumatic stress disorder, and visual impairments. Healthcare professionals have become more aligned with them because of their expanding function as well-being agents; over the past ten years, educators at art museums have started working together with art therapists (Rosenblatt, 2014).

The educational theories of John Dewey have been studied in connection to museums in the past, but his own work about museums has received little attention. Due to his lifelong museum visits, Dewey was aware of the museums' great educational value. He considered museums a major place in his educational philosophy as integrating elements of raw experiences, and he utilized student tours to museums at the Chicago laboratory school frequently. Education philosophy from the early 20th century is important for current practice in education and is based on the progressive educational approach. He was working to connect educational and life experience-based activities in classrooms; museum education was becoming an important aspect of American museums (Hein, 2004). The Brooklyn Institute of Arts and Science, which later became the Brooklyn Children's Museum, was established in 1899. After

the Newark Museum was established in 1909, John Cotton Dana started working there in 1902, he served in the position of director until 1929. Early in the 20th century, others began developing the educational and social role of the museum. Many school districts have also experimented with school museums, while other museums have incorporated the social function recommended by Dana and Dewey's experiential learning approach. For instance, the St. Louis public schools developed a large collection of museums artefacts to lend to schools in 1915 under the direction of C. G. Rathmann, a practice that served as a template for future projects. Several similar museum education departments were impacted by the innovative educational activities of the Brooklyn Children's Museum. The work of museums was copied by progressive educators. Their students participated in field trips, created displays, built things, learned from items, etc (Alexander, 2000).

The International Council of Museums (ICOM, 2022) states that a museum is "a non-profit, permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates, and exhibits, for purpose of study, education, and enjoyment, material evidence of people and their environment." George Brown Goode marketed the museum as a learning center (1851-96). Goode previously proposed that an "effective museum" be a public education institution comprised of a "collection of instructional labels, each represented by a well-selected specimen (Goode, 1889).

One of the key developments of the last decade has been the increased usage of computers in all sectors of education. Archaeology has often been at the forefront of this movement, and anthropology and archaeology students have often received above-average computer literacy instruction, learning skills such as database and CAD usage. Feder (1992) presented an object-oriented approach in the context of museum database management systems. Feder believes that objects in museum collections have participated in earlier activities within a discourse universe. Therefore, it is necessary to also record these events in a data model that adequately represents them using an object-oriented methodology. Recent works have also started to think about how archaeological entities should be organized in GIS databases (Feder, 1992; Richards, 1998).

Visual information must be observed, described, and interpreted during clinical diagnosis. These qualities are also highly relevant to the visual arts. According to Bardes et al. (2001), an educational relationship between a medical school and an art museum could help students enhance their observational, descriptive and interpretive skills. Concern for and description of visual information is given a high priority in art education. As a result, Bardes developed the hypothesis that medical students may improve their observational talents by first studying paintings and then applying these skills to patient observation. Not only are the patients' faces

examined, but any clothing or jewelry they are wearing is also observed. Background elements could also be taken into account. A medical school and an art museum's new educational partnership was motivated by this concept. They came to the conclusion that the developed curriculum, which was highly appreciated by both students and teachers, appeared to improve the students in increasing their empirical observational skills as well as their understanding of emotional and character expression in the human face.

The Astronomy Museum and Adler Planetarium is one-of-a kind facility that houses a global-class collection of historical astronomy equipment and paperwork, two hemispherical planetarium theaters, and more than 30,000 square feet of event space. Its displays concentrate on modern science, the history of astronomy, and space exploration. The objective of the organization is to promote education. Founder and philanthropist Max Adler stated this about the museum and collection when it first opened in 1930: "*The Adler has never been just a place to put things on show. Education plays a crucial function as translators in our mission to explain the universe to the general population*" (Dragotto et al., 2006).

Another case study from a museum education program demonstrates the use of object inquiry as a tool, this time for advanced studies. Instead of having students memorize information about objects, a university museum introduced the discipline of object inquiry. In order to benefit from the "agility" of objects, that project encouraged student investigation.

The research shed light on Qatari women's jewelry in the twentieth century. These gold ornaments are still worn today and are recognized and popular in the society of Qatar. Jewellery played an important role in different occasions such as weddings, Eid, and others. Gold jewelry went beyond its use for adornment to being an essential tradition that expresses major concepts in life as constructing a family, and a symbol of Qatari values and culture besides being an expression of happiness and delightfulness in different stages of life. Qatari traditions have their unique and creative mark in jewelry decorations. Moreover, it is a symbol of Qatari women's pride that witnessed different changes through history which formulated what jewelry nowadays is about. Um Buthaina⁷ mentioned; "*young ladies should realize that gold is a precious ornament that Qatari women should be proud of and is supposed to be worn because it beautifies and adorns women*". Falwa⁸ said "*I would advise them to be proud of their culture because with this form of expression they will show others what their and their father's values and priorities are*". Wadha⁹ stated, "*I would advise young ladies and our daughters to be proud of our culture and traditions,*

⁷ An interview with Um Buthaina, 78 years old.

⁸ An interview with Falwa, 63 years-old.

⁹ An interview with Wadha, 45 years old.

that every single tradition has a history and various stories all around Qatar". Based on the diversity of gold jewelry in the twentieth century, this research focused on prominent jewelry pieces known in the past. This analytical research reveals the refined taste Qatari women had in the twentieth century, it also reveals the creativity goldsmiths had back then and the influences of nature and neighboring countries in jewelry making and design. The study recommends the use of artefacts as a teaching tool in museums making learning more meaningful and encourages students to value cultural, traditions and historical resources. The development of focused observation or gazing improves our ability to appropriately investigate, interpret, and apply current materials which in turn enhances performance. As a result, a teacher should encourage pupils to observe their surroundings while paying attention to the smallest of details and elements allowing them to take advantage of the readily available local resources. It is incredibly good for students to create jewelry or costumes in a classroom workshop, as the activity becomes entertaining, fascinating, and encourages creative.

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Conflict of interests

The authors declare no conflict of interest.

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