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The Šaiẖ faiṣal ibn qāsim Museum and the Knowledge Economy: From Private Collection to Public Domain.

متحف الشيخ فيصل بن قاسم و اقتصاد المعرفة: من المقتنيات الخاصة إلى الملك العام.

د.ة مريم إبراهيم الحمادي/ جامعة قطر.

Dr. Marīam Ibrāhīm Al-Ḥammādī[1]
Humanities Department, College of Arts and Science
Qatar University, Doha- Qatar .
m.alhamadi@qu.edu.qa

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Abstract:

This article discusses the newly emergent notion of the knowledge economy, which is an economy based on the arts and sciences, accompanied by an understanding of the role of knowledge in the development of the economy and human societies. The complex and multifaceted relationship between culture and the economy is comprehensively explored by examining a private museum, the Šaiẖ faiṣal ibn qāsim Museum in Qatar (FQM), which is home to an extensive collection of art, artifacts, and cultural objects. Analyzing the practices of FQM helped explore the relationship between intellectual property and the knowledge economy.

The article raises the following questions: To what extent can investment in cultural heritage and museums be considered a contribution to the knowledge economy? How important is the contribution of the private sector to the knowledge economy? The article further explores the role of the humanities and creative arts in the knowledge economy.

Keywords: Knowledge-Economy, Culture and Knowledge-Based Economy, Qatari Cultural Heritage, faiṣal ibn qāsim Museum, Private sector and the knowledge economy, Arts and Knowledge-Economy.

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[1]*Dr.Mariam Ibrahim Al-Hammadi,Email : m.alhamadi@qu.edu.qa.*

ملخص:

يناقش هذا البحث المفهوم الناشئ حديثًا اقتصاد المعرفة، وهو اقتصاد قائم على الفنون والعلوم، مصحوبًا بفهم لدور المعرفة في تنمية الاقتصاد والمجتمعات البشرية. سيتم تحليل العلاقة المعقدة والمتعددة الأوجه بين الثقافة والاقتصاد بشكل شامل من خلال دراسة المتحف الخاص للشيخ فيصل بن قاسم في قطر والذي يضم مجموعة واسعة من الأعمال الفنية والتحف والمواد الثقافية. ساعد تحليل ممارسات وانشطة متحف الشيخ فيصل في استكشاف العلاقة بين الملكية الفكرية واقتصاد المعرفة. ولتسليط الضوء على أهمية الثقافة في اقتصاد المعرفة، تطرح المقالة الأسئلة التالية: إلى أي مدى يمكن اعتبار الاستثمار في التراث الثقافي والمتاحف مساهمة في اقتصاد المعرفة؟ ما هي أهمية مساهمة القطاع الخاص في اقتصاد المعرفة؟ يستكشف المقال كذلك دور العلوم الإنسانية والفنون الإبداعية في اقتصاد المعرفة.

الكلمات المفتاحية:

اقتصاد المعرفة، الثقافة والاقتصاد المعرفي، التراث الثقافي القطري، متحف فيصل بن قاسم، القطاع الخاص واقتصاد المعرفة، الفنون والاقتصاد المعرفي.

Introduction

The Šaīẖ faīṣal ibn qāsim Museum (FQM), is a museum complex founded by al-šīẖ faīṣal bn qāsm al- ṯānī a member of the Qatari Royal family. The FQM is located around 10 kilometers west of Doha city in al-šḥānīẗ and opened its door to the public in 1998. The museum hosts around 30,000 diverse objects, specializing neither in certain geographical areas nor particular types of art.

The museum's significant collection includes one of the world's largest collections of classic cars, with more than 600 in excellent condition, and 700 hand-woven carpets and rugs. The Car Museum offers its visitors a multi-faceted journey through over 120 years of motoring history, demonstrating societies' need for technology that shortens travel distances and improves connectivity.[1]

Owing to the size and type of the collection, the FQM is one of the largest private museums in the world, as well as a unique museum in Qatar, taking visitors on a journey that spans different time periods and regions as well as displaying Qatari cultural materials. For instance, it provides exceptional displays of Qatari heritage, Islamic art, international artifacts, textiles, carpets, and jewelry, all drawn from India, Ottoman, Europe, Africa, the Middle East, and other nationalities.

The museum, built in a traditional Qatari fort style Šaīẖ faīṣal's farm al-sāmrīẗ, hosts personal objects from Šaīẖ faīṣal's home as well as the Sheikh's personal collections, representing different stages of his life (see Figs. 1–3). The museum represents the Sheikh's passion, interest, and life experience.[2]

The purpose of this article is to demonstrate how the FQM, which is linked to both the private museum tradition and the Qatari service, became fundamental to cultural heritage and arts in the country. The museum also represents a radical change in the private sector, focusing on the preservation of art materials and cultural heritage as well as providing cultural and art knowledge to the public. This contributes to the knowledge economy, a key element of the Qatar National Vision 2030.[3]

The article raises the following questions: To what extent can a private or government investment in cultural heritage, cultural materials, historical artifacts, and museums be considered a contribution to the knowledge economy? How important is the contribution of the private sector to the knowledge economy? The article further explores the role of the humanities and creative arts in the knowledge economy.

In this paper, I will analyze how the FQM enriches education and knowledge, intellectual capabilities, and skills to contribute to the growth of Qatar's knowledge economy. To conduct this research, I analyzed primary sources such as the museum's environment, setting, and collections and conducted interviews with the FQM's curators. The findings help demonstrate the scale, quality, and originality of the FQM in the enrichment of human capital and public knowledge.

1- Literature Review

The newly emergent notion of the knowledge economy is an economy based on the arts and sciences, accompanied by an understanding of the role of knowledge in the development of the economy and the development of human societies.[4] The *Oxford Language Dictionary* defines the knowledge economy as a 'system of consumption and production that is based on intellectual capital.'[5] The knowledge economy represents a large proportion of economic activity in most highly developed economies.

In *Doing the Right Thing: A Value-Based Economy*, arğū klāmr (2017) explores the relationship between economy and culture. He rejects the idea of culture as a stand-alone sector. Assuming that culture has no significant influence on the economy, economists have not tended to incorporate cultural factors into their discussions. They see no pressing need to discuss the presence of

national cultures or the success or otherwise of the arts. Accordingly, culture has not been figured into their economics.

In contrast to this traditional approach, klāmr highlights the way that culture operates in the economy and the effect the economy has on culture.[6] He notes that cultural economists, those working in the cultural field, and policy creators recognize the significance of the arts for the economy. Their discussions have revealed that some economies grow better thanks to the existence of artists in their creative environment. Inventive and inspiring industries also thrive in certain cities due to the presence of cultural and artistic activities.[7]

kāīlğ bī l sālīfāstāfā (2001) further argues that intellectual capital, a combination of human capital and knowledge capital, is the ultimate source of the knowledge-based economy. Human capital is made up of individual talents, knowledge gained through education, experience, cognition, and training. Conversely, knowledge capital is knowledge made available in such forms as reports, software, documents, books, and artifacts. The interaction of those two intellectual capitals is vital to maximizing productivity in society.[8]

mīšīl a. bītrs (2010) notes that since the Second World War, scholars from different disciplines have tried to analyze certain transformative tendencies in Western capitalism, modernity, and civilization to move to a post-industrial economic system that concentrates on the invention and consumption of knowledge and symbolic goods. As this is considered a higher level in the economy, it affects the whole economy and society. He adds that the terms “knowledge economy” and “knowledge society” relate to changes in capitalism, the global economy, and modernity by which knowledge is understood as a global public good. bītrs details three forms of the knowledge economy: the learning economy, the creative economy, and the open knowledge economy.[9]

Each form has a specific relationship to education, which highlights the importance of the learning process. The learning economy reflects the capacity of the individual to learn, which helps an individual to determine his or her relative social position. The creative economy is concerned with the creative industry and institutions that produce cultural goods and services. The creative economy also refers to those institutions that focus on the individual and collective sources of skills, talent, and creativity that have the

potential to produce wealth and jobs through the development of intellectual property.[10]

The open knowledge economy, which is called by some scholars information democracy, refers to public information that is accessible globally by all, such as objects exhibited in cultural institutions. The open knowledge economy allows the public to benefit from open knowledge that is made available in science, the arts, education, and other intellectual disciplines.[11] Private museums produce sustainable open knowledge and educational experiences in the long term. As mārtn hāft argues in his article "Transformation of the Arab Gulf Economies into Knowledge Economies," collaboration between the government and the private sector would contribute fruitfully to the knowledge-based economy.

Investment by private museums in research, innovation, and creativity will inevitably help economic diversification, sustainable development, and job creation, along with supporting further innovation and creativity. Different services that they offer to students and the public alike, such as hands-on teaching, internship programs, and lifelong education, help empower graduates and others with the skills and knowledge that are needed for today's market. This lets us reconsider the role and future of the humanities and creative arts in the knowledge economy.[12]

2- The Future of the Humanities, Arts, Culture, and Service Sectors in the New Economy

The future of humanities is closely linked to the knowledge-based economy and the continuous process of technological innovation. While the arts and humanities may not produce the same immediate or direct economic benefits as STEM fields, they are still essential disciplines for generating innovation and promoting social cohesion in a rapidly changing and globalized world. Policymakers, therefore, need to recognize the crucial role of the arts and humanities in fostering critical thinking, communication skills, and cultural awareness. The investment in these fields is as much important as the investment in the STEM fields. Furthermore, because neglecting the humanities and arts in the knowledge-based economy can lead to damaging long-term consequences for society, scholars in these fields need to engage in interdisciplinary research and collaboration to contribute to the knowledge economy in meaningful ways. Therefore, a balance between the humanities and STEM education and research is important to ensure a more well-

rounded and inclusive approach to knowledge production and innovation. A narrow focus on STEM fields can lead to a lack of diversity in the workforce, limiting the ability to address complex societal issues that require a more holistic approach. Investing in the humanities is vital for the long-term success of the knowledge-based economy, meaning that policymakers should not overlook the value that the arts and humanities bring.[13]

Any activities and investments in cultural heritage, cultural materials, historical artifacts, and museums can be considered to contribute to the knowledge economy and economic growth. These areas involve the acquisition, creation, and management of knowledge and information related to cultural heritage, cultural values, and identity as well as the preservation and interpretation of art and artifacts, inevitably facilitating innovation and the development of new ideas. Because these fields enhance specialized knowledge and skills, including research, analysis, critical thinking, interpretation, and communication, producing human capital in the form of knowledge and education.

The fact that museums and cultural institutions, whether governmental or private, fit under the category of service sectors might explain the scale of their importance to the knowledge economy and economic diversity.[14] The development of the service sector today focuses on innovation and the knowledge economy. This has led to a focus and interest in the creative industry, including museums, emphasizing museums' vital contribution to the growth of the creative economy.[15] mārtn hāft (2015) argues that the private sector has a significant part to play in the growth of the knowledge economy in the Arab Gulf states, noting the recent interest of these countries in moving to a knowledge-based economy in an effort to produce economic diversity, create new jobs, and achieve sustainable development.

Acknowledging the challenges facing the Arab Gulf countries in reorienting their economies from natural capital to knowledge-based economies, including a lack of invention and entrepreneurship, insufficient infrastructure, and limited human capital, hāft focuses on the role of higher education in this transition. He advocates for quality higher education, investment in research, and the development of a culture of lifelong learning and lifelong skills. He argues that the higher education sector needs to produce graduates with the skills and knowledge essential to the knowledge economy.[16]

He further calls for cooperation between government bodies and the private sector, suggesting different methods by which the private sector can make a positive contribution to the growth of the knowledge-based economy in the Gulf countries. As he argues that the private sector can encourage innovations through their investment in research, and create chances for students and graduates to obtain practical experience, and creative activities. Such practice could help to produce new technologies as well as generate new ideas, which can be commercialized and contribute to economic growth.[17]

Investment in art and cultural materials can be considered as contributing to the knowledge economy in several ways. Preservation and promotion of cultural heritage, art, and cultural materials such as historical artifacts, artworks, and cultural landmarks provide important repositories of knowledge and contribute to the preservation of a society's cultural identity. Promotion of these cultural assets can also help to safeguard valuable knowledge and ensure that it is passed on to future generations. In addition, art and cultural materials can foster creativity and innovation, which are fundamental drivers of the knowledge economy. Thus, exposure to different forms of art, cultural artifacts, and diverse cultural expressions can stimulate the imagination, spark new ideas, and foster creative thinking and research.

3- Qatar and its Moves Toward Knowledge-Based Economy

Since its emergence at the end of the 1990s, the concept of the knowledge economy has gained significant attention, particularly as societies continue to shift away from traditional industrial economies to ones that rely on the production and dissemination of knowledge. There is no doubt that the knowledge economy represents a significant source of economic activity in most highly developed economies.[18]

Policy development of the knowledge economy has led to a focus on prioritizing funding for higher education, research, and development in areas of science, technology, engineering and maths (STEM). This concentration on STEM fields challenges the future of the humanities and creative arts disciplines, leading to the question of how these disciplines and their related knowledge might adjust to suit a knowledge-based economy. A knowledge economy policy that is informed by a techno-economic paradigm inevitably excludes the creative arts and other humanities disciplines because it evaluates the value of knowledge value along economic lines instead of considering it as a social good.[19]

al-īzābīṯ būln, sāīmūn rūb, and ǧīn knwyh (2004) criticize the narrow focus of the Astralian government's National Astralian Plan 2001 (NAP 2001) on STEM education. Because the NAP 2001 indicates that intellectual capital that contributes to the innovation process originates from mathematics, information technology, and the sciences, research funding and education in Astralia target these priority areas. The absence of the humanities and creative arts from Astralia's knowledge economy policy became obvious with the reduction in funding for these fields.

They argue that this narrow approach neglects the crucial role of the arts and humanities in fostering critical thinking, communication skills, and cultural awareness, which in turn prevents diversity in the workforce. This consequently limits the ability to address complex societal issues, which requires a more holistic approach. būln, rūb, and knwyh further advocate for the inclusion of humanities and arts scholars in Astralia in interdisciplinary collaborations to ensure a more comprehensive approach to knowledge production.

In contrast to the Astralian experience, the Qatar National Vision 2030, which was launched in 2008, did not solely focus on STEM education and research, but also on the humanities, culture, and the arts.[20]

The QNV 2030 identifies four main pillars for attaining sustainable development: human development, economic development, social development, and environmental development. The vision seeks to transform Qatar into a developed country capable of providing a high standard of living for all its current and future citizens. This is to be achieved through a diversified economy that can expand beyond the hydrocarbon sector. Hence, the QNV 2030 demands a knowledge-based economy with a greater focus on human development, especially in education, health, and environmental protection, as well as increasing the role of the private sector.[21]

Policymakers in Qatar have therefore recognized the vital role of the arts and humanities in fostering competencies such as communication skills, critical thinking, and cultural awareness that are essential to the development of a thriving society. A well-rounded society should also prioritize the development of its human and cultural capital. Such a balanced focus between STEM and the humanities will inevitably lead to the long-term

success of a knowledge-based economy that progresses through the value, amount, and accessibility of information available to the public.

QNV 2030 acknowledges that the arts and humanities are essential to preserving and promoting Qatar's unique cultural heritage and national identity. In fact, one of the primary objectives of the vision is to develop a knowledge-based economy that draws on the best of Qatar's cultural heritage while also embracing invention and inspiration. The vision prioritizes investment in the arts and humanities to build a vibrant and diverse society that values lifelong learning.[22]

A recent study on Qatar's economy conducted by Astralian website The Conversation praised Qatar's efforts to transform from a hydrocarbon-reliant economy and move towards innovating new projects. This is in line with the QNV 2030's stated goal of transition to a knowledge-based economy and entrepreneurial innovation. The site noted that Qatar has demonstrated commitment to this goal by conducting many reforms and policies aimed at encouraging innovation by providing Qataris with a suitable environment for creating projects and research centers.[23]

The role of art as a catalyst of and contributor to the knowledge economy has emerged as a topic of interest among scholars and policymakers alike. The knowledge economy depends primarily on intellectual capabilities and skills rather than natural resources or physical contributions. The knowledge economy addresses how human capital, which is education and knowledge, can produce profit for people, businesses, and the economy.

In the knowledge economy, products and services inspire and encourage innovation in the economy, particularly in terms of human knowledge capabilities, innovation, and creativity.[24] Therefore, knowledge has become the main driver of the economy, which has a great impact on the development and progress of mankind. Focus on knowledge and intellectual capital leads to the dissemination of the values of motivation and innovation, which is what the Gulf states, including Qatar, are currently focusing on. This is intended to establish a stimulating environment for innovation in order to achieve the desired growth and prosperity and create new job opportunities through knowledge capitalization.

An economic adviser to amīr šīẖ ḥmd bn ẖlīfṫ al-ṯānī has told *Middle East Business Intelligence* (MEED) that Qatari leaders admit to a tendency toward

exaggeration. Thus, they believe that a prosperous and ambitious Qatar is capable of conquering every sector. This might be true, as the ruling family has always engaged in long-term quality strategies. That allowed Qatar to plan a remarkably inspiring economic transformation that transformed the fortune of the country since the 1990s.[25]

As discussed earlier, mīšīl a bītrs notes that post-WWII efforts to revitalize Western economies concentrated on the invention and consumption of knowledge. Similarly, when Qatar devised and launched the QNV 2030, the state aimed for a higher and more sustainable economic level. Hence, the state endeavors to encourage efforts that aim to develop a knowledge-based economy by concentrating on the production and consumption of knowledge. The government announced that the knowledge economy will be integrated as a main revenue component of the new Qatari economy. Accordingly, the Qatari government diversified their economy successfully in the desire to develop a knowledge-based economy that can help them delink the national economy from the oil and gas sector.[26] This also explains Qatar's recent focus on arts investment.[27]

Museums as cultural institutions contribute greatly to the encouragement of continuous education and lifelong learning. This undoubtedly creates a positive environment that is not limited to receiving but also producing knowledge. This leads to the promotion of innovation and creativity in the field of knowledge among members of society who are transformed from consumers to producers.[28]

4- Šaīẖ faīṣal ibn qāsim: Background

Šaīẖ faīṣal ibn qāsim was born in Doha, Qatar in 1948. He has lived through the reigns of six out of nine Qatari rulers, starting from šīẖ ʿbdāllh bn ǧāsm al-ṯānī, the son of Qatar's founder šīẖ ǧāsm bn mḥmd, to the current Emir, šīẖ tmīm bn ḥmd al-ṯānī. al-šīẖ faīṣal also is a great-great-grandson of Qatar's founder šīẖ ǧāsm bn mḥmd. His father, Šaīẖ qāsim ibn faīṣal, was the mayor of Dukhan, a city west of Doha, and has witnessed the transformation of Qatar since the discovery of oil until today. al-šīẖ faīṣal is one of the most prominent, successful businessmen in Qatar.[29] He has played a tangible role in the field of business and modern projects since Al-faīṣal Company was launched in the 1960s. Al-faīṣal has since expanded its activities to become a giant holding company with investments at the local, regional, and international levels.

The company has gained its prestige by contributing to the shift in Qatar towards a knowledge-based economy, as well as its ability to predict market needs accompanying this transformation and its ability to attract foreign investment into the country.[30]

From an early age, al-šīẖ faīṣal would accompany his father on his visits to different Qatari majlises and witnessed political and economic discussions as well as oral histories narrated by elderly people, from which he gathered his historical knowledge. In addition, he had the opportunity to travel around the world at an early age with his father in his role as the governor of Dukhan. That exposed him to different cultures and allowed him to meet people with different backgrounds. As a youth, he read avidly about politics, biographies of political figures, culture, history, and literature.[31]

Undoubtedly, al-šīẖ faīṣal accumulated a great deal of information from these foreign trips and meetings in the majlises with the elderly and specialists. This led to al-šīẖ faīṣal's passion for acquiring rare books during his travels abroad, as well as inspiring the acquisition of some cultural pieces that reflect his admiration for a culture he may have visited or read about.[32]

Setting great store in the preservation of heritage, al-šīẖ faīṣal is considered a pioneer for having established a distinct museum that preserves and displays the traditional heritage and creative arts of the region. As well as his aim of reviving the fragrant past and imparting the ability to appreciate and evaluate the meanings and places of beauty inherent in the structure of Qatari culture. This private institution embodies his vision and aspirations. He is well aware of the importance of his private museum as a medium of knowledge and information. Just at the entrance to the museum, he has displayed framed words that spotlight the important role of private museums in society (Fig. 1):

> Museum specialists agree that personal museums play a major role in consolidating the message of museums and their importance as cultural landmarks. That testifies to the greatness of human civilizations and preserves cultural and national heritage. To strengthen national identity and strengthen the spirit of loyalty and belonging among people.

Thus, the private museum of al-šīẖ faīṣal has become a window into the beauty and grandeur of the history of Qatar and the Islamic world in general.

Through this, all sectors of the general public can delve deeper into their cultural heritage, traditions, and ways of living.[33] This very much reflects the Sheikh's own passion and interest in cultural heritage and knowledge.

The museum is tangible evidence of al-šīẖ faīṣal's identity as an avid enthusiastic antiques collector, as well as a businessman who wishes to contribute to improving public awareness and knowledge of cultural materials. The objects that form the museum, which are privately owned and have been accumulated during his travels around the world, have been made available in the public domain for the further benefit of the general populace.[34] This reflects al-šīẖ faīṣal's encouragement of information democracy, which makes information available and accessible to all people. That definitely contributes to Qatar's strategy of a knowledge-based economy.

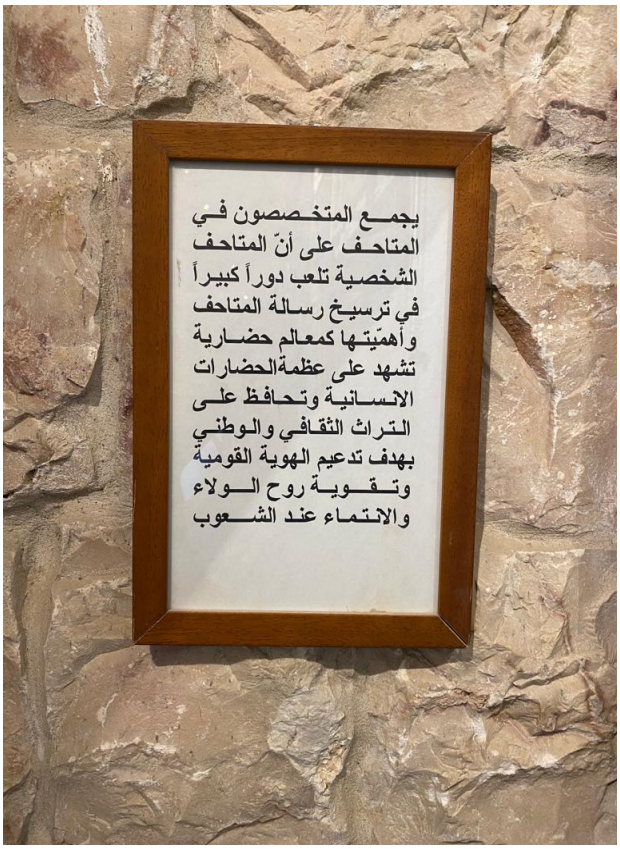

Figure 1. A sign is displayed at the entrance of the FQM explaining the importance of a private museum.

5- The faīṣal bn qāsm Museum and its Contribution to the Knowledge Economy

After receiving official recognition from the Qatari government as a private museum, the FQM began to expand its collection and services and soon became established locally, regionally, and internationally. The official Qatar Tourist Site added the museum to its "Visit Qatar" page as one of the country's main attractions, describing the museum as an institution that plays a vital part in promoting, preserving, and showcasing Qatar's cultural heritage and history.[35]

The museum receives more than 300,000 visitors per year, around 10 percent of which are visitors from outside Qatar. The museum's important role was seen during the FIFA World Cup 2022, when the museum gained considerable prominence among international guests who visited the museum and enjoyed experiencing the integration between Qatari and global cultural heritage.

In addition, the museum's local importance is evident in the increasing annual number of organized school trips. Local cultural activities and exhibitions are organized in the museum and on its grounds, both independently and in partnership with different Qatari organizations. The increasing number of locals visit during the weekends, not just to enjoy the museum's collection, but also the natural outdoor collection of wildlife, where they can encounter rare Qatari Oryx, deer, horses, date farms, a riding school, and other types of Qatari wildlife.[36]

The FQM highlights the power of private museums both locally and globally. Where the knowledge economy acquires a sense of responsibility from contemporary art and art owners. This was evidenced in the trust that the government placed in al-šīẖ faīṣal during the FIFA World Cup 2022, granting him the privilege to host the Portuguese football team and members of the FIFA on his Al-sāmrīẗ farm and the surrounding area. The government felt confident that Al-sāmrīẗ represents a real Qatari heritage experience and would contribute to cultural knowledge for the guests. To enhance the cultural experience further, al-šīẖ faīṣal developed a Marriott Hotel at Al-sāmrīẗ Farm (Figs. 2–4), uniquely using stones quarried from the farm's own ground as well as Qatari cultural materials to decorate the interior of the hotel.[37]

Figure 2. The reception area of the Marriott Hotel at Al-sāmrīẗ farm. Local stones from the farm itself were used in the entire building process.

Figure 3. Local stones from the farm decorate the rooms, with the windows in the traditional Qatari style.

Figure 4. Qatari cultural materials decorate the whole interior of the hotel.

The hotel is linked directly to the museum, which encourages connections between the environment and sustainable development. Developing the Marriott Hotel in such an environment with such natural materials

establishes a synthesis between modernity, nature, and culture that is key to the development of the FQM. Its natural rural surroundings, integrated with modernity, give the museum a new meaning, helping recast it not as a local private museum but as an international institution. At the same time, this deconstructs its identity as an archaic space that follows a traditional method of display. This helps provide a contemporary meaning to the rural environment, which usually rejects the cultural homogenization of the world. However, in Al-sāmrīẗ, the rural environment acted on local contexts as a consequence of globalization. The FQM announced its intention to dissolve the tensions between the local and the global in the field of art. This development reflects the relationship between cultural materials, the art market, and the knowledge economy.[38]

When it opened its doors to the broader sector of local and global society, the FQM went from being a private place for displaying and preserving antiques to a museum that has adopted the strategy of information democracy, providing a unique museum setting and services along with public access to two collections, international and local, which coexist in harmony under the same roof and enhance each other by drawing the same level of curiosity and importance. The museum has been organized as an arena for multicultural and inter-generational coexistence, without any distinction between local and international, where the arts and culture of Asia, Africa, Europe, and the Americas can live side by side (Figs. 5–7).[39]

Fig.5

Fig. 6

Fig. 7

Figures 5, 6, and 7. The diversity on display in one gallery at the FQM, which showcases Asia, Africa, the Americas, and Europe. Differences and similarities are displayed to clarify the integration between different cultures.

It is crucial to highlight the importance of the landscape surrounding the museum and al-šīẖ faīṣal's efforts to create a completely genuine experience of Qatari heritage. These efforts have promoted a sense of belonging among the locals, while simultaneously offering international visitors a unique experience of Qatari heritage in its original setting. The museum implemented an interdisciplinary approach that draws on anthropology, history, and art, with a concentration on socio-museology, all of which help the museum to make concrete contributions to the knowledge economy.

The complex and multifaceted relationship between culture and the economy is comprehensively explored in arǧū klāmr's *Doing the Right Thing: A Value-Based Economy* (2017). Klāmr argues that the different ways of understanding and conceptualizing this relationship have important implications for how we think about and engage with culture and the economy.

Research, culture studies, political economy, and academic theories each offer their own perspective and understanding of the interaction between culture and the economy. This demonstrates the important role of culture in a knowledge-based economy and how this relationship can be built. Thus, he suggests that a nuanced and interdisciplinary approach is needed to fully understand and harness the potential of culture as an economic resource. He further explains the concept of the cultural economy, which refers to how cultural products and activities are produced, distributed, and consumed as part of the larger economy.[40]

In addition, kīnīṯ kārlū and colleagues have explored the relationship between intellectual property and the knowledge economy. They observe that intellectual property is governed by strict laws such as copyright and

patent, arguing that this hinders the wider use of knowledge by the public or the creation of new knowledge. Thus, they advocate for easier access, collaboration, sharing, and use of intellectual property that could lead to greater innovation and economic growth. Such reforms will help the wider community to benefit from the knowledge economy.[41]

al-šīẖ faīṣal recognized the importance of moving his collection from the private zone to the public domain as a way of promoting access to knowledge and the arts. This served as an acknowledgment of the importance of arts in the process of innovation and national economic development and growth. This extended role for his art collection, by fostering innovation, creativity, and cultural expression, undoubtedly contributes to the knowledge economy and creative industries as well.[42]

As a home for countless diverse artifacts and cultural materials, the FQM has become a prominent cultural institution in Qatar that contributes to the knowledge economy not only through its vast collection, but also through several initiatives in the areas of cultural preservation, education, and research. Furthermore, by displaying and conserving diverse cultural materials that reflect different histories and cultures, the museum safeguards a better understanding and appreciation of art production. Additionally, the museum organizes public and school programs such as workshops, lectures, concerts, and talks that aim to foster visual literacy and develop critical thinking among the youth about the surrounding world.[43]

This public engagement is an important element of the knowledge economy and complements the research conducted by the FQM in relation to its collection, which helps advance knowledge in the fields of cultural heritage, tradition, history, and the arts. Moreover, as part of his contribution to Qatar's knowledge-based economy strategy, al-šīẖ faīṣal funds the Education Research Award, which aims at promoting research and knowledge production by rewarding those involved in improving educational practices and developing advanced educational policies and strategies. The award is granted annually to researchers who produce and conduct distinguished scientific research at all educational levels, including academic researchers, school administrators, teachers, professional practitioners, and post-graduate researchers, whose scientific productions contribute to Qatar's educational strategy.[44]

The award has nine main objectives: 1) Activating and encouraging educational research among students and teaching staff in educational institutions; 2) Motivating professionals in educational institutions to produce educational knowledge that suits the nature of education in the Arab world; 3) Encouraging the publication and dissemination of educational experiences and production in the Arab world, both regionally and internationally; 4) Enhancing the development of the Arab Gulf countries' educational theories; 5) Inspiring and motivating teaching staff to produce procedural research that links to education; 6) Encouraging educators to rely on research when developing their educational practices and policies; 7) Encouraging the exchange of motivated and successful educational experiences and practices among the educational sectors of the Arab countries; 8) Encouraging the formation of research teams from various countries of the Arab world at the academic and professional levels; 9) Encouraging comparative research and studies among Arab counties.[45]

Such research activities and findings would undoubtedly contribute to policy-making, educational development, innovation, exhibitions, conferences, publications, and educational resources. Therefore, opening the private museum to the public actually encourages the distribution of knowledge through intellectual activities, which offer in-depth information about the artifacts. Adding to that, the FQM has developed a public library, a further element of this expanded and creative educational experience of arts. This concentration on skills development and diversified education, especially among Qatari youth, makes the museum complex a great contributor to Qatar's national knowledge-based economy strategy.[46]

6- Conclusion

The al-šīẖ faīṣal bn qāsm Museum in Qatar is a prominent cultural institution that has contributed to the knowledge economy by moving its collection into the public domain. It is home to an extensive collection of art, artifacts, and cultural objects from Qatar, the Middle East, and beyond. The museum's efforts to preserve and conserve these valuable cultural assets ensure that they are safeguarded for future generations, contributing to the preservation of Qatar's rich cultural heritage. By maintaining a collection of diverse objects that represent the history, traditions, and artistic expressions of different cultures, the museum helps to promote the cultural understanding and appreciation that are vital for the knowledge economy.

The FQM contributes to the knowledge economy through its research, exhibitions, and education about Qatar's cultural heritage and that of the

wider world. By promoting cultural understanding, providing educational resources, and engaging with the community through organized public and school programs, the museum actively engages with the local community and promotes cultural awareness and appreciation among the Qatari population. The museum fosters a sense of pride and ownership among the local community. Furthermore, it contributes to the dissemination of knowledge and promotes lifelong learning. In these ways, the FQM contributes to the cultural and social fabric of Qatar, which in turn has positive economic implications, including for the tourism and cultural industries.

al-šīẖ faīṣal, the founder of the museum, sought to make use of the relationship between culture and economy to benefit both sectors. This reflects his awareness that culture is an important economic resource, as it can drive economic growth, create jobs, and generate revenue. For example, cultural industries such as the arts, museums, music, and films contribute significantly to national economies. Cultural tourism can also be a major source of income for 21st-century nations.

However, the relationship between culture and the economy is complex and can be understood in different ways. Releasing private collections into the public domain is not the only approach to building a relationship between culture and the economy. Another is the trading approach, which views culture as a commodity that can be bought and sold, a practice that most private collectors, including al-šīẖ faīṣal, follow. This approach emphasizes the economic value of culture and sees it primarily as a means of generating revenue. The social practice approach, on the other hand, views culture as a social practice that is embedded in everyday life. This approach sees culture as an important element of social identity and community cohesion. Given these diverging priorities, policymakers, cultural practitioners, and researchers need to work hand in hand to develop strategies that promote both the economic and social value of culture. This might involve investing in cultural infrastructure, supporting cultural industries and practitioners, and developing policies that encourage cultural tourism and heritage preservation.

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