

The Representation of Islamic Values in the Cultural Collections of Lampung Museum as a Medium of Cultural Da'wah

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Abstract: The existence of museums in the context of Indonesian Muslim society holds untapped potential as a place for da'wah communication. This study addresses the gap between the rich Islamic-themed collection at Lampung Ruwa Jurai Museum and the limited academic attention to its cultural da'wah dimension. This study aims to examine the representation of Islamic values in the Lampung Museum's cultural collection and its position as a medium of cultural da'wah. Using a descriptive qualitative approach and Stuart Hall's representation theory, data were collected through observation, interviews with six purposively selected informants (one curator, one customary leader, four visitors), and collection documentation. Analysis used the interactive model of Miles, Huberman, and Saldana. The findings show that the value of faith is represented through calligraphic carvings on trays, moral values through changes in traditional Lampung bridal attire that cover more of the aurat following acculturation with Islam, and worship values through the egg-flower tradition, which embodies gratitude, prayer, and almsgiving. Most visitor informants demonstrated a dominant reading, while one showed a negotiated reading. These findings are limited to the analysis of three main collections and six informants and cannot be generalized to the entire museum collection. The findings indicate that Lampung Museum has the potential to serve as a space for representing Islamic values and a medium of cultural da'wah by conveying symbolic messages to the public.

Keywords: *representation, Islamic values, cultural da'wah, Lampung Museum, Stuart Hall.*

INTRODUCTION

The delivery of Islamic da'wah in the modern era is not limited to the forum of pulpits and religious study groups alone.¹ In line with changing communication patterns in society, media for conveying religious messages have also undergone significant development. Today, traditions and historical heritage are increasingly seen as effective means of conveying Islamic values in a more convincing and relevant way to the context of modern society.² Da'wah, from an Islamic communication perspective, is understood as a transformative effort aimed at raising awareness and internalizing religious teachings in social life, not just verbal calls, but also the presence of Islamic values in every layer of cultural practices in society.³

Along with the development of community communication patterns, da'wah is no longer conveyed solely through religious lectures and narratives, but also through the use of cultural elements as a medium for conveying Islamic values, known as cultural da'wah.⁴ Cultural da'wah works by infusing Islamic values into cultural practices and symbols that are deeply rooted in society. Unlike conventional da'wah, which emphasizes verbal delivery, cultural da'wah uses traditions, arts, and cultural symbols as a medium to internalize Islamic values without eliminating existing local wisdom. This approach is particularly relevant in Indonesia, which is characterized by cultural heterogeneity, where each community group has its own system of symbols and ways of interpreting them.⁵

The Lampung Museum collection is understood as a representational system that embodies Islamic values through various cultural artifacts. Furthermore, Hall's encoding-decoding model is used to explain how visitors interpret the Islamic messages represented in the museum's collection.⁶

Museums occupy a strategic position in this realm. Far beyond their function as repositories for ancient objects, museums are truly spaces of representation, stages where meaning, identity, and values are constructed and communicated to visitors through curatorial choices and the arrangement of collections. In the context of Muslim societies, this potential is even more significant because many museum collections bear traces of the acculturation of Islam with local cultures rich in religious values.⁷

¹ M. Rizqy Zamiluddin A and Muhammad Ni'am Masrukhill Hadi, "Dari Mimbar Ke Media: Adaptasi Dakwah Fiqih Klasik Pondok Pesantren Lirboyo Di Era Digital," *Al-Jamahiria : Jurnal Komunikasi Dan Dakwah Islam* 3, no. 1 (2025): 103–15, <https://doi.org/10.30983/al-jamahiria.v3i1.9597>.

² Valerie Gonzalez, "The Religious Plot in Museums or the Lack Thereof: The Case of Islamic Art Display," *Religions* 13, no. 4 (2022): 1–2, <https://doi.org/10.3390/rel13040281>.

³ Wahyu Ilaihi, "Komunikasi Dakwah" (Bandung: Remaja Rosdakarya, 2010), 45.

⁴ Zainal Abidin Achmad et al., "The Synergy of Islamic Da'wah and Madura Culture Programmes on Nada FM Sumenep Radio, Indonesia," *Jurnal Komunikasi: Malaysian Journal of Communication* 37, no. 2 (2021): 111–29, <https://doi.org/10.17576/JKMJC-2021-3702-08>.

⁵ Hafniati, "Dakwah Melalui Budaya: Metode Dan Media Dakwah Ustadz Fadzlan Garamatan Di Papua" (Yogyakarta: Zahir Publishing, 2021), 152.

⁶ Stuart Hall, "Representation: Cultural Representations and Signifying Practices" (London: SAGE Publications, 1997), 61..

⁷ Muhammad Azwar, Pungki Purnomo, Ida Farida, and Amir Fadhillah, "Museums University as Catalysts for Islamic Cultural Heritage Preservation and Learning Laboratories," *Insaniyat: Journal of Islam and Humanities* 9, no. 2 (2025): 151–163, <https://doi.org/10.15408/insaniyat.v9i2.41518>

The Ruwa Jurai Lampung Provincial Museum is one of the cultural institutions that preserves tangible traces of the Islamization of Lampung. Among its collections are metal trays engraved with Arabic calligraphy, traditional wedding attire reflecting the transformation of clothing values, and replicas of egg flowers from the thanksgiving tradition. These three artifacts are intriguing precisely because their Islamic dimensions are not presented verbally, but rather embedded in forms, symbols, and functions that must be interpreted by visitors. This phenomenon positions the museum as a space for Islamic communication that operates nonverbally and symbolically.⁸ However, there has been little research explaining how Islamic values are represented through museum collections and how these meanings are understood by visitors. Consequently, the function of museums as a medium for cultural da'wah remains inadequately described in studies of Islamic Communication and Broadcasting.

Research on Islamic representation and cultural da'wah in recent years has generally focused on media and societal traditions. Akmaliah and Salim examined the construction of Islamic identity in the film *212: The Power of Love*,⁹ while Syarif et al. examined the representation of popular Islamic culture through new media among millennial preachers.¹⁰ In the realm of cultural da'wah, research by Junita et al. and Nurcahyono et al.¹¹ shows that Islamic values are represented through traditions that live within society.¹²

Despite this, most previous research still places media and social traditions as the primary spaces for representing Islamic values. Studies on museums as spaces for representing Islamic values are indeed emerging, but generally focus on their educational and cultural preservation functions. Studies specifically analyzing museums as a medium for cultural da'wah, using Stuart Hall's representational perspective, remain relatively limited. Therefore, this study seeks to fill this gap by analyzing the representation of Islamic values in the Lampung Museum collection using Stuart Hall's representational theory.

Recent studies show that the orientation of museums has shifted from being collection-centered (*thing-centered*) to visitor-centered (*people-centered*), in which cultural communication becomes the core of the visiting experience.¹³ This shift is relevant in the context of the Lampung Museum as a space for conveying Islamic messages, because the effectiveness of symbolic da'wah depends not only on the presence of artifacts as a medium of da'wah, but also on the process of observing, understanding, and

⁸ Zuraida Kheirustiaka and I Made Giri Gunandi, "Peninggalan Kebudayaan Islam Lampung Koleksi Museum Lampung 'Ruwa Jurai'" (Lampung: UPTD Museum Negeri Provinsi Lampung "Ruwa Jurai," 2018), 90–91.

⁹ Wahyudi Akmaliah and Agus Salim, "When Islamism and Pop Culture Meet: A Political Framing of the Movie '212: The Power of Love'," *Studia Islamika* 27, no. 1 (2020): 15, <https://doi.org/10.36712/sdi.v27i1.9205>.

¹⁰ Zainuddin Syarif, Abd Hannan, and Mubaidi Sulaeman, "New Media dan Representasi Budaya Islam Populer di Kalangan Pendakwah Muslim Milenial di Indonesia," *Jurnal Sosiologi Agama* 17, no. 2 (2023): 250, <https://doi.org/10.14421/jsa.2023.172-07>

¹¹ Wahyu Nurcahyono et al., "Dakwah Kultural Melalui Tradisi Walimatul Aqiqah: Studi Komunikasi Simbolik Pada Masyarakat Lampung," *Anida (Aktualisasi Nuansa Ilmu Dakwah)* 25, no. 1 (2025): 149–68, <https://doi.org/10.15575/anida.v25i1.45213>.

¹² Junita Junita, Mualimin Mualimin, and Abubakar HM, "Dakwah Kultural Dalam Tradisi Maantar Jujuran Suku Banjar Di Samuda Kotawaringin Timur," *Jurnal Dakwah Risalah* 31, no. 2 (2021): 148, <https://doi.org/10.24014/jdr.v31i2.10581>.

¹³ Pengpeng Li, "Cultural Communication in Museums: A Perspective of the Visitors Experience," *PLoS ONE* 19, no. 5 May (2024): 1, <https://doi.org/10.1371/journal.pone.0303026>.

receiving the message by visitors as both objects and subjects of da'wah.¹⁴ Thus, this research broadens the understanding of museums as a space representing Islamic values as well as a medium for cultural da'wah.

The novelty of this study is twofold. First, while previous research on museums and Islamic heritage has largely examined collections from the perspective of museology, education, and cultural preservation, and studies on cultural da'wah have largely focused on living social traditions and media rather than curated museum artifacts this study is among the first to position museum collections themselves as an empirical site for analyzing Islamic da'wah communication. Second, this research operationalizes Stuart Hall's theory of representation together with his encoding-decoding model, capturing both sides of the communication process: how Islamic values are encoded into the museum's artifacts and display, and how visitors decode and interpret those values a dual perspective rarely combined in a single empirical study of either museums or cultural da'wah.

RESEARCH METHODS

This research was designed using a qualitative approach with a descriptive type, which allows researchers to delve into the meaning of the objects studied in this case, the Lampung Museum artifact collection without reducing it to numbers. The research was conducted at the Lampung Provincial Museum Ruwa Jurai, Bandar Lampung, throughout April 2026. The location was determined based on the availability of collections that tangibly represent traces of the acculturation of Islam and Lampung culture. The selection of informants was carried out through *purposive sampling*, considering the relevance of informants' knowledge and experience to the research object. Six informants were involved: one curator of the Lampung Museum (Yudha Arya Pradana), one traditional figure of Branti Raya (Abdul Majid), and four museum visitors (Wulan, Reza, Lidia, and Wati). Data were collected through three channels: direct observation of three main collections, semi-structured in-depth interviews, and documentation in the form of photographs of the museum's collections and archives. To understand how Islamic values are represented in cultural artifacts and interpreted by visitors, this study draws on Stuart Hall's theory of representation. According to Hall, representation is the process of constructing meaning through signs, symbols, and cultural practices that society uses to understand social reality. In this study, the Lampung Museum collection is understood as a representational system that embodies Islamic values through various cultural artifacts. Furthermore, Hall's encoding-decoding model is used to explain how visitors interpret the Islamic messages represented in the museum's collection.

Data analysis used the interactive model of Miles, Huberman, and Saldana, which includes data condensation, data presentation, and conclusion drawing, then interpreted through the lens of Stuart Hall's representation theory. Data validity was ensured through source and method triangulation.¹⁵ Source triangulation was carried out by comparing data from curators, traditional figures, and visitors, while method triangulation was carried out by comparing the results of observations, interviews, and documentation.




¹⁴ Samsinas Samsinas, "The Use of Museum for Cultural Dakwah Purposes," *HUNAFA: Jurnal Studia Islamika* 17, no. 2 (2020): 175–76, <https://doi.org/10.24239/jsi.v17i2.593.166-190>.

¹⁵ John W. Creswell, "Research Design: Qualitative, Quantitative, and Mixed Methods Approaches" (London: SAGE Publications, 2014), 4.

RESULTS AND DISCUSSION

This study yields multi-layered findings: empirical findings from the field and analytical interpretations through Stuart Hall's representational framework. Both are presented in an integrated manner in the following sections, organized around the three main collections that form the focus of the study, before concluding with an analysis of *encoding and decoding* and the implications for cultural da'wah.

Table 1. Findings of Islamic Elements in the Lampung Ruwa Jurai Museum Collection

Collection	Islamic Elements	Exhibition Location
Arabic Carved Tray 	Lafaz Allah & Muhammad; Ayat Kursi (QS 2:255); the names of Khulafaur Rasyidin; non-figural tendril motif	1st Floor, Islamic Room (next to the Qur'an and ancient manuscripts)
Lampung Traditional Wedding Attire 	Closed designs cover the aurat; floral motifs replace pre-Islamic figurative motifs; hijab on contemporary brides	2nd floor, mannequins complete with puade and traditional accessories
Egg Flower 	Symbolizing gratitude, prayer, charity, and togetherness; eggs and money as symbols of sharing fortune	2nd floor, replica with traditional wedding equipment

Source: Observation and interview results, 2026.

Arabic Carved Trays: Traces of Aqidah in Metal

The first artifact examined was a medium-sized metal tray with a surface covered in Arabic calligraphy. Observations revealed the presence of the words Allah and Muhammad, excerpts from the Throne Verse (Quran, Al-Baqarah, 2:255), and a series of

Caliphs' names carved with great precision.¹⁶ The ornaments filling the space feature non-figural plant tendril motifs, an aesthetic choice consistent with the prohibition on depicting living creatures in Islamic art. Curator Yudha Arya Pradana emphasized that the presence of these symbols was no coincidence: "This tray is not merely a traditional accessory. It reflects how the people of Lampung express their Islamic identity through the objects they use daily."¹⁷

In Stuart Hall's representational framework, this *talam* functions as a sign system that encodes the values of faith in Allah and love for the Prophet into a cultural material medium. The word Allah is not just an ornament; it is a *signifier* that connects the observer with the concept of monotheism, which is the core of Islamic teachings. In other words, this *talam* shows that even traditional objects can be a medium of belief representation, a form of nonverbal *da'wah* that conveys religious messages through cultural signs that can be interpreted by society.¹⁸

Traditional Bridal Clothing: Morals in the Weave of Tradition

The second collection is a set of traditional Lampung wedding dresses displayed on mannequins on the museum's second floor.¹⁹ The main focus is not just their aesthetic beauty but the design transformation that occurred with the arrival of Islamic influence in Lampung. These dresses exhibit a broader scope than similar traditional garments from the pre-Islamic era, with embroidery motifs shifting from figurative to plant and geometric patterns. Branti Raya traditional leader Abdul Majid described this change as an organic process: "Our traditions were not abandoned when Islam arrived. What happened was that the clothes were adapted to remain beautiful and distinctively Lampung, but now reflect the values of modesty taught by Islam."²⁰

This design change reflects the process of acculturation that occurs without cultural violence. The bridal attire serves as a visual text that represents moral values, particularly the etiquette of dress that covers the *aurat* without sacrificing Lampung identity. This is a clear example of what Hall calls the "*negotiation of meaning*": local cultural identity and Islamic values meet, negotiate, and produce a new expression that embraces both. From a *da'wah* perspective, this attire is proof that the Islamic message of modesty can be absorbed and expressed through a highly personal and contextual medium.²¹

Egg Flower: Worship within the Framework of Social Tradition

The third artifact, the flower egg, is most interesting precisely because it appears the least religiously obvious. On the surface, it appears to be a bamboo-stemmed floral ornament adorned with a boiled egg and a banknote. However, its meaning is much deeper. Abdul Majid explained its function in traditional ceremonies: "When the flower egg is distributed, it is not simply a sharing of goods. It is a sign of gratitude to Allah for the gifts received, as well as a prayer for continued blessings to both the giver and the receiver."²²

¹⁶ Observasi penulis di Museum Lampung Ruwa Jurai, 7 April 2026.

¹⁷ Yudha Arya Pradana, Kurator Museum Lampung Ruwa Jurai, wawancara oleh penulis, 8 April 2026

¹⁸ Stuart Hall, "Encoding/Decoding," in *Culture, Media, Language*, ed. Stuart Hall et al. (London: Hutchinson, 1980), 128–138.

¹⁹ Observasi penulis di Museum Lampung Ruwa Jurai, 7 April 2026.

²⁰ Abdul Majid, Tokoh Adat Branti Raya, Lampung Selatan, wawancara oleh penulis, 25 April 2026.

²¹ Chris Barker, "Cultural Studies: Teori Dan Praktik" (Yogyakarta: Kreasi Wacana, 2014), 9–11.

²² Abdul Majid, Tokoh Adat Branti Raya, Lampung Selatan, wawancara oleh penulis, 25 April 2026.

The representation of religious values in the flower egg operates through a different logic than the two previous artifacts. While the tray uses verbal signs (calligraphy) and clothing uses visual signs (design), the flower egg uses ritual signs, a social practice that carries religious content. The concepts of gratitude, prayer, and almsgiving taught by Islam are realized not through speech or writing, but through the repeated act of sharing in every cycle of community celebrations. This is what Hall means when he says that representation can operate through "*practical repertoires*" passed down from generation to generation that carry relatively stable meanings.²³

These three collections demonstrate that Islamic values are not merely present as religious elements but are also integrated into the cultural practices of the Lampung people. The representation of Islamic values through cultural artifacts demonstrates that religious messages are not always conveyed through verbal communication. Cultural symbols accepted by the community can become a more persuasive medium for preaching because they are closely tied to the audience's social experiences. In this context, museum collections function not only as cultural heritage objects but also as a medium that enables the symbolic communication of Islamic values to visitors.

Encoding-Decoding Analysis of the Representation of Islamic Values in the Lampung Museum

Stuart Hall's communication model assumes a two-way process between *the encoder* (the party who produces meaning) and *the decoder* (the party who interprets meaning). In this study, the encoding process is understood as the representation of meaning that emerges through the existence of collections, the arrangement of exhibition spaces, and the information provided by the museum, regardless of whether or not there is an explicit missionary goal designed by the museum institution. The curator of the Lampung Museum explained that the museum did not specifically design its collection as a medium for cultural da'wah. According to him: "The Lampung Museum does not consciously and deliberately position the Islamic collection as a medium for cultural missionary work. Even if there are da'wah felt by visitors, this is the result of each individual's interpretation of the collection on display." This statement shows that the process of conveying Islamic values in the museum collection does not start from an explicitly designed da'wah by the museum institution. This finding indicates a difference between the institution's orientation in managing and displaying collections and the meanings constructed by visitors towards the collection.

Nevertheless, research findings indicate that most informants were still able to identify and interpret the Islamic values contained in the museum's collection. This condition demonstrates a difference between the institution's intentions as collection managers and the meaning-making process undertaken by visitors. In Stuart Hall's encoding-decoding perspective, meaning is not entirely determined by the party producing the representation, but is also shaped through the decoding process by the audience. Thus, the function of cultural da'wah can emerge not solely due to the museum's deliberate da'wah planning, but also because visitors are able to interpret cultural symbols containing Islamic values. This finding suggests that the representation of Islamic values in museum collections can serve as a medium for cultural da'wah, indirectly through the meaning-making process visitors engage in with the cultural symbols displayed.

²³ Stuart Hall, "The Work of Representation," in *Representation: Cultural Representations and Signifying Practices* (London: SAGE Publications, 1997), 61.

Table 2. Visitors' Decoding Positions of Islamic-Themed Collections

Informant	The Meaning of Collection	Decoding Position
Wulan	The Arabic writing on the tray is interpreted as a sign of the strong influence of Islam in Lampung culture.	Dominant Reading
Reza	The Islamic symbols in the collection make it easier to understand the relationship between religion and Lampung culture.	Dominant Reading
Lydia	The egg flower is interpreted as an expression of gratitude, prayer and charity beyond its traditional function alone.	Dominant Reading
Wati	Recognizing traces of Islam in traditional clothing and ceremonial equipment, but viewing the collection more as a representation of Lampung culture which was then influenced by Islamic values.	Negotiated Reading

Source: Researcher analysis based on interview data, 2026.

The predominance of dominant reading indicates that most visitors in this study were able to recognize the Islamic messages represented in the museum's collection. However, the emergence of negotiated reading indicates that interpretation is still influenced by each visitor's individual experience and background.

This finding is in line with research showing that visitors' interpretations of museum collections are influenced by the personal and social contexts they bring, such as knowledge, previous experiences, interests, cultural values, and interactions with the social environment during the visit.²⁴ This situation explains why visitors can generate interpretations that are not entirely identical to the messages represented by the museum. In Wati's case, her background as a visitor from outside Lampung led to a reading that positions the museum's collection not only as a representation of Islamic values but also as an expression of local cultural identity that has acculturated with Islam.

Visitors' ability to recognize the Islamic meanings contained in museum collections demonstrates that symbolic communication does not always require verbal delivery. Cultural symbols, packaged as artifacts, can serve as a medium for conveying religious messages when supported by social context and the visitor's existing knowledge. From a cultural communication perspective, the successful delivery of messages through symbols demonstrates that meaning can be constructed through the interaction between cultural representations and the audience's experiences. Thus, museum collections can be positioned as a means of social learning, enabling the internalization of Islamic values in a more persuasive and reflective manner.²⁵

²⁴ Taeha Yi et al., "The Influence of Visitor-Based Social Contextual Information on Visitors' Museum Experience," *PLoS ONE* 17, no. 5 May (2022): 1–25, <https://doi.org/10.1371/journal.pone.0266856>.

²⁵ Unang Wahidin et al., "Museums As a Medium and Source of Learning," *Edukasi Islami: Jurnal Pendidikan Islam* 14, no. 02 (2025): 590–92, <https://doi.org/10.30868/ei.v14i02.8038>.

Lampung Museum as a Medium for Cultural Da'wah

From a da'wah communication perspective, museum collections serve as a medium for conveying Islamic messages through cultural symbols. By interpreting these symbols, visitors can understand and internalize Islamic values without direct verbal communication.

The results of this study indicate that museums can serve as a medium for cultural da'wah grounded in cultural heritage. Unlike the oral delivery of da'wah through lectures or religious studies, the da'wah process in museums takes place through the representation of Islamic values embodied in the cultural artifacts on display. This finding suggests that the function of cultural da'wah does not always depend on the institution's intention as the sender of the message. In other words, this research finding actually shows that cultural da'wah can take place even if it is not explicitly designed as a da'wah activity. The da'wah function emerges from the interaction between the cultural representations displayed in the museum and the process of meaning-making undertaken by visitors.

From Stuart Hall's encoding-decoding perspective, meaning emerges from visitors' interpretation of the cultural symbols displayed. Thus, although the Lampung Museum does not explicitly design its collection as a medium for da'wah (Islamic outreach), Islamic values can still be understood and internalized by visitors through the process of decoding.

This method is not a new concept in the historical context of Islamic da'wah in the archipelago. The Walisongo (Wali Songo) have long used art, wayang (puppetry), and local traditions as media for conveying Islamic teachings, a strategy later conceptualized as cultural da'wah in contemporary academic studies.²⁶ What this research shows is that museums, as modern institutions, inherit and continue this tradition of cultural da'wah in a different form.

Comparisons with previous research support this assertion. Junita et al. (2021) found that the Maantar Jujuran tradition serves as a channel for transmitting Islamic values in Banjar society; Nurcahyono et al. (2025) identified a similar function in the Walimatul Aqiqah tradition in Lampung. This study complements these two findings by demonstrating that the transmission of Islamic values occurred not only in *living traditions* within society but also in artifacts *curated* in museums, a dimension that has received little attention in cultural da'wah studies.²⁷

Table 3. Representation of Islamic Values and Dimensions of Cultural Da'wah

Collection	Islamic Values	Representation Mechanism	Da'wah Message
Arabic Carved Tray	Aqidah	Verbal signs (calligraphy)	Monotheism and Islamic identity

²⁶ Yuntarti Istiqomalia, "Komunikasi Dakwah Walisongo Berlandaskan Budaya Kepada Masyarakat Jawa Pra-Islam," *International Journal of Humanities and Social Sciences* 5, no. 3 (2024): 149–1506, <https://doi.org/10.33367/ijhass.v5i3.5768>.

²⁷ Wahyu Nurcahyono et al., "Dakwah Kultural Melalui Tradisi Walimatul Aqiqah: Studi Komunikasi Simbolik Pada Masyarakat Lampung," *Anida (Aktualisasi Nuansa Ilmu Dakwah)* 25, no. 1 (2025): 149–68, <https://doi.org/10.15575/anida.v25i1.45213>.

Traditional Wedding Attire	Akhlak	Visual signs (fashion design)	Dress etiquette and modesty
Egg Flower	Ibadah	Ritual signs (social practices)	Gratitude, prayer, and charity

Source: *Researcher analysis, 2026.*

This finding also resonates with Gonzalez's observation that museums housing Islamic art often lack an explicit religious narrative in their curatorial framing. The curator's own statement in this study confirms that pattern: Lampung Museum does not consciously design its collection as a da'wah medium. What this research adds, however, is empirical evidence that the absence of curatorial intent does not prevent the emergence of religious meaning. Through the process of decoding, visitors are still able to construct Islamic meaning from the museum's artifacts suggesting that cultural da'wah can occur as an emergent property of audience interpretation rather than only as a product of deliberate institutional design.

Theoretical and Practical Implications

Theoretically, this research broadens the scope of Islamic representation studies beyond the realm of mass media and community traditions to include museums, a space that has previously been studied primarily from the perspective of museology and historical education, rather than da'wah communication. Methodologically, this study also contributes by empirically pairing curatorial (encoding) data with visitor (decoding) data within a single case an approach still uncommon in studies of either museum communication or cultural da'wah, which tend to examine production and reception separately. In practical terms, these findings open opportunities for museum managers to develop educational programs grounded in Islamic values; for religious instructors to use museums as contextual da'wah venues; and for local governments to integrate museums into their cultural da'wah strategies rooted in local cultural heritage.

RESEARCH LIMITATIONS

This research is limited by three factors that must be openly acknowledged. First, focusing on only three artifacts from one museum makes the findings not generalizable to the Lampung Museum's entire collection, let alone to other museums in Indonesia. Second, the relatively small number of informants (six people) may limit the diversity of perspectives revealed. Third, the curatorial dimension namely, how the museum's official narrative actively shapes the encoding process has not been studied in depth and warrants a separate research agenda.

The predominance of dominant reading and the limited occurrence of negotiated reading are likely influenced by the characteristics of informants who have cultural and religious backgrounds relatively close to the Islamic symbols displayed in the museum. Future research could involve visitors with more diverse cultural backgrounds, religions, and levels of knowledge to obtain a wider variety of interpretations.

Further research could expand the scope of the study to other Islamic collections at the Lampung Museum and other regional museums in Indonesia to gain a more comprehensive picture of museums as a medium for cultural da'wah. Furthermore,

quantitative research on visitor perceptions of Islamic messages represented through museum collections is also important.

CONCLUSION

This research indicates that traces of Islam in the Lampung Ruwa Jurai Museum collection are evident in various cultural artifacts that embody values of faith, morality, and worship. The values of faith are represented by Arabic-carved trays bearing calligraphy of Allah, Muhammad, and the Verse of the Throne. The values of morality are represented through traditional Lampung bridal attire, which reflects the process of acculturation of local culture with Islamic teachings regarding modesty and covering the genitals. Meanwhile, the values of worship are expressed through the egg-flower tradition, which embodies gratitude, prayer, almsgiving, and togetherness in the lives of the Lampung people.

Based on Stuart Hall's representational perspective, the Islamic meaning within the museum's collection is constructed through symbols, signs, and cultural practices that help visitors understand the relationship between Lampung culture and Islam. Research findings indicate that the Lampung Museum has the potential to become a medium for cultural da'wah, which represents Islamic values through cultural artifacts and conveys Islamic messages symbolically to the public.

This research expands the study of Islamic Communication and Broadcasting by positioning museums as spaces that represent Islamic values and as cultural-based media for cultural da'wah.

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