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GAMIFICATION, MULTIMODALITY, AND AUDIENCE ENGAGEMENT IN BRITISH MUSEUMS' INSTAGRAM CONTENT

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British museums increasingly employ Instagram as a space where gamification intersects with multimodality, producing new discursive forms of audience engagement. The study analyses posts and Stories published between 2022 and 2025 by the British Museum, the Natural History Museum, and the National Gallery, focusing on the interplay of text, image, and interactive tools such as polls, quizzes, emoji-centred puzzles, and gamified video clips. The analysis shows that Instagram content functions as a discursive environment in which entertainment, education, and institutional aims are integrated. Story sequences and micro-tours create digital narratives that guide users through thematic content, while emoji puzzles and interactive videos present collections through participatory engagement. The audience is positioned as a co-participant, whose responses become part of the communicative process and contribute to the ongoing construction of meaning. These strategies maintain attention, generate affective involvement, and encourage knowledge exchange, linking online activity with the physical museum visit and reinforcing the institution's long-term presence. Humour and irony are used as rhetorical strategies that adapt museum communication to everyday social media interaction. Gamification emerges as a discursive mechanism that reshapes museum communication into participatory interaction, integrating play and co-creation in the visitor's digital experience. A cross-platform comparison of gamified formats across Instagram, Facebook, TikTok and other media, together with analysis of inclusivity and accessibility, emerges as a further dimension of understanding how audiences engage with museums in digital space.

Keywords: *gamification, multimodality, museum, Instagram, digital discourse, Instagram Stories, media*

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Мультиmodalність, гейміфікація та стратегії взаємодії з аудиторією в Instagram-контенті британських музеїв (Англійською)

МУЛЬТИМОДАЛЬНІСТЬ, ГЕЙМІФІКАЦІЯ ТА СТРАТЕГІЇ ВЗАЄМОДІЇ З АУДИТОРІЄЮ В INSTAGRAM-КОНТЕНТІ БРИТАНСЬКИХ МУЗЕЇВ

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Британські музеї дедалі активніше використовують Instagram як простір, у якому гейміфікація та мультимодальність перетинаються, формуючи нові дискурсивні моделі взаємодії з аудиторією. Матеріалом дослідження стали публікації та «Stories» 2022–2025 років Британського музею, Музею природничої історії та Національної галереї, де простежується взаємодія тексту, зображення та інтерактивних інструментів, а саме опитувань, вікторин, емодзі-головоломок і гейміфікованих відео. Instagram функціонує як дискурсивне середовище, де інтегруються освітні й розважальні елементи музейної комунікації. Цифрові наративи реалізуються у форматі мікротурів і серій «Stories», що спрямовують користувачів крізь тематичний контент, а емодзі-пазли й інтерактивні відео презентують колекції в ігровому форматі. Аудиторія інтегрується у комунікативний процес, а її відповіді визначають динаміку смислотворення. Завдяки таким стратегіям підтримується інтерес аудиторії, створюється емоційний зв'язок та відкривається простір для обміну знаннями. Віртуальний та фізичний виміри комунікації взаємодоповнюють одне одного, підтримуючи зв'язок між відвідувачем і музеєм. Використання гумору й іронії постає засобом адаптації музейної комунікації до форматів повсякденної взаємодії у соціальних медіа. Гейміфікація у цьому контексті постає як дискурсивний механізм, що трансформує музейну комунікацію у площину партисипативної взаємодії, інтегруючи гру та співтворчість у цифровий досвід відвідувачів. Перспективи подальших досліджень передбачають аналіз гейміфікованих форматів на різних платформах, таких як Instagram, Facebook, TikTok та інших, у поєднанні з вивченням інклюзивності й доступності, що визначають специфіку залучення аудиторії у цифровому музейному просторі.

Ключові слова: гейміфікація, мультимодальність, музей, Instagram, цифровий дискурс, Instagram Stories, медіа

Introduction. The growing use of social media has transformed the ways museums communicate with their audiences. Among the available platforms, Instagram has become particularly significant, as it supports visually driven, interactive formats that follow the principles of multimodal communication in the digital sphere. British museums use Instagram to present collections in dynamic ways, maintain dialogue with users, and shape long-term forms of digital presence. One of the most effective strategies here is gamification, which reconfigures traditional institutional communication into participatory experiences. By coordinating text and visual content with Instagram's interactive features, museums create gamified formats that connect play with learning. These practices strengthen audience engagement, encourage knowledge exchange and stimulate further involvement with the museum across digital and offline environments.

The goal of the research is to investigate how British museums integrate multimodality and gamification into their Instagram communication.

The study's data comprise Instagram posts and Stories published by British museums between 2022 and 2025, including the British Museum, the Natural History Museum, and the National Gallery.

Methodology. Museums use social media to shape their public image, share cultural content, and interact with wide audiences. Beyond these functions, social media also support personalised participation through interactive content [Marakos 2014]. During the COVID-19 pandemic, the expansion of digital multimodality accelerated, with museums introducing virtual tours, gamification, and multimodal storytelling to maintain presence and create new forms of participation [Belova 2021]. The museum is also reframed as a networked space for knowledge exchange, contributing to cultural identity through blogs, wikis, and digital storytelling [Russo 2007]. The emphasis on human values and innovation reinforces a new paradigm of communication oriented towards audience engagement and cultural democratisation [Spyropoulos 2021]. Inclusivity emerges here, since multisensory and accessible design widens participation across diverse audiences [Eardley et al. 2016]. Instagram has become central to this shift. Its format, oriented to visual communication and regularly accessed by younger audiences, provides museums with opportunities for multimodal storytelling, interaction, and playful engagement [Budge & MacDowall n.d.]. Instead of relying on static announcements, the platform supports multimodal narration where text, images, videos, and interactive tools such as polls, quizzes, and swipe-up links operate together. Similar to the physical exhibitions, the interplay of text and spatial

arrangement on Instagram functions as an affective affordance, guiding how audiences connect emotionally with the museum's content [Johnstone et al. 2024]. Multimodality provides an integrated framework for analysing museums as communicative environments where visual, auditory, spatial, and embodied resources co-construct institutional discourse and visitor engagement [Diamantopoulou et al. 2024]. Hashtags act as indexing tools that link posts to broader conversations, from weekly columns to seasonal events [Zingone 2019]. Used together, these formats create a communicative setting that sustains attention and fosters emotional connection. Higher like counts are associated with posts perceived as novel and interesting, indicating that such content elevates enjoyment and, through greater satisfaction, strengthens intention to visit [Recuero Virto et al. 2024]. Successful Instagram strategies highlight active listening, interaction with user-generated content, and two-way dialogue as core components of institutional reputation [Rodríguez-Vera et al. 2024]. These dynamics extend beyond digital interfaces, since spectatorship in museums is inherently multimodal and embodied, involving gaze, movement, gesture, and social interaction as resources of meaning-making [Christidou & Diamantopoulou 2016]. The consumption of art and heritage is redefined as a dynamic process where users actively contribute to the construction of meaning [Kang et al. 2019]. Museums organise Instagram posts into short sequences (carousels or Stories) that provide essential context and encourage audience interaction.

Research. This approach is exemplified in the Story sequence (13 July 2025), organised by the Natural History Museum as a coherent digital narrative for the temporary exhibition “Space: Could Life Exist Beyond Earth?” (16 May 2025 – 22 February 2026). Within this block, the museum implements a structured logic of digital storytelling, organised through thematic progression, emotional engagement, and interactive participation.

The first Story functions as an entry point into communicative interaction: the remark “*Phew, it's been really warm in London this week!*” is accompanied by a question to the audience “*How's the weather in your area?*”, supported by a visually motivated poll. The answers, ranging from the humorous “*It's boiling!*” (81 %) to the alternatives “*It's quite mild*” (15 %) and “*It's very cold*” (4 %), create an effect of empathy and presence while also setting the tone of an informal dialogue. The narrative proceeds with a scientific query: “*Can you guess what an icy moon is?*”, supplemented with the 🧊 emoji, which graphically reinforces the semantics of cold.



Fig. 1. Instagram Stories of the Natural History Museum (13 July 2025) for the exhibition “Space: Could Life Exist Beyond Earth?”.

The structure of the Stories is based on gradual cognitive activation: the user is initially engaged through an everyday reference to the weather, followed by a guessing task with both informative (*a frozen moon*) and humorous (*an ice lolly*) options, which expands the range of interpretation. Simultaneously, instant display of poll results ensures immediate feedback and visualises collective participation. Subsequent Stories develop the theme through a scientific reference to the European Space Agency’s Juice mission and Jupiter’s moons – Ganymede, Callisto, and Europa. The use of the 🌧️ emoji and the interactive ❄️ sticker in the text (notably in the phrase “*mapping hidden oceans*”) reinforces key concepts associated with icy surfaces and subsurface oceans. The ❄️ sticker incorporates an animated effect: when tapped, snowflakes fall across the screen, adding a visual layer to the scientific content and maintaining the figurative coherence of the narrative about icy moons. This emotive trigger functions as a form of aesthetic engagement, combining playfulness with the multimodal representation of scientific information. The final part of the block contains a direct link sticker leading to the exhibition page, an invitation to participate: “*Explore life in extreme environments, spend a day on Mars...*”, and graphic design elements such as the 🚀 and 🌌 emojis, which reinforce the narrative of space. Together, the Stories blend entertainment, learning, and promotion to sustain engagement and strengthen the museum’s online communication.

The National Gallery implements the strategy of personalised interaction through Instagram Stories. In the series “Choose Your Own Tour” (23 July 2025), users were invited to select a gallery room for a virtual mini-tour.

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Fig. 2. Instagram Stories of the National Gallery (23 July 2025) from the series “Choose Your Own Tour”.

The sequence begins with an interactive poll offering a choice between two rooms (Room 42 and Room 57), which creates a sense of individual influence on the unfolding museum narrative. The poll results indicate Room 42 as the preferred choice, a gallery featuring pastel works by Degas, Liotard, and Carriera. The subsequent Stories present the mini-tour in a frame-by-frame format with visual emphasis on key artworks. Three works are featured: *Ballet Dancers* by Edgar Degas, *The Lavergne Family Breakfast* by Jean-Étienne Liotard, and *Portrait of a Man* by Rosalba Carriera. Each appears in a sequence of slides that combine image fragments, concise factual information, and interpretative captions. The formal organisation of the Stories follows the logic of a micro-narrative: the alternation of wide views and detailed accents, accompanied by commentary, produces the effect of a digital “live guide.” The concluding Story asks: “*Which Room would you like to see next?*”, offering an open-response option that functions as interactive feedback and sustains the dynamic of dialogue with the audience. This element marks the conclusion of the series and encourages continued interaction, reinforcing a sense of personal participation in the museum’s digital narrative.

Unlike Stories, which highlight step-by-step narration and micro-tours, posts on museum profiles tend to employ other forms of gamification. The Natural History Museum’s post of 17 July 2024, published on the occasion of #WorldEmojiDay, uses an emoji game as the central element of communication (<https://www.instagram.com/p/C9h6A4JoHoq/>). The audience is invited to guess the names of museum exhibits encoded through combinations of emojis. The game’s structure is built on a three-level difficulty system in which a visitor can select an easy, hard or super-difficult riddle, each requiring the solution of puzzles constructed from sequences of emojis. Each task encodes the name of an object from the museum collection through a multimodal metaphor. For instance, the

combination ☕+✖ represents T. rex, while the visual chain 🙏🌊🗣️📢 stands for Hope the blue whale, where the 🙏 emoji conveys the semantics of hope, and 🌊 marks the colour blue. The sequence 🦶👉🔪👤 refers to Stegosaurus through phonetic and semantic coding. This form of interpretation transforms museum content into a game with cultural, semiotic, and linguistic codes, within which museum meaning is recast into a specific symbolic language adapted for digital communication. The verbal accompaniment to the emoji post activates a gaming mode of interaction, setting a competitive intention through the rhetorical challenge “*How strong is your emoji game REALLY?*” The caption frames the puzzle as a playful challenge and motivates the audience to take part. The post itself is arranged as a carousel: the first slides present the riddles, followed by the final slide that reveals the answers. Such sequencing creates a gradual narrative flow that maintains immersion and guides the viewer step by step from puzzle to solution. Museum objects are reinterpreted as elements of a playful code, while the audience takes on the role of decoder.



Fig. 3. Instagram posts of the Natural History Museum (17 July 2024, #WorldEmojiDay) and the British Museum (26 December 2022, Skating in Hyde Park).

A similar strategy of gamifying visual content can be observed in the British Museum’s post of 26 December 2022, which demonstrates a visually interactive adaptation of historical material within a social media platform (<https://www.instagram.com/p/CmoIUJEPeYI/>). The focus is the woodcut Skating in Hyde Park by the British artist John Leech, created in the mid-19th century (approximately 1832–1864). The caption to the post opens with the phrase “*Today we’re going ice skating in London’s Hyde Park* 🌨️❄️🧑‍🎿”, which establishes a playful, informal tone while at the same time framing the exhibit as part of a contemporary experience. The audience is then invited to locate five objects within

the illustration: a man warming himself over coals (🔥), a gentleman having his skates secured (🛼), a dog barking at a man in uniform (🐕), a basket full of oranges (🍊), and a top hat balanced at the edge of the rink (🎩). This mode of presentation activates the format of a gamified “object search,” in which the exhibit itself functions as a visual field for play. Emojis serve as visual markers that help maintain attention while scrolling as well as reference hidden objects, turning the post into a game.

A further form of digital play-based interaction emerges in the format of an interactive video that incorporates elements of gamification. The British Museum’s video series titled “Choose your in-game weapon” (16 April 2025) (https://www.instagram.com/p/DIgi4mev_IM/), “Choose your armour” (2 April 2025) (<https://www.instagram.com/p/DH8UuUUNLho/>), and “Choose your armour – Part 2” (3 May 2025) (<https://www.instagram.com/p/DJL2o7TtvPG/>) combines museum objects with the aesthetics of computer games, creating a dynamic format of interaction. Users are invited to “randomly” select a weapon, helmet, or armour by tapping the screen at the moment of rapid frame change. This mechanism, which imitates the format of a “randomiser,” produces a game effect, introduces an element of individual choice, and transforms exhibits from objects of contemplation into subjects of interaction.

The visual organisation of these posts is modelled on the interface aesthetics of video games: rating scales for criteria such as damage, style, protection and visibility perform the function of genre stylisation and ensure semiotic recognisability of the content for a younger audience. Text inserts such as “*Tap and hold to see how you’ll defend yourself*” or “*Warning – Fast frame rate may mimic flashing lights*” function as instructional and cautionary prompts. They guide user interaction and warn about potential sensory triggers, including rapid frame change, thereby supporting accessibility and safe perception of the content.



Fig. 4. Instagram video posts of the British Museum (April–May 2025), “Choose your in-game weapon/armour”.

At the same time, the museum employs a stylistically light and witty tone in captions, accompanied by wordplay “*When the sword hits your knee but no damage to thee, that’s armour-é! ⚔*”, “*Get thee to an armoury*”, “*What type of helmet do you use to scoop fish out of water? A Bass-in-net! 🐟*”, as well as emojis that amplify the humorous effect and establish a playful tone: ⚔ 🛡️ 🏹 🐟. The use of emojis (swords, helmets, knights, fish, etc.) reflects the adaptation of museum discourse to the norms of social media communication.

A key feature of these posts is that each artefact, whether armour, helmet, axe or sword, is accompanied by a brief factual description specifying the material, time, and place of creation. For example: “*Armour made of bronze and turtle-shell plates, produced between the 18th–19th century and found in Sarawak, Malaysia*” or “*Steel battle-axe inlaid with silver and gold, made during the Mughal dynasty in the late 14th Century*”. This factual block functions as a micro-educational component that does not conflict with the entertainment form but adds cognitive depth to it.

A further example of the playful approach in digital museum communication is the video post “Pick a card, any card” (11 July 2024) (<https://www.instagram.com/p/C9SkBROv92G/>), featuring a visual sequence of Tarot cards from the museum’s collection. Users are invited to tap and hold the screen at the moment of rapid image change in order to “randomly” select a card and discover their fortune. The interaction mechanism imitates the genre aesthetics of fortune-telling and embeds into the museum post the effect of “randomised choice.” The visual component is realised through digitised engravings of Marseille Tarot cards with clear stylisation: the caption “*Pick a card, any card... Tap and hold for your future*” is accompanied by a warning about rapid frame change “*Warning – Fast frame rate may mimic flashing lights*”, which combines elements of play, instruction, and caution.

Among the examples from the video is the card Temperance (XIII), depicting a winged figure pouring liquid from one jug to another – a symbol of inner balance, harmony, and control. The caption interprets it as a reminder to preserve calm and balance in moments of disruption. Another card, The Magician (LE BATELEUR), represents new beginnings and a volitional impulse. The image shows a figure wearing a large hat standing by a table with magical instruments, visually embodying the theme of potential and creativity. The card The Star (XVII), with a female figure pouring water, surrounded by stars, is associated with hope

and renewal. Justice (VIII) depicts a crowned figure with a sword and scales – a symbol of honesty and moral choice. The World (XXI), featuring a figure in a laurel wreath framed by depictions of animals, symbolises the completion of a cycle and the attainment of harmony.



Fig. 5. Instagram video posts of the British Museum (July–August 2024), “Pick a card, any card” and “Where did you place on the Olympic podium?”.

In the caption, each Tarot card description is introduced with the ✨ emoji. Its repeated use divides the text into clear segments and reinforces the thematic coherence of the narrative. Two further examples of interactive gamified engagement in the British Museum’s communication are the posts “Where did you place on the Olympic podium?” (11 August 2024) (<https://www.instagram.com/p/C-hJPHiCqha/>) and “Which enemy of the Roman Legion are you?” (5 June 2024) (<https://www.instagram.com/p/C71waf6pAFe/>). In the first post, historical Olympic medals from the museum’s collection are presented, including examples from the Athens 1896, London 1908, Tokyo 1964, and Beijing 2008 Games. The emojis 🥇 🥈 🥉 function as markers of positions on the virtual podium, reinforcing the competitive tone of the post.

In the second post, the user is invited to pause the video at a random moment to “determine” which enemy of the Roman Empire they are. The visual options include Cleopatra, Spartacus, and Hannibal, each accompanied by an ironic set of characteristics, for example, “*Enjoys seducing Romans*”, “*Will die for freedom but not entertainment*”, “*Literally promised to never be a friend of Rome*”. Emojis perform structurally differentiated functions. The emotional marker 😞 intensifies the ironic tone of the description of the Roman Empire’s long history. The ⚔️ symbol refers to themes of conflict and military symbolism. The ✨ emoji, appearing in the warning

about rapid frame change, functions as an interface signal that highlights the cautionary aspect of interaction. The variety of emojis in the post thus fulfils a role of semiotic modelling with multilayered communicative load.

The post “Which Museum cat are you?” (8 August 2024) (<https://www.instagram.com/p/C-ayOROtQKZ/>), created for International Cat Day, exemplifies the same playful format. The video is structured as a sequential visual display in which every frame represents a particular birth month and is associated with a specific “museum cat.” Users can stop the video on their birth month to discover which cat represents them. Among the visual options are “*Sleepy cat*” (January), “*Party cat*” (February), “*Empty inside cat*” (April), “*Playful cat*” (May), “*Anxious cat*” (July), “*WFH cat*” (November), and “*Scratchy cat*” (December). The semantic palette of these labels encompasses both emotional states and behavioural models, resonating with everyday practices of digital self-identification. The emojis 🛹 and 🐱 function as visual equivalents of the phrase “*from skateboard cat to empty inside cat*”, creating an emotionally ironic scale by which users are invited to assess their own mood. These mood labels prompt playful self-identification and personalise objects as “museum cats”, while bright visuals, clear type, quick edits, and a pause-on-birth-month step make the interaction simple and engaging.

Conclusions. British museums employ Instagram as a space where gamification and multimodality converge to generate new modes of communication. Story sequences, interactive polls, emoji-centred puzzles, and gamified video clips illustrate how entertainment is systematically combined with educational content and institutional promotion. These formats reframe museum discourse as a participatory environment where audiences engage through interaction, choice, and playful decoding. Gamification here functions as a discursive mechanism that maintains attention, generates affective involvement, and links digital communication with the physical museum experience.

Perspectives for further research include examining how gamification practices differ across Instagram, TikTok and other platforms. Another key direction is the analysis of inclusivity and accessibility, which determine how fully these practices engage diverse audiences.

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