

UNIVERSITY *of* WASHINGTON

Museology Master of Arts Program

Understanding the Impact and Potential of Museum Stores

- A Critical Analysis for Bainbridge
Island Museum of Art



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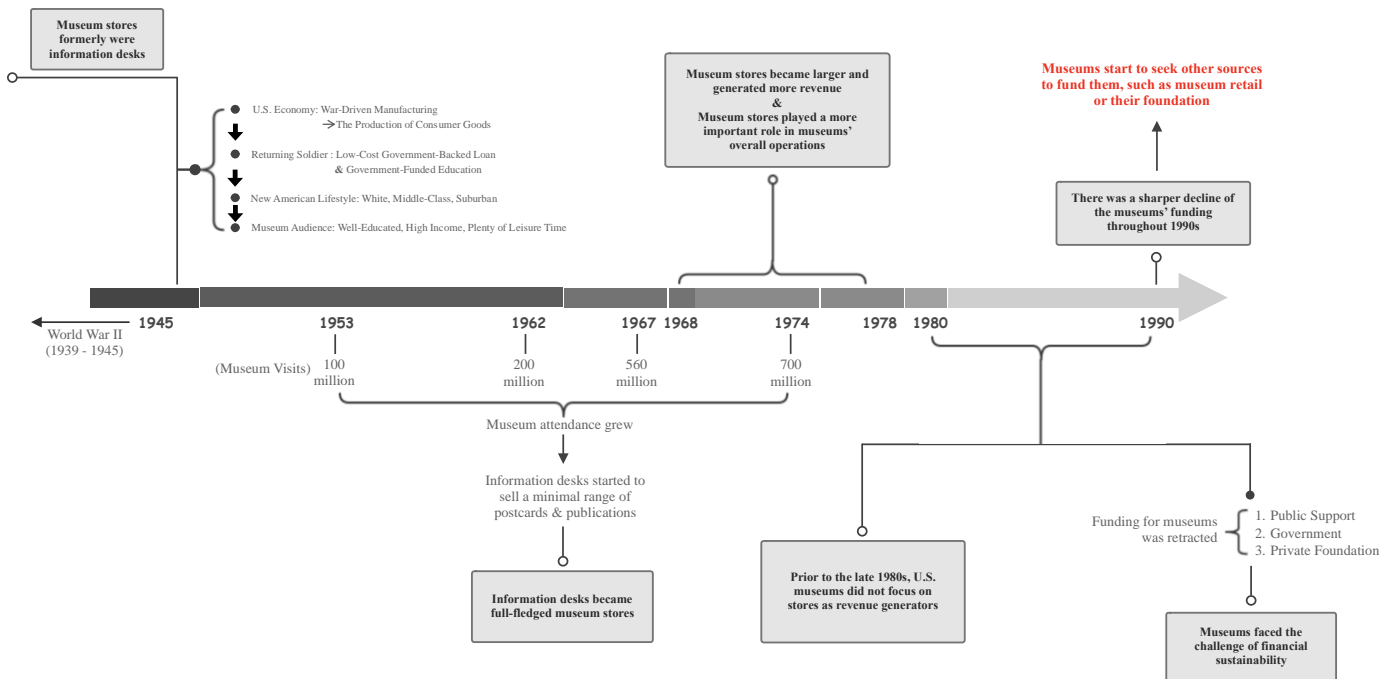
Introduction

Framing the Problem

The History of Museum Stores

U.S. museum stores arose immediately after World War II (WWII) from what previously were termed information desks. With the end of WWII, a white, middle-class, suburban American lifestyle appeared in the U.S. (Kovach, 2014). This new lifestyle helped museums attract a group of well-educated visitors who had a flexible income and plenty of leisure time. There was no doubt that museum attendance rose in the decades after WWII (Anon, 1974, as cited in Kovach, 2014, p. 1). As museum attendance grew and Americans spent money in the postwar economy, traditional museum information desks began selling a limited range of postcards and publications. They quickly transitioned to full-fledged museum stores (Kovach, 2014).

However, U.S. museums did not focus on their stores as revenue generators until the late 1980s, when public support, government, and private foundation funding for museums retracted (Farr, 2000; Kovach, 2014), followed by a sharper decline throughout the 1990s (Farr, 2000). The challenge of financial sustainability to operate museums begins to emerge, and museums start to find other sources to fund them, usually through museum retail or their foundation (Farr, 2000).



The timeline presents the history of museum stores.

Many museums established or expanded their stores during the 1990s (Farr, 2000). And these shops are closely tied to the mission of the museum and the collection they represent (McKay, 2011, as cited in Shapley, 2011, para. 20). The profits they earn usually help fund their host institutions, making it a critical part of a museum’s operations (Shapley, 2011).

The Distinguishment from Retail Shops

Museum stores are evidence of the commercialization of museums (Kovach, 2014). From the developmental history of museum stores, it is evident that their original purpose is not necessarily to make profits for the museum, but to promote the development of the museum as a service facility.

	Museum Stores	Retail Shops
Theme	Need to follow its institution’s theme, including mission, vision, values, permanent collections, and exhibitions.	Develop the theme on their own, and usually is fairly flexible.
Merchandise	Store items help the museum store and its institution supplement the education of guests, instead of as a commodity.	Focus less on educating people, and more on entertaining people.
Location	Usually located inside the museum, so the museum store doesn’t need to pay overhead, such as rent and utilities. However, the store is usually isolated from the museum within the institution’s walls.	The store owner/manager needs to find the place and pay the rent and utilities.
Revenue	Help its institution to generate revenue is not the museum store’s priority responsibility.	Generate revenue is one of their priorities, and they will care more about turnover than museum stores.

(Greg McKay, 2011, as cited in Shapley, 2011, para. 4; Kovach, 2014).

The Importance of Museum Stores

A museum store is a combination of a gift shop and a museum exhibit that contributes financially and educationally to the stated purpose of its museum.

The Museum Store as a Revenue Generator for its Institution

The majority of museums are nonprofit organizations, and museum stores do not need to pay income tax on products related to the museum's mission (Shapley, 2011). In other words, the profits made by museum stores often fund their organizations and become a critical part of the museum's daily operation.

According to the annual reports published by some museums, a proper strategy and operation mode can help their organizations generate more revenue. For example, MoMA generated more than \$25 million in retail sales in 1998 by expanding its product types ("Museum of Modern Art...", 1998, as cited in Farr, 2000, p. 21); The British Museum made \$146,000 within one month by opening an online store overseas (Deng, 2018).

Optimizing the marketing strategy of museum retail can stimulate visitors' consumption and may further widen customer groups and develop the long-term relationship between museums and shoppers.

The Museum Store as an Assistant of its Institution for Educating People

Some museum professionals suggest that museum stores function as a part of museums (Theobald, 1991), rather than operate as a separate entity (Farr, 2000). In the 1960s, due to social unrest in the U.S., mass consumption began to "quest for relevancy" of goods (Kovach, 2014). This phenomenon influenced museums to adjust 'total museum experience', which meant "exhibit narratives of social impact were woven around diverse objects" (Kovach, 2014). In the modified 'total museum experience', the goods sold in the museum store show the 'relevancy to the exhibition – thus helping the museum reinforce information about the exhibits to visitors while satisfying consumers' desire to shop. Furthermore, Neil Harris (1978) and Kathleen Newcomb (1977) agree that the importance of museum stores goes beyond their financial returns, but it provides a way that directly influences consumer taste (as cited in Kovach, 2014). The 'relevance' of museum store goods and the shift in consumer tastes can be seen as a success in museums improving the quality of education resources for the public.

Definition and Roles of Museum Stores

Definition

Note: The definition is generated based on multiple sources of published literature.

The museum store is a retail environment that is a part of the museum's organizational construction. It supports the organization's mission, offers the retail sale of merchandise to its visitors or other shoppers, and educates them through the products.

Four Significant Objectives

Most literature discusses the role museum retails play in their institutions (e.g., Museum Store Association, 1992; Theobald, 1991). After sorting out the information, the following are four main objectives of museum stores:

1. Assist the museum in fulfilling its mission or vision statement.

Museum stores become vital frontline ambassadors for museums – a great museum store is an extension of the museum itself (Shapley, 2011). Through shopping experience, museum stores perform integral and multi-faceted work for their institutions, such as reflecting the mission, extending educational programs, and ensuring visitors receive a welcome (Hata, 2019).

2. Extends the museum's educational objectives.

By offering products that let the visitor “take home” a part of the museum for their enjoyment and lasting memory of the visiting experience (Hata, 2019), museum stores further the educational objective of the museum. When customers purchase a product from a museum store, they are helping to sustain the museum's obligation, which is to educate the public (Hata, 2019). This is an important objective that can be reached through museum stores and helps create future audiences that can support and sustain museums.

3. Provide income and assist the museum in meeting its economic needs.

Usually, the revenue generated by museum stores will deposit into the daily operating budget of its institution. And the budget will provide financial sustainability for their institutions and cultural engagement for the community (Hata, 2019). Further, by engaging people of all ages with store products, museum stores create long-term patrons for their museums.

4. Meet consumers' needs by providing merchandise they will buy.

The products sold in museum stores are carefully selected, and some of them have even been specially produced by museums to provide uniqueness for their shoppers. This uniqueness spontaneously creates a sense of cultural pride and belonging for museum audiences (Hata, 2019). Since museums and museum stores both share the same audience groups from various communities, by offering various products and different price ranges, museum stores effectively provide diversified choices for different customer groups, to better capture their interests and needs (Hata, 2019).

Overview of the Project

Not all museum stores perfectly fit the four significant objectives; the Bainbridge Island Museum of Art (BIMA) is an exceptional example. BIMA is committed to creating an educational and cultural institution that presents the excellent art and culture of the Puget Sound region and is open to all for free. As BIMA continues promoting this region's contemporary art, it seems that BIMA's museum store does not focus on generating revenue. Instead, BIMA's store considers supporting lesser-known artists from this region to fulfill the museum's mission as the first goal. And only a few pieces of evidence show that the store is an educational extension of the museum. Besides, the museum's location has limited audience groups, and the current store's target audience is unclear.

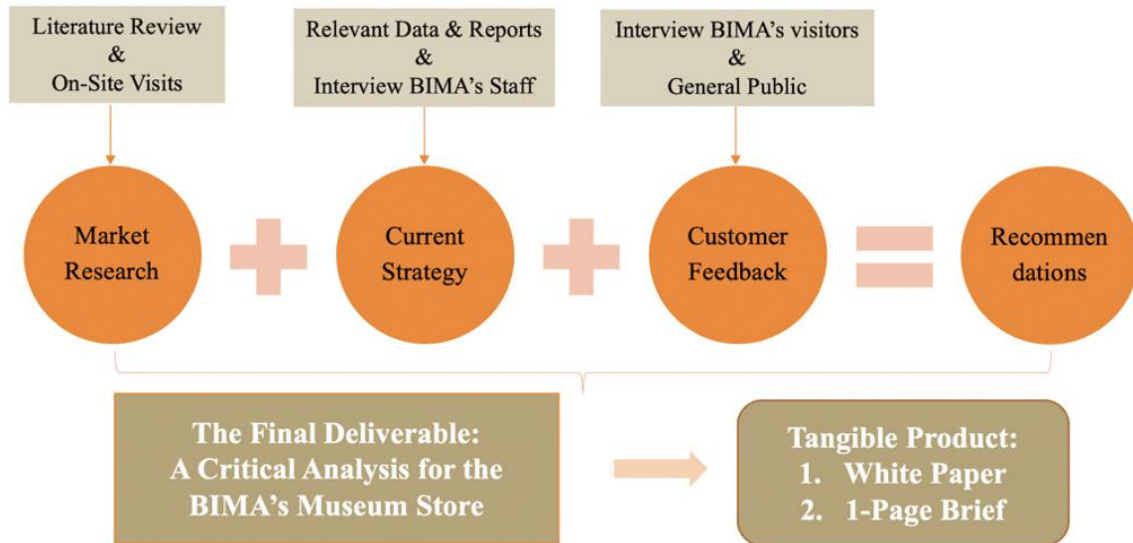
As a result, BIMA is trying to understand the revenue opportunity of its museum store. And the purpose of this project is to help BIMA conduct a critical analysis of its store's potential by combining literature and research into field-wide practices with an examination of its current impact and reach.



View from the Entrance/Exit of BIMA's store, the photo is credited to the researcher.

Working Process

By combining market research, the analysis of current strategy, and interview feedback from BIMA and non-BIMA visitors, the analysis ends with recommendations for BIMA's store. And BIMA will be able to use the provided analysis when they want to modify its store's marketing model.



Graph of the working process.

Market Research

Literature Review

Merchandise

According to some publications, the uniqueness and quality of the merchandise are two important factors in the success of museum stores (Griffin, 1996; Kellerman, 1981; MSA, 1992; Theobald, 1991; Unverferth, 1989, as cited in Farr, 2000, p. 17).

Uniqueness

One recent trend for museum stores is to develop their own product lines (Farr, 2000). In the 1950s and early 1960s, the consumption market was full of durable goods; people began to desire unique items to show their identity and wealth, so more and more people pursued newfangled products (Kovach, 2014). For a time, the novelty has become the most prominent feature of modern consumer capitalism (Halter, 2000). The artworks in museums are precious, so they provide the perfect inspiration for museum stores to develop novel products, rather than appear as replicas (Farr, 2000). Larry Fisher, a consulting museum planner and designer, points out that offering one-of-a-kind products is a great way to tug at the heartstrings and wallets of museum visitors (as cited in Shapley, 2011, para. 18). In this way, the novel artworks present in museums' display cases are able to transform into novel products that appear in display cabinets in museum stores.

Quality

On the other hand, as Newcomb (1977) noted, a museum store is a place where people learn to appreciate quality (as cited in Kovach, 2014, p.112). By enjoying the “items in good taste” – museum exhibits, and shopping in museum stores, these objects will gradually influence people's minds about shopping. People will learn to distinguish between products bought in museum stores and those bought in ordinary souvenir shops, especially product quality and consumer experience (Newcomb, 1977).

Inventory Control

Museum store managers constantly face the challenge of inventory management due to periodical and irregular museum exhibition updates (Shapley, 2011). Generally speaking, because the museum store's products are closely related to exhibitions or permanent collections of its belonged museum, there is not much flexibility for the product's type (Greg McKay, n.d., as cited in Shapley, 2011, para. 4), and the time to sale is also adjusted with the exhibition period. Therefore, if the products cannot keep up with the updating of exhibitions and collections, the museum manager must find a way to clear the inventory on time; otherwise, it will accumulate obsolete products. What is more, the museum store manager also needs a lot of experimentation and intuition to balance what the store needs to promote with what the customer needs and wants (Shapley, 2011).

Some experts say the museum store manager can control store inventory by limiting the number of products (Farr, 2000). At the same time, restricting the inventory of goods stimulates the research and development of new products, and the store managers can increase turnover by constantly offering new products (Griffin, 1996, as cited in Farr, 2000, p.17).

Location & Environment

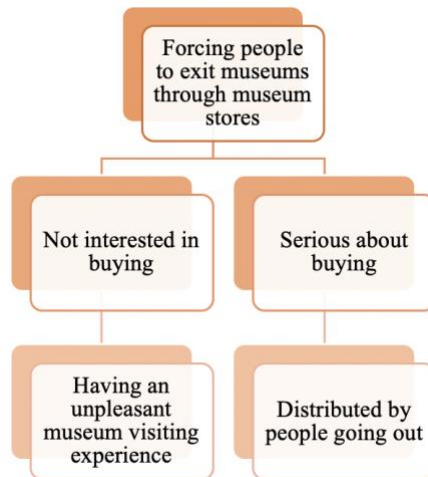
Definition of the Museum Retail Environment: *Location that is sanctioned by the museum as the site of interaction between product and consumer for the purpose of selling products* (Farr, 2000).

Location

Should museum stores be located on the exit path or not? This is a question that needs further examination.

1. Located in the Exit Path

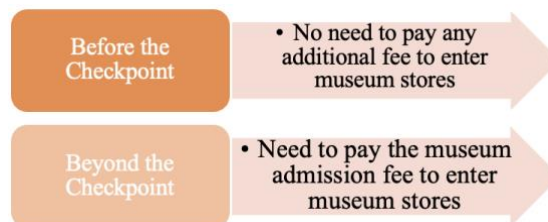
Putting museum stores at the entrance of museums is forcing people to walk into the stores, which is a very commercial end to museum visits (Shapley, 2011).



Two significant outcomes that museum store visitors will have.

2. Not located in the Exit Path

Museum stores are free for all visitors. However, depending on where museum stores are located in museums, consumers may have to pay an additional fee to enter the stores (Farr, 2000).



Museum stores are located before the checkpoint vs. beyond the checkpoint.

Environment

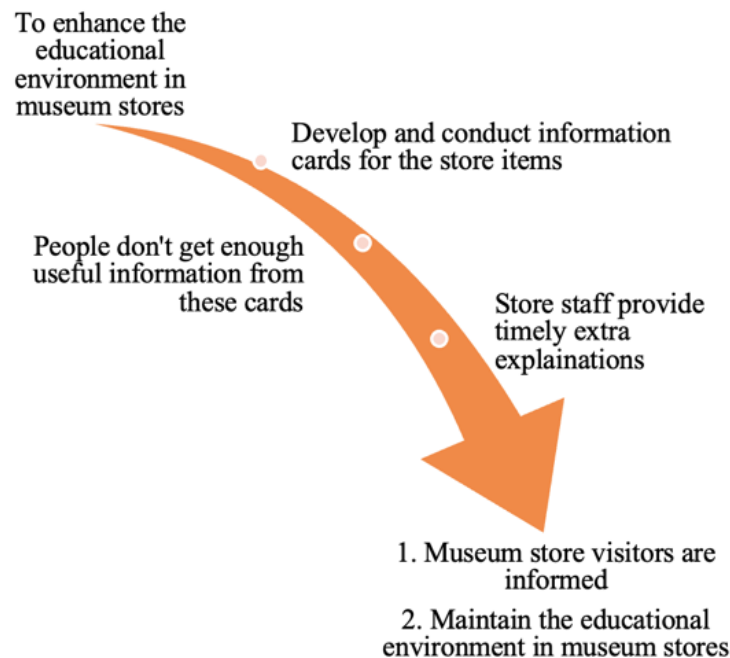
The environment of museum stores contains not only the physical retail space, but also the space to interact with the visitors to stores. It is stated that museum stores space contains (Farr, 2000):

1. *social interactions*
2. *service aspects of the store as oriented towards the consumer*
3. *business operations that influence the perception of the store but may not be manifested explicitly within the other categories*

The following 3 main factors affect the environment of museum stores (Farr, 2000):

1. **Museum Store Staff**
 - a) Including paid and unpaid staff, such as volunteers.
 - b) They will provide extra explanations about the store items.
2. **Display**
 - a) Incorporate information signage: extend the learning environment from the museum into the store.
 - b) Information through the displays may highlight specific artists: celebrate the relevant cultures.
3. **Interior Design**

Some articles have shown that many information cards used in museum stores are usually provided by suppliers or manufacturers, rather than developed by museum store staff. This fact makes it difficult for store visitors to associate the items with the collections or even with museums.



The graph shows a solution when the cards don't have enough information (Farr, 2000).

Staffing

Museum Store Decision-Maker: *The person or persons involved with making decisions regarding the mission, function, or operation of a museum store; not necessarily synonymous with a museum store manager* (Farr, 2000).

According to a survey done by IMPACTS Experience, staff and volunteers' bad attitudes are the top reason why visitors have negative experiences in museums. However, the survey also reports that museum audiences' positive interactions with staff and volunteers are one of the best things when they have satisfying museum visiting experiences (2022).

Museum Store Paid Staff

All museum stores want energetic, personable salespeople who know about the products very well. And one obvious fact is that museum store salespeople who seem like avid museum fans can sell more products (Shapley, 2011). But museum stores also need staff who care about the museum's mission and know enough about the exhibits to answer questions visitors may have (Shapley, 2011). Below are three essential characteristics of museum store staff (Shapley, 2011; Farr, 2000):

- 1. They need to be excited about their institutions and share that excitement with visitors.**
 - a) Such excitement will make visitors more willing to communicate with store staff, and visitors' cultural pride may eventually promote consumption.
- 2. It is everyone's responsibility to know what is going on in the museum, including collections, exhibitions, and their rotation.**
 - a) This information relates to how often store items are replaced, their stories, and their displays.
- 3. Keep in mind the museum's mission and the goals of its store.**
 - a) In this way, store employees are constantly aware that they are not only salespeople, but as museum staff, to continue the museum's educational objective in a retail environment.
 - b) Constantly remind themselves and store visitors that the museum store is a part of a museum, not a stand-alone store.

Museum Store Unpaid Staff – Volunteers

Museums can invite volunteers to participate in the daily operation of museum stores. The advantages are that the involvement of volunteers can significantly reduce the labor cost of the store; also, this ensures each store's guests get accurate information about the museums. However, the disadvantage is that their working hours are more difficult to arrange (Andoniadis, n.d., as cited in Shapley, 2011, para. 44).

Museum Staff

The operation of museum stores is not only the responsibility of museum store staff, but also requires the joint participation of all museum staff (McKay, n.d., as cited in Shapley, 2011, para 41-42), because the museum store is not a simple retail shop to make a profit, but an extension of the museum (Kovach, 2014).

Therefore, the director of the museum, the officers, and the curators first need to indicate to museum stores what they need to help museums present to the public and how to continue to educate museum visitors. Then, for the sake of the total museum operation, all museum departments must gather together to define the responsibilities of the store manager and understand the importance of this role in the overall museum operation (Newcomb, 1977).

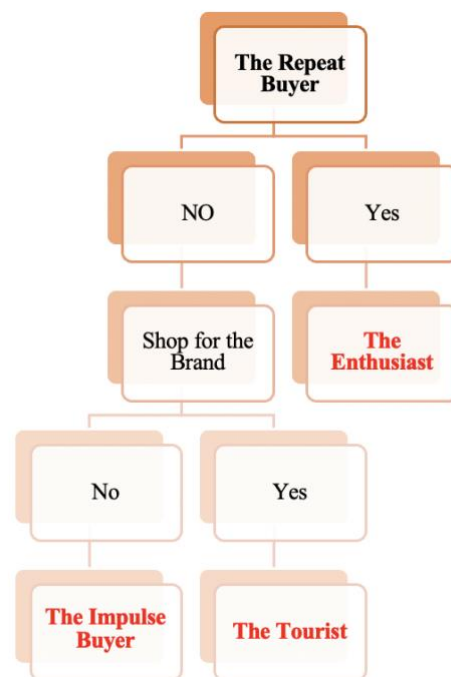
For example, if curators are too busy, the director is not sure if the museum needs a store, and the education department cannot see the interpretive potential of the store, then no matter how good the store products are, it is doomed to be a failed museum store (Theobald, 1991).

Museum Store Shoppers

Customer Journey Map

In the late 1970s, some museum professionals researched museum visitors and found that neither visitors' experiences, nor expectations and interests were strictly educational (Roberts, 1997). Whatever their motivations for visiting museums, one thing unifies them – an interest in learning the unknown (Shapley, 2011). It can be said that people's interest in exploring the unknown drives them to museums, and shopping in museum stores is a reward for finishing this exploration experience.

Larry Fisher (n.d.) divides museum store shoppers into 3 categories: the tourist, the enthusiast, and the impulse buyer (as cited in Shapley, 2011, para.7).



The graph is helped to distinguish three primary museum shoppers.

1. The Tourist

- a) Wants to take something home as a reminder of the visit.
- b) 94% of museum stores don't have branch stores outside of museums, so museum visitors are their major consumer group (Museum Store Association, n.d., as cited in Shapley, 2011, para. 6).

2. The Enthusiast Buyer

- a) Loves the subject of museums – be it art, history, food, or science.
- b) They are repeat buyers and might be a visitor or a member. For them, they usually are museum members or will be.
- c) Once they become museum members, they will get discounts. This is a huge challenge for museum store managers to make sure this group of people doesn't eat into profit margins, meanwhile, the prices should remain still affordable for them.

3. The Impulse Buyer

- a) This kind of shopper is easily attracted by products' appearances. For example, the likelihood of them reading a catalog cover to cover is slim. Still, they will buy this catalog and place it at home as decoration because of the elegant exterior.

Bainbridge Island On-Site Visit

Note: This section is based on the personal observation of the researcher, chatting with other stores' staff on the Island, as well as interviewing BIMA staff and Bainbridge Island tourists. The personal observation was followed by an on-site visit guideline, see [Appendix B](#), which was reviewed by all committee members before being adopted. And the information was collected on both weekdays and weekends from January 5th to February 5th.

Island Tourists Traffic Flow

BIMA is located on Bainbridge Island, which takes a 35-minute ferry ride from downtown Seattle, and a 5-minute walk from the Bainbridge Island ferry terminal. BIMA is regarded as a gateway to the Island's commercial streets and residential areas (BIMA, n.d.).

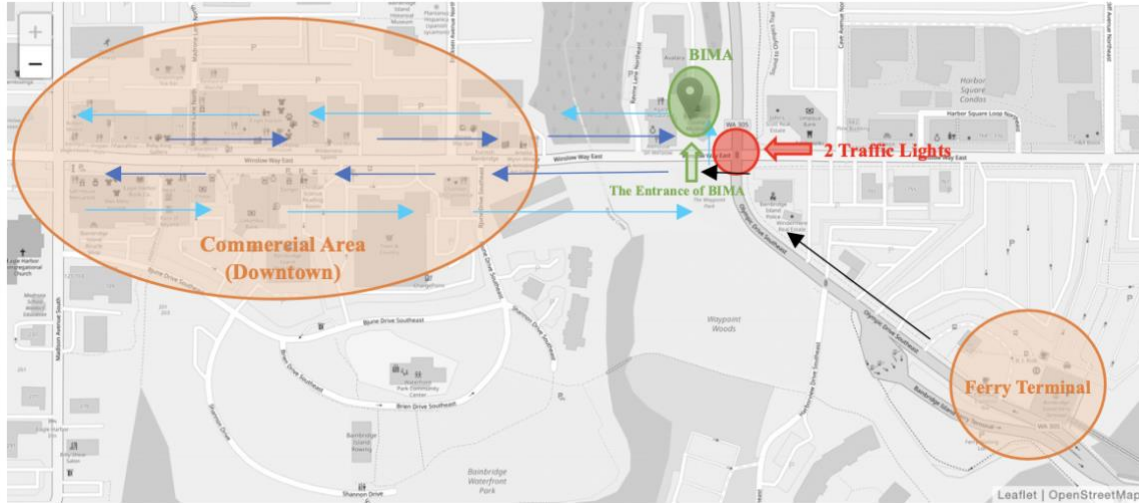


The map shows the location of Bainbridge Island and Seattle, credited to OpenStreetMap.

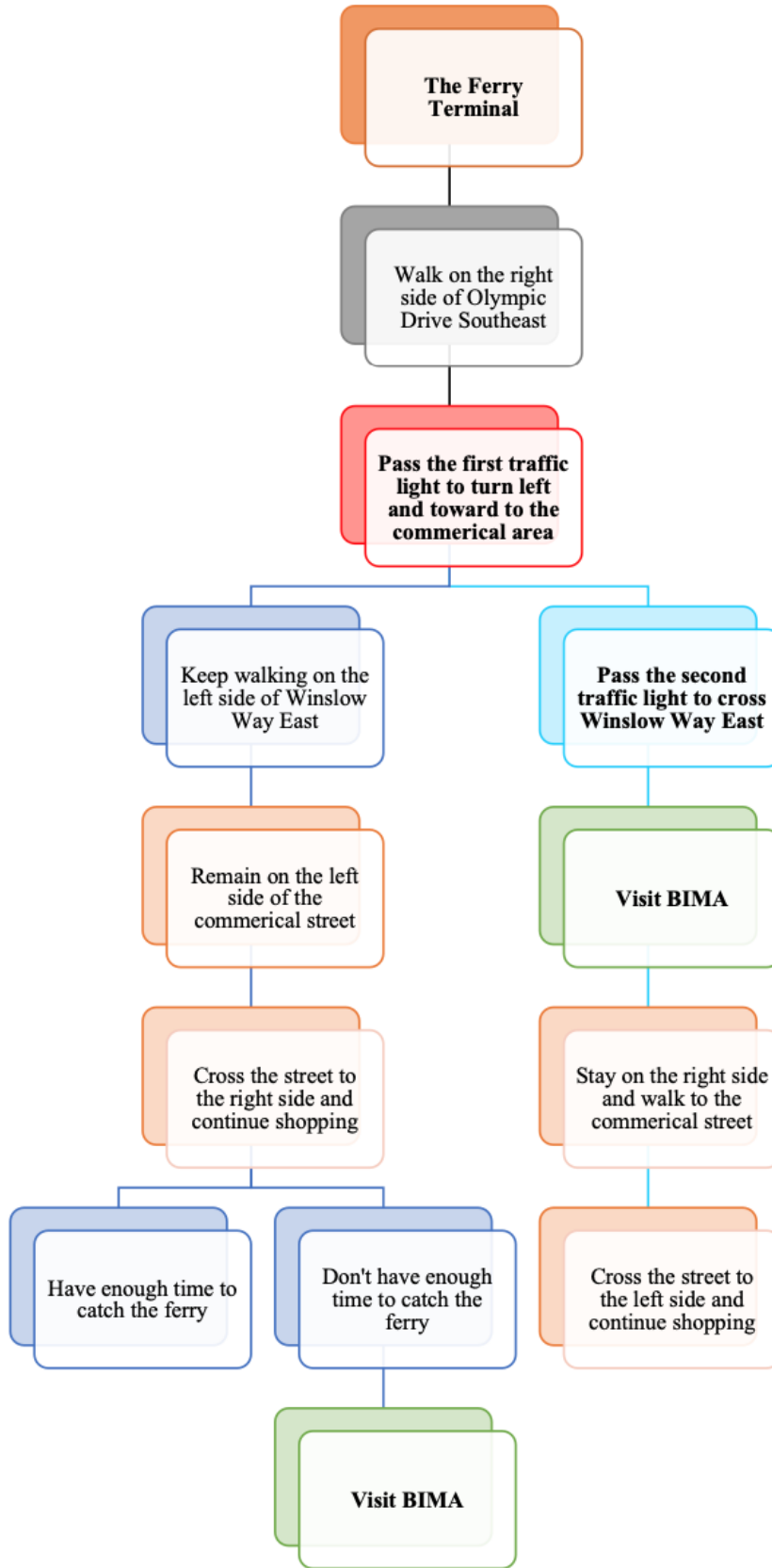


The map shows the location of BIMA on Bainbridge Island, credited to OpenStreetMap.

However, the two traffic lights at the cross of the Olympic Drive Southeast and Winslow Way affect people’s decision to visit BIMA first or last. The 2 graphs below present the location of the BIMA, traffic light, and main stops that the Island tourists will stop by, as well as 2 major visiting routes.



- ▶ **Same Visiting Route**
- ▶ **Visiting Route 1**
- ▶ **Visiting Route 2**
- **The Location of Traffic Light**
- **The Location of BIMA and its Entrance**
- **2 places that tourists will stay for a while:
Commercial Area & Bainbridge Ferry Terminal**



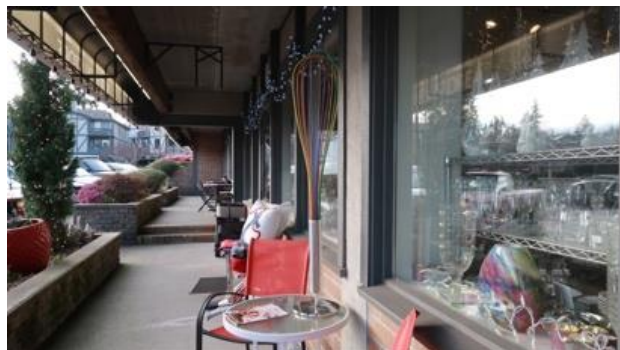
Stores on the Island

1. There were two major types of products in stores on Bainbridge Island.
 - a) Products satisfied stores' themes, such as clothing, books, home supplies, etc.
 - b) Souvenirs of Bainbridge Island, Seattle, and even the Pacific Northwest.



A store sells mugs and stickers with Bainbridge Island's identification, photos are credited to the researcher.

2. Many stores used elaborate window displays to attract pedestrians into the store.
 - a) 85% of the stores on Bainbridge Island displayed their products outside of the physical store.



Four stores' outdoor decorations on the Island, photos are credited to the researcher.

3. Some stores displayed items in different color groups making it easy for the shoppers who want to buy the specific-colored product.



A store displays its products in different color groups, photos are credited to the researcher.

4. Some stores left enough space for shoppers to walk through the store and allowed them to access products, such as being able to see the content on postcards.
5. Store staff were amiable and often chatted with customers.
 - a) Communication usually began with daily conversations, such as weather and travel plans. If customers did not ask the staff for information about products, the staff seldom take the initiative to introduce products for them but would continue to talk casually.
6. Some stores have staff from different age groups.

Key Takeaways

Note: [1] and [2] are concluded from on-site visits to Bainbridge Island, and the rest of the conclusions are developed from the literature review.

Merchandise

- The uniqueness and quality of the store items are two primary factors in the success of museum stores.
- Most museum stores face the challenge of controlling inventory, but this difficulty can be eased by restricting the number of products.

Environment & Display

- Besides the physical retail space, museum stores are also spaces where museum visitors and stores interact. And there are 3 factors that can affect this interaction – museum store staff, display, and interior design.
- Most stores on Bainbridge Island display products well and have good interaction between their staff and visitors to attract more passers-by to visit and shop ^[1].

Staffing

- Good museum store staff have three essential characteristics – being excited about their institutions and able to share this excitement with visitors, having a clear understanding of what is going on and what will happen in their institutions, and always keeping their institutions’ missions and the goal of their stores in mind.
- Museum volunteers can help operate museum stores, but it is challenging to manage their working hours.
- The courtesy of the museum store’s staff and volunteers is a critical component of visitors’ overall satisfaction.
- Museum stores are extensions of museums, so it is every museum staff’s responsibility to understand the role of museum stores in their institutions.

Museum Store Shoppers

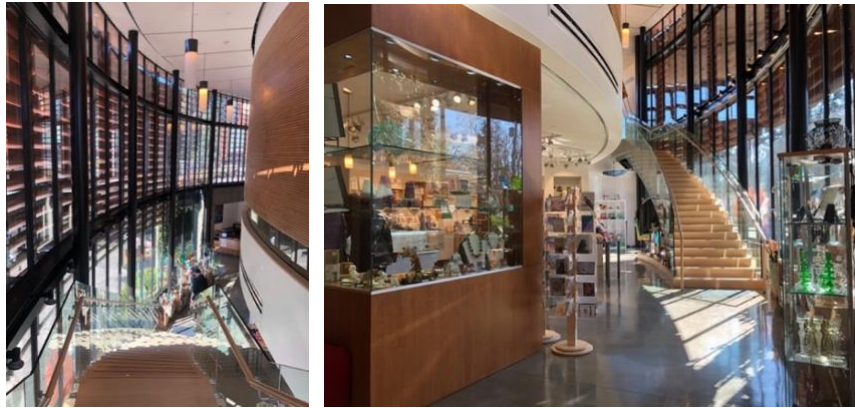
- Museum store shoppers can generally be divided into 3 groups: the tourist, the enthusiast, and the impulse buyer.
- Two traffic lights in front of BIMA affect people’s decisions to visit BIMA first or later ^[2].

Current Strategy

Note: This section is mainly based on several reports and data provided by the decision-maker of BIMA's store, museum store staff, front-desk staff, as well as the manager of donor relations and memberships. There is also some information observed from interviews with museum staff.

Background of BIMA's Museum Store

BIMA has two floors for the public, and its store is located on the right-hand side of the museum entrance on the ground floor. On the right side of the store are stairs that connect the second floor's galleries to the first floor. People usually end their exhibition tour by walking down these stairs and starting their shopping trip in BIMA's store.



The stair on the right side of the store, photos are credit to the researcher.

In addition, there are floor-to-ceiling windows on the right side of the store. Natural light coming in through the glass makes the store brighter, while transparent glass makes the store visually feels larger. It is worth mentioning that passersby outside the building can also see the displays and store items in the store through the glass.



The floor-to-ceiling window is in the red circle, the photo is credited to the researcher.

BIMA believes that its store is operating to its expectations. From the museum’s current strategic plan, the store mainly functions:

1. As an extension of the museum experience.
2. As a revenue generator to help the museum balance its income and expenditures.

In addition to these two functions, as can be seen from the store’s mission, vision, and values, a critical *raison d’être* of the BIMA store is to support Puget Sound artists by selling products designed by them.

The Current Market Situation of BIMA’s Store

Merchandise

Situations	Challenges/Issues	Solutions
70%-80% of the store items are designed by artists from the Puget Sound region.	Less connection with BIMA’s permanent collection, and exhibitions.	<ol style="list-style-type: none"> 1. The store follows the same schedule as the museum’s exhibitions. 2. Contact exhibiting artists <ol style="list-style-type: none"> a) Create 2-D work to produce prints. b) Reach them in time to carry their works into the store during their exhibitions. 3. Having an early understanding of the next cycle of the exhibitions and reaching upcoming exhibiting artists to understand curatorial intent for launching new products. 4. Paint the inset walls the same color as the exhibition’s theme color.
The store always features the same artists, and they often need time to create new items.	There is no feeling of the freshness on the products, which makes most of the existing products maintain the same/similar style.	Seek to cooperate with new artists and mix old and new products to display and sell in the store.

The store does not restock and display popular products in a timely manner.	Customers are unable to buy these popular items, and the less popular items remain stuck in display cases.	
<p>Other Efforts...</p> <ol style="list-style-type: none"> 1. Pay more attention to: <ol style="list-style-type: none"> a) Under-developed product categories, such as home goods, tourist-specific items, pets, and items that appeal to a younger demographic. b) Gender-neutral and masculine items. c) Finding more budget-friendly gift items (price range: \$25-\$50). d) Finding a new category that contains the top sales products. These products should be unique, and visitors cannot get them anywhere else. 2. Establishing and maintaining relationships with fine artists for consignment work with a higher price point, to represent the feeling from the exhibitions/galleries through the retail. 3. The store will sign an agreement with the artists they work with to ensure that their products are not sold elsewhere at the same time. Also, this agreement offers a probation period for artists. During this period, based on factors such as sales and customer feedback, the store can decide whether to replenish the artists' work in the future. 		

Display

Situations	Challenges/Issues	Solutions
<ol style="list-style-type: none"> 1. Items are constantly being moved around or sold with new products coming in. 2. So many items on display, nothing is really standing out, it becomes clutter. 	The overall ambiance of the store does not make people feel “refreshed”.	<ol style="list-style-type: none"> 1. Pare down some items to create more space. 2. Remove a few fixtures to create a better flow of the store items. 3. Install pedestals to highlight items.
<p>Other Efforts...</p> <ol style="list-style-type: none"> 1. Clever use of windows to draw passerby's attention. 2. Find ways to reflect BIMA's exhibitions in the way items are displayed. 3. Display items like they do art in galleries. 4. Created an active “Featured Artist” program switching monthly/bi-monthly. 		

Promotion

Seek new ways to advertise BIMA's store and store items:

1. Create short, staff created videos talking about new products, and interviewing represented artists.
2. Pick the item of the week.
3. Identify influencers and reward them with BIMA's store credit for promotion.
4. Offer holiday-centered promotions.

Staffing

Decision-Makers

1. The store does not have a specific store manager. It is managed by the Visitor Experience Department, so the director of the Visitor Experience Department is the decision-maker of this store.
2. The decision-maker can realize that the museum store is a part of the museum, and this store has the obligation and responsibility to help the museum enhance the museum visiting experience.

Store Staff

1. The store's current employees are mainly the store associates and front desk associates.
 - a) The decision-maker of the museum store is committed to transforming the store staff into a self-managing team. However, due to the constant shifts and high staff turnover, the museum store staff seem not to be aware of what contribution they need to make or can make to the museum store except as the cashier.
 - b) Current solutions:
 - Create regular meetings to work on general customer service training and messaging and make staff more embraced in the bigger organization.
 - Holding monthly meetings to discuss store-specific issues and training.
2. From the interview with the museum staff, the store's display is usually decided by one store employee, and the decision-maker makes significant changes. Since only two people decide the idea for the display, the overall layout of the store is generally monotonous.
3. Most of the store assistants are young adults, and they have little communication with the consumer groups who are older than them.

BIMA's Store Shoppers

1. The audiences didn't have many opportunities to know that most of the store products were designed by Puget Sound artists at the beginning.
2. From the interviews with museum staff:
 - a) In order to wait for the ferry, a part of museum visitors do not have enough time and interest to see the exhibitions but choose to kill time in the store.
 - b) Customer groups can be roughly divided into two types according to the season:
 - During the summer vacation, Millennials are the leading customer group.
 - During the rest of the year, most customers are over 45 on average.
3. According to the 2021 store's sales record, although the total amount spent by top customers was higher than ordinary customers, the number of orders generally did not exceed 5. This indicates that BIMA's customer groups have different affordable prices, and the price range is relatively wide.
4. Based on the interview with the BIMA's donor relations and membership manager and the store's sale record of 2021 top sellers, it can be concluded that many BIMA memberships were sold from the store.
5. From the data collection of BIMA attendances, people usually come into BIMA from 3 to 4 pm.

Key Takeaways

BIMA Store's Major Objectives

- Extend the museum experience.
- Generate revenue to help the museum balance its income and expenditures.
- Support Puget Sound artists by selling products designed by them.

Merchandise

- 70%-80% of store products are designed by Puget Sound artists, and the majority of store items have less connection with BIMA's collections and exhibitions.
- BIMA audiences have less awareness of the stories behind store products when shopping.
- Many BIMA memberships were sold through the store, as well as donations. In 2021, BIMA products including the number of memberships and donations, occupied the first place in sales performance.
- The store does not restock and display popular products in a timely manner, and always features the same artists. These two factors cause customers cannot to feel the freshness of the products, while the existing products have the same or similar style. Meanwhile, customers cannot buy popular items, and the less popular products are stuck in display cases.

Location & Display

- On the right side of the store, there are entire floor-to-ceiling windows.
- Many items are on display, and nothing stands out. This fact contributes to the issue that people don't feel refreshed in the overall ambiance of the store.
- Put much effort into matching the colors of the store's inset walls with the ongoing exhibitions' theme colors.
- The store's display is usually decided by one store employee, and the decision-maker of the store makes significant changes.

BIMA's Store Staff

- Due to the constant shifts and high staff turnover, the museum store staff seem not to be aware of what contributions they need to make or can make to the museum store except for the cashier.
- Most of the store assistants have little communication with the customer groups which are older than them.

BIMA's Store Shoppers

- According to the season, BIMA's store customers can be roughly divided into 2 groups – Millennials during the summer, and museum visitors over 45 years old during the rest of the year. And most of the people choose to visit BIMA from 3 to 4 pm.
- The museum staff reflected that some visitors only visit the museum store while waiting for ferries.

Customer Feedback

Data Sources

This section involves personal observation and interviews. The interviewee groups include BIMA visitors, Bainbridge Island tourists, and the general public. The total number of interviewees is 28. Data were collected on weekdays and weekends, from February 15th to March 6th. See the semi-structured interview questions in [Appendix C](#), and the questions were reviewed by committee members, including one committee member from BIMA.

The researcher randomly interviewed 8 BIMA visitors inside the BIMA. And the interviews with 10 Bainbridge Island tourists were conducted on the Island, at Seattle and Bainbridge Island ferry stations, as well as on the ferries to the Island and back to Seattle. As for the 10 general public, the researcher selected random samples on the UW campus.

BIMA Visitors vs. Non-BIMA Visitors

Interviewees were divided into 2 groups – BIMA visitors and non-BIMA visitors. BIMA visitors are a group of people who physically visited BIMA between February 15th and March 6th. As for non-BIMA visitors, they are a group of people who didn't physically visit BIMA before March 6th.

Profiles of the Interviewees

Because no demographic data were collected as part of the interview, subjects were generally categorized into 2 groups – Millennials, and Generation X – based on the interviewees' appearances.

	BIMA Visitors (n=20)	Non-BIMA Visitors (n=8)
Millennials	9	4
Generation X	11	4

Notes for BIMA Visitors:

- 5 BIMA visitors were waiting to ride the ferry, and 3 of them only visited BIMA's store.
- 4 BIMA visitors planned to visit BIMA before their trips to the Island.
- There were 2 interview groups – residents of the Island, and their friends and family who were visiting them. They pose a unique opportunity for BIMA because they have more time and opportunity to visit and enjoy the museum.

4. Based on observations, BIMA visitors entering the museum tended to behave in one of two ways:

- a) Some liked to listen to the brief introduction of the front desk staff and then looked around at the store's entrance.
- b) Others simply focused on the store's glass display cases.

Other Notes:

- 1. 3 BIMA visitors and 2 non-BIMA visitors were parents with their kids.
- 2. 17 interviewees said they were easily attracted by stores' window designs, outdoor decorations, signages, etc.

Reasons for Shopping at BIMA's Store

There were 6 BIMA visitors who made purchases in BIMA's store, and they were all Bainbridge Island tourists.

BIMA Visitors
<ol style="list-style-type: none"> 1. Remembering their museum visiting experiences. 2. BIMA's window decoration raised their visiting interests.

Reasons for not Shopping at BIMA's Store

BIMA Visitors	Non-BIMA Visitors
<ol style="list-style-type: none"> 1. BIMA branded products were unnecessary for them to remember their museum visiting experiences, they said BIMA's <i>Visitor Guide</i> was enough. 2. Most of the goods they liked were overpriced. 3. Already bought similar things in other stores on the Island. 4. The store didn't have enough product choices on BIMA's own design. <ol style="list-style-type: none"> a) 2 family groups said they would pay extra attention to child-friendly and family-friendly games. They thought BIMA's store products were very educational, but these items lacked the uniqueness of BIMA. They believed they could buy similar products from other places at a lower price. b) Over half of BIMA visitors (n=11) pointed out that except for those items having BIMA identification, they hardly could connect store items with BIMA. 	<ol style="list-style-type: none"> 1. Didn't have a strong interest in visiting museums. 2. Didn't realize that there was a museum store inside BIMA. 3. Shopping for a purpose at the other stores on Bainbridge Island. 4. Some non-BIMA visitors (n=6) believed that museum store items mainly were related to collections or exhibitions, the items sold in retail shops had a stronger sense of design and were close to the style they liked. 5. 2 non-BIMA visitors thought museum store items were high-end, and most merchandise was more expensive than in retail shops.

Barriers to Purchase

The researcher provided 6 concerns to let interviewees rank: *Price, Aesthetic, Practicability, the Story behind the Product, Support BIMA Financially, and Support Local Artists Financially.*



Display

BIMA visitors generally said that there were many elegant and attractive products in the store. However, some products were placed in a corner, and some were stacked together, so they were not exposed to the visitors' views.

Staffing

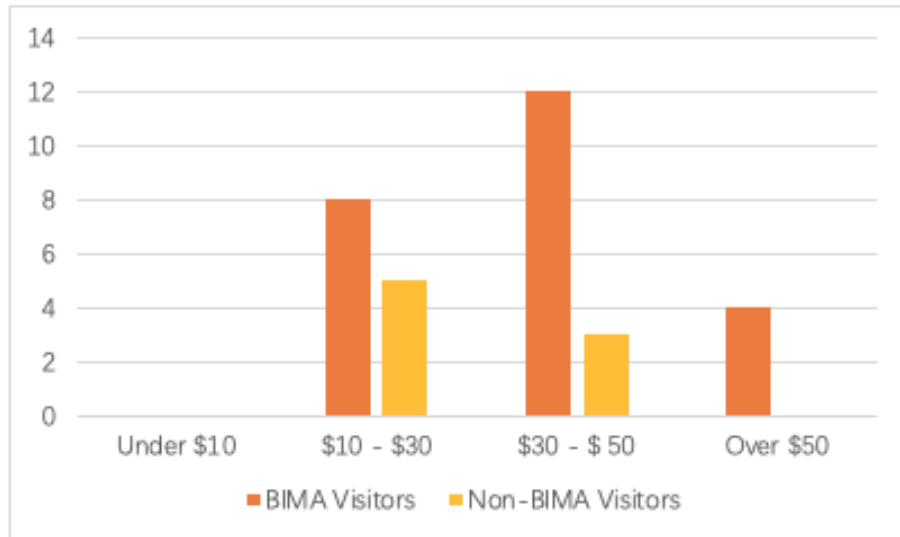
3 Generation X BIMA visitors hoped to communicate with store staff to get more information and details of store items.

Location

8 BIMA visitors said they liked the store's location, because the whole visiting route felt very organized and flowing. However, they thought BIMA should make more advertisements for its stores and bistro to generate more visitors.

Shopping Budgets for Shopping at Museum Stores

Note: Participants were asked to select their shopping budgets from 4 ranges – Under \$10, \$10-\$30, \$30-\$50, and Over \$50.



- Among the 12 BIMA visitors whose budget range was \$30 - \$50, 4 persons expressed their willingness to spend more than \$50 to collect artists' original works.
- None of the interviewees selected *Under \$10* as their budget range.
- None of the Non-BIMA visitors were willing to spend over \$50 in museum stores.

Preferred Merchandise

Products that Interviewees Bought	
From BIMA	From other Stores on the Island
Stickers, Earrings	Kid Toys, Mugs with Bainbridge Identifications, Home Decoration, Candles
Products that Interviewees Interested in Buying	
BIMA Visitors	Non-BIMA Visitors
Notebooks, Kitchen Stuff, Keychains, Phone Cases	Postcards, Puzzles, Handcraft Items

Key Takeaways

BIMA Visitors

- Some people visited the museum to kill time while waiting for the ferries. Also, some of them chose only to visit the store.
- Most of the time, the store attracted people's attention when they had just entered the museum.
- Few people shopped to remember their museum visiting experiences.
- Some BIMA visitors noticed that some of the store items were placed in a corner, and some were stacked together, so these items were not exposed to the visitors' views.
- Some Generation X BIMA visitors hoped to get more information about the store items by communicating with the store staff.

Non-BIMA Visitors

- Some non-BIMA visitors believed that museum store items mainly were related to collections or exhibitions, the items sold in retail shops had a stronger sense of design and were closer to the style they like.

Reasons for not Shopping at BIMA's Store

- Most of the goods that BIMA visitors were interested in seemed overpriced.
- Some interviewees expressed interest in more merchandise options of BIMA's own design.
- A few non-BIMA visitors didn't realize that there was a museum store inside BIMA.

Compare and Contrast

- From the interviews, BIMA visitors took *Practicability* into their first concern, and *Support Local Artists* was the most minor concern when they shopped in museum stores. However, non-BIMA visitors thought *Price* was the most important factor when they shopped in museum stores, and *Support the museum* was the least concern.
- Most of the BIMA visitors' budget range was between \$30-\$50, while non-BIMA visitors' budget range was between \$10-\$30.

Others

- Some interviewees were parents. And they said they would pay extra attention to child-friendly and family-friendly games, but they also pointed out that these items lacked the uniqueness of BIMA.
- Part of the interviewees was easily attracted by window designs, outdoor decorations, signages, etc.

Recommendations

Collaboration

Recommendation

Collaborating with local businesses in the community to build awareness and encourage their customers to visit BIMA.

Based on customer feedback, most tourists arrive at Bainbridge Island around lunchtime, and this is one of the primary reasons they would like to have lunch and explore the commercial district first. And from the record of BIMA attendees' visiting times, the busiest time at BIMA is between 3 and 4 pm. Meanwhile, according to interview groups, there are two potential museum store customer groups – residents and their friends and family who were visiting them. They have more chances and possibilities than one-time tourists visiting BIMA and exploring more local businesses.

One of the ways to help BIMA attract more visitors is to collaborate with local businesses to build awareness among their customers. For example, BIMA can ask local stores and restaurants to put flyers about the museum. The flyer can stimulate people's curiosity to check out BIMA and its store, and it greatly encourages people who have been hesitant to visit the museum. As a result, more Bainbridge Island tourists and residents will increase their interest in visiting BIMA, and further inspire them to have shopping experiences in BIMA's store.

Staffing

Recommendation #1

Absorbing external assistance and internal inspection to help BIMA's store staff establish multiple perspectives on the store's operation.

In view of the store's existing operating situation, only one store assistant has rich retail experience, and they are the person who can make decisions on ways of displaying products besides the store decision-makers. It seems that the current BIMA store needs more various retail advice. In addition to recruiting experienced staff to help BIMA have new ideas for operating its store, having multiple field visits to other museums and their stores, and actively communicating with peers to learn about the trends and approaches of the museum store operation are also good methods to allow BIMA to have more diverse voices on better operating its store. By keeping positive idea-sharing discussions with peers, BIMA's store staff are able to have a clear understanding of what is happening in the industry, notice the gaps where BIMA's store can be improved, and bring out more solutions and perspectives for the store's future dilemmas.

Currently, BIMA's store holds monthly meetings to discuss store-specific issues and training, and further build awareness on what contribution the store staff needs to make or can make to the museum. However, using other ways to discuss issues and training might motivate store staff and evaluate the store better. For example, asking store staff to act as museum visitors to have "self-guided tours" starting from the outside of the museum to the gallery spaces and the store, and then letting them exchange their thoughts after tours. This method allows store staff to have store customers' perspectives, and they will see things quite differently. As a result, BIMA's store staff will establish new perspectives from museum visitors and customers and be more aware of what contributions they can make to the store and the museum.

Recommendation #2

Offering more communication skill training for BIMA's store staff to better communicate with customers and notice their needs and wants.

Based on one of the four significant museum store objectives, store employees are also museum ambassadors. In addition, according to the location of BIMA's store and interviews, some tourists prefer to visit the store first, or even visit the store only. These facts indicate that store staff may be the first person visitors contact, except for the front desk staff. Following that, the store staff will be unable to have a second chance to change visitors' first impression of them. Also, it can be learned from the literature review that staff and volunteers' bad attitudes are the top reason why visitors have unsatisfying museum visiting experiences.

Furthermore, the literature review also notes that museum store employees who are avid museum fans can sell more products than anyone else. Moreover, an article points out that one of the three essential characteristics that good museum store employees have is to keep excited about their institutions and share this excitement with visitors. Clearly, the service attitude of the front-line museum staff, including store staff and volunteers, plays an important role in the development of museums, and good sales performances are inseparable from the good communication skills of store staff. According to the sales record of BIMA's store in 2021, BIMA products outnumber other products, as the sales figures include the number of BIMA memberships sold from the store as well as the number of donations. Therefore, providing more useful communication skills training for store staff can help them better share their excitement about BIMA with customers, answer questions, and understand customers' needs and wants, thus encouraging customers to return to the museum through multiple channels, such as BIMA's website and the online store, and hopefully cultivating them as museum members.

Recommendation #3

Updating the content of BIMA's store staff training regularly to help the store staff have a clearer understanding of the store items and inform customers about products' background stories.

From the store's current strategy, it is clear to notice that one of the responsibilities of BIMA's store is to help the museum balance its income and expenditures. In addition, the store's current strategy also mentions that there is a group of BIMA store visitors who didn't know most of the store items were designed by local artists at first. Meanwhile, from customer feedback, it can be learned that people are willing to know the background stories of products and would love to support local artists financially.

Updating the store's basic numbers, as well as the stock and product knowledge regularly to salespeople, will allow them to know the store's current financial performance, how many inventories the store has, what are the background stories of products, who are the designers, etc. Once staff has these pieces of information, they will better know which is the most popular item, which is the least popular, and the causes. Ultimately, the store staff have the latest information on the store items and are able to use informed voices to introduce products to customers, at the same time, the store customers will have knowledge of products' provenance and behind stories.

Merchandise

Recommendation #1

Developing BIMA's own product line and offering personalized services to create a sense of uniqueness for visitors and allow them to have unique items to remember their visits at BIMA.

According to the literature review, the uniqueness of merchandise is one of the critical components of making museum stores successful. Moreover, from the classification of museum store shoppers, the impulse buyers' shopping motivation focuses on museums' brands. But from BIMA's current strategy, most of BIMA's store items have fewer connections with the museum's permanent collections and exhibitions. Meanwhile, some interviewees expressed their interest in more merchandise options of BIMA's design. Therefore, one of the direct ways to help BIMA's store develop more their own products is to create merchandise that can represent its collections and exhibitions. Through good product developments, the store is able to represent the collections and exhibitions in an accessible way for visitors.

In addition to developing BIMA branded items, offering personalized service can also advance people's visiting experiences. By interviewing the donor relations and membership manager, BIMA will send a card to their members and donors on their

birthdays. If sending them personalized items in the future, such as hats with their names, then members and donors will have a sense of belonging, and further help BIMA keep long-term relationships with them. Eventually, offering more BIMA products and personalized services will let BIMA's customers not only have tangible products to last their memories of visits at BIMA, but also have a sense of uniqueness and belonging, and further encourage them to make reoccurring visits to BIMA.

Recommendation #2

Developing more child-friendly educational products and allowing product interaction with shoppers to further raise attention from family visitors.

Based on the customer feedback, many of the interviewees came as families, and some parents said they often arrange museum visiting plans specifically for their children. And there is a common confusion mentioned by them – there are not many BIMA branded child-friendly products in the store. Another phenomenon discovered by the researcher and confirmed with store staff is that a part of customers would love to interact and play with accessible items before they make purchases. But based on the existing store strategy, it seems that the museum does not have plans to develop educational products for children. In addition, the store staff said that it was a new attempt for the store to unpack products and let customers access and interact with them. As mentioned in the literature review, one of the vital roles of museum stores is to help museums educate people, and children are one of the target groups that museums aim to educate.

One of the ways to catch children's and their parents' eyes is to offer child-friendly or family-friendly goods. Good child-friendly items not only catch kids' attention and educate them at that time, but also help them recall their memories of this museum visiting trip in their future. Also, letting people access products may galvanize their inner shoppers. Thus, by developing more child-friendly educational products and unpacking them on display, family visitors will have more access to interact with them, and may better understand their design intents, and children will increase their learning interests while playing with these products.

Display

Recommendation #1

Refreshing the display more frequently to give BIMA visitors a feeling of freshness on the store and store merchandise.

From the current strategy, BIMA realizes that its store always features the same artists and causes the store items to have the same or similar styles. Meanwhile, since the store does not restock and highlight popular items on time, less popular items are stuck on display shelves, and people feel the store does not update merchandise regularly. These facts drive an issue that the store hardly makes customers have a sense of freshness in the overall ambiance of the store. In addition, based on the on-site visits, customer feedback, and interviews with museum staff, BIMA has a certain proportion of local visitors, and they are usually the frequent visitors and shoppers of BIMA.

Good visual merchandising is one of the most practical approaches to appealing, engaging, and motivating customers to make purchases. One of the findings from the researcher's on-site visits to the other stores on Bainbridge Island is that some stores will lay out their products in different color groups. This display method makes customers who are looking for specific-colored products convenient. BIMA can consider adopting this method to display products. There are also other ways to display items, such as prioritizing top sellers, creating story-telling lines, and arranging a particular area for sale items. However, no matter what type of display, there should be enough space for customers to access the products easily, especially for the small goods.

As a result, the store staff can keep better track of items that are not selling and are able to better manage inventory. Meanwhile, BIMA visitors will have a sense of freshness in the overall ambiance of the store, and updated displays can help them understand the different ranges, values, and price points on offer, thus further raising their desire to make return visits and purchases.

Recommendation #2

Implementing outdoor displays to draw more passersby's curiosities, interests, and attention, which will encourage visitation to BIMA and its store.

From the on-site visits to other stores on Bainbridge Island, most stores display their goods outside of the stores, or have appealing window designs to draw passersby's attention. According to the current strategy, BIMA also realizes that the store needs clever use of windows to attract passerby's attention. Moreover, the majority of interviewees also mentioned that they are easily attracted by appealing window design.

When it comes to the window design, BIMA can put parts of top-sellers and discounted items in nearby windows, because people usually pay extra attention to the promotion and popular goods. Besides developing more attractive window designs, redesigning the outdoor standing brand, and setting up an outdoor booth during the peak tourist seasons will also help BIMA attract more passersby. Specifically speaking, the store can mention promotions, popular items, and even designers on the outdoor standing board. As for the outdoor booth, through the interview with the store staff, she mentioned that the store does not have enough employees to take care of the booth, but this dilemma can be solved by inviting BIMA volunteers to operate the booth and store. Furthermore, through the interview with the volunteer coordinator, with the decline of the pandemic, BIMA is trying to re-gather their volunteers to participate in various activities of the museum. As a result, by advancing outdoor displays, BIMA volunteers will be able to have more opportunities to participate in BIMA's operation, and further enhance their sense of belonging; and passersby of Bainbridge Island will be more interested in visiting BIMA.

Recommendation #3

Highlighting local artists' products in the store to inform BIMA's customers of the stories behind these products.

Based on the interviews with museum staff, BIMA's mission, and the goals of BIMA's store, one of the ways that BIMA supports Puget Sound artists is to sell their designed merchandise at the museum store. However, through the interviews with BIMA's store visitors and shoppers, they did not notice that most of the store items were designed by Puget Sound artists at the beginning, and some of the interviewees would love to support local artists financially.

There are various ways that can notify people that they are shopping for local artists' designed items. For example, inviting artists to hold workshops for introducing their products, putting up signs next to the items with short information about designers or design intents, as well as a small sign at the check-out to thank shoppers for their support of local artists. Gradually, BIMA's customers will have a better understanding of why they need to shop at BIMA and how they can support Puget Sound artists financially; also, these Puget Sound artists will be able to expand their popularity better.

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Appendices

Appendix A: About the Bainbridge Island Museum of Art and its Store

Appendix B: On-Site Visit Guideline

Appendix C: Semi-structured Interview Questions

Appendix A

About Bainbridge Island Museum of Art and its Store

Mission Statement

BIMA inspires curiosity, wonder and understanding by connecting people with the contemporary art and craft of the Puget Sound region.

Vision Statement

Fueled by creativity and collaboration, BIMA commits to building a world where art is essential to thriving communities.

About

BIMA is committed to creating an educational and cultural institution that presents the excellent art and culture of the Puget Sound area, and is open to all for free. BIMA changes its main exhibitions 3 times every year and hosts about 15-20 exhibitions. Through continuous expansion of the Museum's permanent collection, a series of inspiring exhibitions, and relevant educational activities such as workshops, tours, lectures, and events, BIMA has become a cultural living room for the local community. Today, BIMA is rapidly becoming parts of the vibrant cultural landscape of Washington state and beyond. In addition, BIMA continues to promote contemporary art and craft of the Puget Sound region, thereby creating a win-win situation that stimulates the public curiosity about this region's art, and publicizes lesser-known artists in this region.



Outside looking of BIMA's building, credit to BIMA.

BIMA's Store Mission

The Museum Store allows visitors to translate their curiosity and wonder of the contemporary art and craft of the Puget Sound region into a tangible, take-home opportunity that supports the Museum's bottom line.

BIMA's Store Vision

Fueled by the overall BIMA museum experience, the Museum Store commits to supporting the Museum's overall mission, the Museum's exhibitions and collection, and the artist of the Puget Sound region.

BIMA's Store Values

- We create opportunity for visitors to gain insight into and support the working artists in the Puget Sound region.
- We believe that a retail experience can be just as artful as a museum experience.
- We connect people with the opportunity to have beauty in their everyday lives.
- We collaborate with artists and bring in merchandise that reflects the diversity of the Puget Sound region.
- We honor the different types and tastes that BIMA's visitors bring with them.

On-Site Visit Guideline

Shops/Galleries on the Bainbridge Island

- Store location relative to the museum, street
 - Traffic flow from museum to store, from street to store
- Atmospherics
 - Sound
 - Scent
 - Design features/architectural details
 - The layout of the Store
 - Product categories
 - Estimation of merchandise related to a cultural group
 - Price range per category
- Displays (showcasing or “demonstrating” product)
 - In-Store
 - Product information or explanation
 - Producer information
 - Product location w/in store
- Most/least popular product
- Staffing
 - Responsibility
 - Age Group

BIMA (also include above guidelines)

- Signage
 - In Museum
 - Object explanation/description
 - Store Location
 - Product available in the museum store
- Displays (showcasing or “demonstrating” product)
 - In-Store
 - Museum (or museum store) mission, vision, and goals
 - From Outside Museum (Where can you know the information from outside/the public?)
 - Information about museum
 - Location of museum
- Staffing
 - Responsibility
 - Age Group

Appendix C

Semi-Structured Interview Questions

For BIMA's Shoppers & Visitors

1. Why did you decide to stop by the store today?
2. Did you buy anything from the store? If yes, what is it? If not, why?
3. Have you visited other gift shops on the Island?
If yes, why were you going there? What attracted you to stop by and go into the store?
Did you do window shopping or buy something from the store?
4. What is your first impression of BIMA's store? How would you describe the atmosphere of BIMA's store? (e.g. crowded, educational, spacious).
5. Usually, about how much money are you willing to spend at a museum store? I list 4 ranges for you, please choose one from the following:
Under \$10, \$10-\$30, \$30-\$50, Over \$50
6. When you shop at a museum store, how do the following concerns influence your decision: *Price, Practicability, the Story behind the Product, Aesthetic, Support BIMA Financially, Support Regional Artists Financially*. Can you rank them for me?
7. From your perspective, what is the purpose of the museum store?
(Maybe continue asking: How successful do you think the store is in achieving that goal?)
8. In what ways, did the museum store act as an extension of the museum experience?

For the General Visitors of Bainbridge Island

1. What is your visiting purpose for visiting Bainbridge Island today?

2. What time did you arrive on the Island? How long did you stay on the Island?

3. Near BIMA: Did you plan to visit BIMA before you came to the Island? Was it the focus of your trip today?
Not Near BIMA: Do you have any plans to visit the Museum today? Why or why not?

4. When you visit shops, what is the most frequent type of product you buy?
Are these similar or different from when you visit a museum store? Can you tell me why? or would you mind giving an example?

5. Usually, about how much money are you willing to spend at a museum store? I list 4 ranges for you, please choose one from the following:
Under \$10, \$10-\$30, \$30-\$50, Over \$50

6. When you shop at a museum store, how do the following concerns influence your decision: *Price, Practicability, the Story behind the Product, Aesthetic, Support BIMA Financially, Support Regional Artists Financially*. Can you rank them for me?

For BIMA Staff

1. In your opinion, what is the purpose of a museum store? And how do you think the BIMA's museum store is achieving that goal?

2. How do you feel about the store as an extension of the museum?

3. From your perspective, how does BIMA's museum store inform and educate shoppers about the exhibitions, collections, or culture through the Store's merchandise?

4. In your opinion, how much does the permanent collection inspire store merchandise? What governs that selection? (Include examples)
What about special exhibits? Are items for the store selected specifically because of an exhibit? What governs that selection? (Include examples)

5. Are there any guidelines or strategies you follow for displaying the products in the store? If it is YES, can you share it with me?

6. Who are the museum staff or departments involved in deciding what is displayed and how the products are displayed?