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Museum stores: Curators and marketers of culture

Brecca Rhea Farr
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UMI
Museum stores:
Curators and marketers of culture

by

Brecca Rhea Farr

A dissertation submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of
DOCTOR OF PHILOSOPHY

Major: Textiles and Clothing
Major Professor: Mary A. Littrell

Iowa State University
Ames, Iowa
2000

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Major Professor

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For the Major Program

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CHAPTER 1: INTRODUCTION

Visiting museums and historic sites ranks among the top three activities for domestic U.S. tourists, falling just behind shopping and outdoor activities (TIA, 1997a). Over 65 million American adults, or one-third of the U.S. adult population, visit a historic site or attend a cultural festival annually (TIA, 1997a). When people travel, their agendas are rarely restricted to one activity, such as only visiting museums or only shopping. In fact, cultural tourists, those who travel specifically to visit a museum or cultural event (McCarthy, 1991), are characterized by three traits: a) including an educational experience as a part of their travels (Dickinson, 1996), b) wanting to shop for unique products (Littrell, 1996, 1990), and c) spending more money per trip than the average U.S. tourist (TIA, 1997a). An establishment that draws cultural tourists is a museum store, a site that combines the cultural tourist's desire to learn about a cultural group and to shop for unique merchandise. However, little research has focused on museum stores.

This initial, exploratory study was designed to investigate and contribute to the scholarship related to cultural museum stores. Specifically, the purpose of this study was to explore how retail stores associated with cultural museums protect and market the culture of the group to which the museum was dedicated. The study was divided into three components. The first component concentrated on the museum store’s goals and how they influenced product selection, development, and acquisition. The second component focused on the marketing of merchandise within the retail environment. Finally, for the third component, the focus was the development and refinement of a metatheory applicable to the decision-making within cultural museum stores.

Background

Tourism has been identified as a worldwide growth industry for the 21st century (Naisbitt, 1994). Annual increases in revenues generated within the U.S. alone were projected to be over five percent through the year 2002 (TIA, 1999c). Cultural and heritage tourism, in particular, expanded throughout the 1990s and is anticipated to continue growing well into the next decade (Adams, 1995; Canadian Tourism Commission [CTC], 1997; Miller, 1997). Cultural tourism has been defined as “the
phenomenon of traveling in order to enjoy and experience artistic attractions" (McCarthy, 1991, p. 3), where artistic attractions include museums, festivals, and other special events. Cultural tourism also includes travel to experience a specific cultural event that is a part of one's own culture or of another society's cultural heritage (McCarthy, 1991).

U.S. tourism statistics demonstrate the current influence of cultural tourism within the travel industry. Forty-five percent of U.S. tourists stated that culture served as a partial or primary goal of their travel, while an additional 15% reported that they participated in a cultural activity tangential to their travels (Adams, 1995). The influence of cultural tourism within the U.S. travel industry prompted the White House to sponsor a national conference in 1995 dedicated to the issues and concerns related to the continued development of U.S. cultural tourism; participation by museums was an integral part of the conference (O'Donnell, 1995).

From an economic perspective, cultural tourists spend more money per trip, an average of $615 per trip compared to $367 per trip for domestic U.S. tourists overall (TIA, 1997a). At the upper end, 17% of historic and cultural tourists reported that they spent more than $1,000 per trip compared to 11% of all domestic tourists spending an equivalent amount (TIA, 1997b). To place these expenditures in perspective, in 1996 cultural tourists took over 103 million person-trips (TIA, 1997a), where a person-trip is defined as one person traveling more than 100 miles away from home in one direction (TIA, 1999b).

The reasons for traveling also distinguish cultural and heritage tourists from other U.S. travelers. Cultural tourists were more likely to travel for entertainment (TIA, 1997a), include shopping as an activity (TIA, 1997a), and seek educational experiences (Dickinson, 1996). Their motivation for traveling was likely linked to the fact that cultural and heritage tourists typically have higher incomes and were better-educated (CTC, 1997; Miller, 1997). The profile that characterizes cultural and heritage tourists prompted TIA to state that "the historical/cultural traveler is a market to which the travel industry needs to pay close attention" (Miller, 1997, p. 7).

A common destination for the cultural tourist was a museum (Adams, 1995; CTC, 1997; McCarthy, 1991; Miller, 1997). In 1996, twenty-seven percent of U.S. adults visited at least one
museum or historic site (Miller, 1997). The increased growth of cultural tourism within the travel industry did not go unnoticed by domestic museums. The mid-to-late-1990s saw an increase in the number of U.S. museums participating in partnerships within their communities in order to enhance the local economy; often the primary goal of the partnership was to increase tourism, but a secondary goal was for the museum to reach a broader audience (Rosenbaum, 1997).

For many U.S. tourists, shopping was an activity often integrated as a part of the travel experience (TIA, 1997a). For those tourists who could be classified as cultural tourists, handcrafted items were prominent among their purchases (Littrell, 1996, 1990). As a means to create their own niche market, it has been recommended by museum and retail professionals that museum stores sell unique, quality merchandise (Ahn, 1991; Geddes, 1992; Nellet, 1992), such as handcrafted objects. It is likely that museum stores would be well served to target cultural tourists, as evidenced by their purchasing behavior.

Part of many museums’ interest in cultural tourism was the need for income generation (Adams, 1995). Public sector and private foundation funding for museums began to decline in the late 1980s (Unverferth, 1989), with a sharper decline throughout the 1990s (Cheslak, 1994; “Hard money, . . .,” 1995). In contrast, operating budgets for many museums have not decreased in accordance with the withdrawal of public funding. The desire to continue functioning necessitated that other sources of funding were found. Often these other sources of funds derived from the sale of merchandise within a retail store owned and operated by the museum or its foundation. It has been estimated that between two and ten percent of a museum’s revenue may come from its store’s net retail sales (Geddes, 1992).

Many museums have established or expanded their retail operations during the 1990s. However, if generating income were the only motivating force for a museum store, museums “would be far better served by renting space in the nearest mall and cashing in on the latest fads” (Theobald, 1991, p. 3). Museum store professionals recommended that museum stores be multi-functional, including to a) extend the museum’s educational objective, b) assist the museum in fulfilling its vision or mission statement, c) provide income and assist the museum in meeting its economic needs, and
d) meet consumers' needs by providing merchandise they will buy (Museum Store Association [MSA], 1991; Theobald, 1991; Unverferth, 1989).

The growth of museum retail operations has not followed a single path (Theobald, 1991). Variances in operations, personnel, budget, and mission have made it difficult to provide a guide or model for museum stores to follow when making decisions. In partner with businesses and trade associations in the travel industry, museums have called for empirical research that specifically addresses the social and economic impact of cultural tourism within the U.S. (Garfield, 1997).

To date, little published information exists to assist museum stores in meeting their multifunctional goals. Only one research study to date has focused on museum stores as a part of the museum institution (Costa & Bamossy, 1995). Costa and Bamossy (1995) proposed a model that showcased three goals of a museum store: a) protecting the qualities of the objects, b) meeting the museum's economic needs, and c) educating the consumer. They also suggested that these goals were potential sources of conflict between the museum and the museum store. Key decision-makers and market segments were also identified in their model. Costa and Bamossy's (1995) model served as the launching point for the conceptual framework and initial model developed for this study (refer to Chapter 2 for discussion of conceptual framework and model). Their first goal, protecting the qualities of the object, was termed the Curator role in the initial model. Their second goal, meeting the museum's economic needs, was called the Income Generator role. The third goal that focused on education of the consumer was included as a part of the Retail Environment within the conceptual model.

**Objectives**

The objectives for this study were divided into three components. The first two components were linked to the investigation of cultural museum stores as related to the statement of purpose introduced in the opening paragraphs. The third component focused on revising the model used as a part of the conceptual framework of the study. Objectives for this study were associated with each of the components and are enumerated below.
Component one

The first component concentrated on decision-makers, store goals, and product selection.

The researcher examined how museum store decision-makers used the store’s goals when selecting and acquiring merchandise. Specifically, the researcher explored a) how issues, such as identity and authenticity, shaped the "Curator" role for the store, b) how economic issues, such as maintenance of nonprofit status and revenue generation for the museum, shaped the "Income Generator" role, and c) how both roles influenced product selection. For this component of the research, other goals or roles beyond those proposed by Costa and Bamossy (1995) were inductively identified. The objectives associated with the first component were to:

a) Identify key decision-making personnel concerned with the museum store mission and operation.

b) Assess museum store goals and enumerate sub-goals.

c) Associate decision-making personnel with their contributions toward forming or meeting museum store goals.

d) Analyze how goals influence product selection.

Component two

The second component focused on the merchandise within the retail environment. The researcher concentrated on how museum stores market culture within the retail environment. Of particular note was the extent to which museum stores tried to control their merchandise, where control refers to the museum personnel establishing appropriate use of the product or delineating its significance. Controlling the product may be in support of the educational mission of the museum or serve to extend other goals of the museum. Identifying means by which the consumer was educated about the museum store as well as the product also was a part of the second component. The objectives associated with the second component were:

a) Assess how the museum store extends the museum’s mission.

b) Study the means museum stores use to control cultural products.
c) Analyze the museum store retail environment, including use of educational aids, signage, layout, and atmospherics.

d) Evaluate the interaction between the cultural group and the museum store.

Component three

The third component to this research was the development of a metatheory and the revision of the conceptual model developed as a part of the study's conceptual framework. The focus of a metatheory was to provide a foundation and direction for future research and ultimate development of a unit theory (Hamilton, 1987). The objectives for the third component were:

a) Revise the initial conceptual model with additional goals that emerged inductively and deductively.

b) Graphically represent each part associated with decision-making for a cultural museum store within the revised conceptual model.

c) Incorporate the flow of influence among the parts.

d) Indicate linkages between goals.

Operational Definitions

The following terms were operationalized for this study. Where noted, operational definitions came from published literature. Otherwise, definitions were generated by the researcher to clarify specific terms related to the study.

Cultural museum: A museum with primary focus on a single cultural group or closely related cultural groups.

Cultural tourism: The phenomenon of people traveling for the sake of experiencing another culture or the cultural attractions of a particular place (McCarthy, 1991, p. 2).

Museum store: The part of a museum organization whose primary purpose is the retail sale of merchandise to its visitors or other consumers.

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.
Retail environment: Location that is sanctioned by the museum as the site of interaction between product and consumer for the purpose of selling products.
CHAPTER 2: REVIEW OF LITERATURE

Three topics are discussed within Chapter Two: Cultural Tourism, Museum Stores, and the Conceptual Framework. Review of relevant literature concentrated primarily on the two areas of cultural tourism and museum stores. A secondary area of literature related to museums more generally was reviewed within the context of cultural tourism. Geographic focus for the literature review was narrowed to the U.S. as the research and sample sites for data collection were limited to the Midwestern United States.

For purpose of organization, discussion of scholarly and trade literature associated with the topic of cultural tourism focused on three questions. What is cultural tourism? How does cultural tourism affect local communities? How is cultural tourism related to museums? Museum store literature from scholarly and industry periodicals also centered on three questions. How are museum stores different from gift stores? How have museum stores evolved? How do museum issues affect museum stores? A discussion of the conceptual framework and model developed for this study concludes this chapter.

Cultural Tourism

Before proceeding with the discussion of cultural tourism, use of the term culture must be discussed from anthropology and tourism perspectives. This researcher followed anthropologist James Spradley’s (1979) definition of culture. Culture was “acquired knowledge that people use to interpret experience and generate social behavior” (p. 5) and can be discussed within the context of three components: a) what people say, b) how people act, and c) what people make or use. This perspective emphasized understanding culture from the insider’s point-of-view, analyzing not only material objects or observable behaviors, but also their meanings. Accordingly, when the phrase cultural tourists is used within this study, it is implied that their desire to learn included: a) learning about the meanings members of the culture placed on objects that were a part of the material environment, b) discovering the behaviors that guided the culture's social dynamics, and c) understanding the integrated nature of culture and its context.
Much of the trade and business literature did not distinguish between cultural tourism as it relates to culture-associated tourism, as defined above, and tourism related to attending fine art events and festivals, which may or may not have an overt point of cultural heritage. The use of the term culture in connection with the fine arts has been dubbed “high culture” and carries with it an implied sense of superiority (Austin-Smith, 1996). Further confusion within the trade literature occurred because the Travel Industry Association of America (TIA) did not clarify its distinction between historic and cultural travelers. TIA stated that historic travelers visit museums and/or historic sites while cultural travelers visit cultural festivals and events (TIA, 1997a). If a traveler wanted to learn about a cultural group, such as Polish-Americans, it would be the destination of the traveler that would classify her/him as a cultural tourist, an historic tourist, or both, if TIA’s definitions were applied. For example, if this traveler went to a museum to learn about Polish-Americans, then s/he would be considered an historic tourist, using TIA’s definition. If this same traveler went to a Polish festival, then s/he would be classified as a cultural tourist. For the purpose of this study, the researcher chose to focus on the purpose of the travel as the means to define a cultural tourist rather than the traveler’s ultimate destination.

**What is cultural tourism?**

There were many definitions and meanings attributed to cultural tourism. Most broadly defined, cultural tourism was “travel for personal enrichment” (Adams, 1995, p. 32). One goal for a cultural attraction was to tell a story – be it a story centered on an historical event or a cultural group (Adams, 1995). Some professionals hoped that cultural tourism would be used to promote greater appreciation and knowledge about cultures (Steele-Prohaska, 1996). Cultural tourism has also been applied to any tourist or tourism activity that is “hinged” to culture (Walle, 1998). For this research, cultural tourism was defined as “the phenomenon of people traveling for the sake of experiencing another culture or the cultural attractions of a particular place” (McCarthy, 1991, p.2 ). This definition focused on culture as being centered on opportunities created by ethnic groups (McCarthy, 1991). Furthermore, this use of the term culture does not include its association with what some have referred to as “high culture,” having negative and elitist overtones (McCarthy, 1992). The destination
for a cultural tourist may have included the arts (fine, popular, or folk) or an activity that focused on
the local lifestyle (folk, historical, or contemporary) (Stebbins, 1996).

Cultural tourism was a leisure activity characterized by three types of tourists (Stebbins, 1996). The first type of cultural tourist was the cultural dabbler, someone who occasionally visits culturally related activities when traveling; s/he used no system to determine where to visit or what to see (Stebbins, 1996). The second type was the general cultural tourist. This tourist took a broad perspective when selecting destinations and activities; s/he liked to visit a wide range of geographic locations and was not concerned with building depth of knowledge regarding any one cultural group (Stebbins, 1996). The third type of cultural tourist focused travel and activities on relatively few geographic locations and cultural groups. Repeat visits were common because of the desire to gain depth of knowledge (Stebbins, 1996). Common to all cultural tourists was the desire to “go beyond the commercial husk” (Stebbins, 1996, p. 948) in order to experience what is perceived to be authentic.

How does cultural tourism affect local communities?

The effect of cultural tourism on local communities was most clearly discussed in two themes: Social and Economic. The social theme concentrated on the interactions between the cultural institution and either tourists or other elements of the local community. The discussion of the economic effect focused primarily on revenue generated from cultural tourism.

Social. Cohen (1984) wrote that many tourism researchers study the social and cultural effects of tourism on the local or host community. Although written 15 years ago, this trend continues today. The social effect was not limited to the interaction between the local community, or host, and cultural tourist, visitor or guest, as was often discussed in articles about cultural tourism in developing countries (Amador, 1997). The interaction may have also included relationships formed between cultural attractions, such as among a group of museums, or between a cultural attraction and another local institution, such as between a museum and a resort complex (Adams, 1995).

Interaction between host and guest. The goal that governed the interaction between host community and guest was often related to achieving a balance between preserving the local culture
and maximizing profits in business enterprises (Walle, 1996). Travel industry professionals stated that the primary concern should be that all groups and institutions were treated fairly and ethically (Walle, 1996).

Concern for social sensitivity among cultural tourism professionals may have stemmed from past experiences when social effects of cultural tourism on local communities were not always positive. Concern about over-development of the tourism industry may come from the need to preserve cultural treasures and the original culture (Mason, 1996; Stocks, 1996). For example, in Hawai'i, the local tourism's version of Hawaiian culture was slowly being adopted by the local populace as their traditional culture (Mason, 1996). The tourism industry also developed relationships with segments of Hawaiian society, such as music and musicians, for the continuation of tradition marketed specifically for tourists. This creation and substitution of the tourism industry's version of traditional culture has been called fakelore (Mason, 1996). Concern about the fakelore phenomenon stemmed from the imposition of the perception of traditional culture by outsiders, such as the tourism industry. Similar dedication to some forms of work, such as weaving or craft production, has developed to service tourists' demand. This dedication brought with it the potential to neglect or exclude other aspects of a more traditional way of life (Amador, 1997).

The relationship between host culture and visitor may have been strained as each participated in the interaction for different reasons (Real, 1996). At its essence, most cultural tourism has been founded on a potentially exploitive dynamic: the visitor was 'at play' while the host was 'at work' (Real, 1996). The visitor has economic means and time to travel as a leisure activity, but little cultural knowledge. The host has little economic means or opportunity to travel, but has cultural capital to sell (Mason, 1996). This relationship was typically short-lived as participants often seek immediate gratification rather than focus on the long-term effect of the interaction (Cohen, 1984).

Because of the established and potential tension between the host community and visitors, an adaptation of TQM, the popular mainstream management theory of Total Quality Management, has been proposed by concerned tourism professionals (Real, 1996). The proposed TQM stands for Truthfulness, Quality and Mutual respect (Real, 1996). Truthfulness capitalized on the authenticity of
the cultural attraction; creating an experience not based on traditional culture was considered unacceptable (Real, 1996). Quality was what cultural tourism professionals should strive for when offering any program or attraction (Real, 1996). Mutual respect, considered to be the most important element, should be at the center of every interaction between the tourist or tourism professional and the host culture (Real, 1996).

Local residents also adjusted their daily routines and developed coping strategies during peak tourism times of the year (Brown & Giles, 1994). For example, host community members may cope with added congestion on area streets, increased size of crowds, longer lines at restaurants and retail stores, and disruption of family events and relationships. Depending on the community and situation, these consequences have led to a resentment of tourists (Brown & Giles, 1994).

Interaction between institutions. Cultural tourism may have been the genesis for informal collaborations or formal partnerships among institutions, such as a museum with the local chamber of commerce. The Canadian Tourism Commission recently recommended that successful cultural tourism ventures could benefit from local institutions working together with the cultural group and/or cultural attraction (CTC, 1997). Throughout the mid-1990's, the American Association of Museums sponsored a series of regional forums on cultural tourism during which discussions among interested commercial, educational, and governmental institutions, could focus on building cooperative partnerships (Garfield, 1997). A relationship between the cultural attraction and another institution may be fostered due to the cultural attraction's inability to create and maintain marketing or public relations programming (Adams, 1995). For example, a museum might work with a local arts promotion program sponsored by the chamber of commerce to gain exposure in media outlets that otherwise would be too expensive for the museum to pay for on its own. It has been advised that positive collaboration among institutions may be achieved if there were: 1) compatible strategic priorities between the institutions, 2) communication with partner(s), and 3) follow through with any promises made (Adams, 1995).

Economic. In addition to social effects, a cultural attraction may have been an important, or even a primary, source of revenue for a community (Adams, 1995; Walle, 1996). Economic effects of
cultural tourism can be illustrated by some statistics from around the U.S. (Adams, 1995). For example, in 1993, 80% of overnight tourists in California, or approximately 2.3 million people, reported that art events were the single reason for determining where they traveled. These tourists, traveling from outside the New York metropolitan area, generated the equivalent of $243 million in income and 4,200 jobs for local residents. Another example came from New York City. In 1992, visitors generated $2.3 million in revenue within New York City when they came specifically for cultural events or extended their visits because of a cultural offering. Further south within the U.S. and during a similar period of time, the local community near historic Fredericksburg, Virginia received $893,000 in sales tax revenue. Within the Midwestern U.S., the city of Pella, Iowa held an annual tulip festival that celebrated the city’s Dutch heritage. According to the Pella Chamber of Commerce (personal communication, 1999), an average of 160,000 tourists annually attend the festival. No economic data were available; however, the Chamber did report that it was typical for all hotel and motel rooms to be filled within a 60 to 90 mile radius of the city during the three-day event. Furthermore, the revenue generated by sales during the festival does not have to be used to pay employee wages, because most festival organizers were volunteers.

Income generation and tax revenues were not always viewed as being positive outcomes of cultural tourism. Mason (1996) considers tourism the “exploitation of land and people,” where cultural tourism in particular was a “prostitution of the host culture for the benefit of multinational corporations and millions of tourists” (p. 27). Proximity to a cultural attraction also did not automatically promote inclusion in the economic prosperity associated with tourism. For example, resort communities that cater to tourists were often self-contained; therefore, the local populace living literally next door may not have reaped any of the economic benefits if they were not directly involved within the resort, such as being an employee (Mason, 1996).

How is cultural tourism related to museums?

Creating and promoting cultural tourism often included museums (Jansen-Verbeke & van Rekom, 1996; Kay, 1996). Museums can be the “most prominent outlets for cultural tourism” (Adams, 1995, p. 33). The revenue generated from cultural tourists’ activities at a museum has
contributed to a museum’s ability to sustain its educational programs and preservation efforts (Adams, 1995; Geddes, 1992; “Museum of Modern Art...”, 1998). Three possible outcomes for museums as a result of an expanded cultural tourism industry included: “a) recognition of museums as economic generators,” particularly their stores (Rus, 1991), “b) greater opportunities and likelihood for partnerships and collaborations, and c) increasing external focus for missions and programs” (Adams, 1995, p. 32; Larson & Brightman, 1994).

As state agencies promoted cultural tourism and included museums within their marketing campaigns, museums were becoming more conscious of their role as storytellers (Haberstich, 1996; Kollinshead, 1996), where their emphasis was to provide a context and tell about the lives of the people, rather than only showcasing cultural objects (Haberstich, 1996). The increased visibility through cultural tourism at times encouraged museums to question the perspective their curators previously took, including exclusion of diverse perspectives, operating biases, and theoretical premises (Kollinshead, 1996). This has been particularly relevant for museums associated with non-white cultural groups; the majority of cultural tourists and museum patrons were white, highly educated, and had above average incomes (Larson & Brightman, 1994). The challenge then came from diverse museums, such as those dedicated to African-Americans or Latino-Americans, to create a story that was relevant to their cultural group yet also attracted enough visitors to maintain the museum’s existence. Often these museums served to educate their cultural group about the role of museums in society as well as to facilitate education and serve as an interpreter for the cultural group to the society at large (Larson & Brightman, 1994).

Another dimension of cultural tourism’s influence on museums was how museums perceived the visiting public and considered their outreach programs (Adams, 1995). Museums were traditionally a focus for researchers and academic scholars, not the visiting public (Koster, 1996). First-generation museums were like warehouses of artifacts, each object properly labeled and with scholarly explanations (Koster, 1996). Second-generation museums, a product of the late 1960s, began to focus on visitor participation in exhibits and working demonstrations; at times, collection development was a secondary concern (Koster, 1996). Still emerging, third-generation museums
included concepts such as "seamless museum-community links, high-quality achievement of visitor expectations, lifelong learning programs, integration of contemporary issues, and business partnerships with key stakeholders" (Koster, 1996, p. 229). Words often used to describe the mission of this later group of museums included relevance, accessibility, and relationships (Larson & Brightman, 1994).

Third-generation museums reflected the American Association of Museum's (AAM) (1992) emphasis on education of the populace for a modern democracy. AAM (1992) promoted and actively encouraged its members to gear their museums' mission and exhibits toward the education of the general public while being culturally sensitive and socially aware. It was AAM's belief that an integral part of a museum's educational component was to inform and prepare people to be active members of a democratic society (AAM, 1992).

Another perspective of the third generation museum came from Ralph Appelbaum, a well-established and widely recognized museum designer. He asserted (Dahle, 2000) that museums should be places where people can “experience life and learning” (p. 220). Furthermore, successful museums were ones that promoted a "kind of learning by doing" (p. 232). In order to accomplish this, Appelbaum insisted that museums like these “don’t just happen. They are, in fact, highly managed, highly packaged, highly orchestrated, carefully written, and obsessively designed” (Dahle, 2000, p. 232).

Museums today were more likely to consider visitors as guests or tourists rather than patrons (Adams, 1995). The change in terminology was more than simple semantics. It represented a shift in focus from the museum and its collections to the visitor as a consumer. A museum's mission and programs were increasingly geared toward visitor-centered activities (Adams, 1995). Staff training has even included hospitality issues rather than including only object information or museum programming. Marketing programs were developed to elicit brand-like loyalty by patrons ("Museum of Modern Art…", 1998), particularly through the use of retail operations, such as a store or a mail order catalog (Larson & Brightman, 1994). Marketing of museum stores promoted a connection to the
museum after the visitor left; it also served to extend the museum's role as an educational institution (Larson & Brightman, 1994).

**Museum Stores**

The scholarly literature pertaining to museum stores is sparse. The few published studies focused primarily on the interior design of the store or offered consumer behavior profiles (e.g., Rogers, 1998). Non-scholarly literature came from the Museum Store Association (MSA), trade or business press, or mass media periodicals. This literature often concentrated on how to manage a museum store (e.g., MSA, 1992; Theobald, 1991; Unverferth, 1989) or discussed retail trends with applications to museum stores (e.g., Ahn, 1991; Geddes, 1992; McAllister, 1993; Stock, 1994).

**How are museum stores different from gift stores?**

Management philosophy and the mix of merchandise served as two distinguishing characteristics for a museum store, according to trade and business literature. The management philosophy centered on the relationship of the store to the museum's mission (MSA, 1992; Garfield, 1997; Theobald, 1991). Uniqueness of the merchandise was often characterized by quality and authenticity issues (Kellerman, 1981; McAllister, 1994; MSA, 1992; Theobald, 1991).

**Management.** Museum professionals recommended that museum stores function as a part of the museum (Theobald, 1991), rather than operate as a separate entity. All units of a museum should act to fulfill the institutional mission, and not rely exclusively on the museum's collection (AAM, 1992; MSA, 1992). MSA (1992) suggested a formal distinction between a museum store and a gift store that was operated by a museum. According to MSA (1992), a gift store's only purpose would be to generate revenue for the museum. By contrast, a museum store's purpose would be to generate income but also educate the visitor, thereby assisting in fulfilling the museum's mission. MSA also stated that a museum store's manager would follow their Code of Ethics (Barsook, 1982; MSA, 1992); by implication, if the retail operation was a gift shop, then the manager would not be concerned with the Code of Ethics. The museum's membership in MSA was never considered critical to being classified as a museum store.
Three goals of a museum store have been suggested: a) protecting the qualities of the objects, b) meeting the museum's economic needs, and c) educating the consumer (Costa & Bamossy, 1995). The concern for preserving the authenticity of the store's merchandise was among the distinguishing characteristics of a museum store's management philosophy. Preservation and sanctity would be satisfied through appropriate education of the consumer as well as control of the merchandise within the retail environment (Costa & Bamossy, 1995). A gift store, by comparison, was not concerned with education of the consumer. Costa and Bamossy (1995) summarized their findings by developing a model that identified museum store goals, key decision-makers, and key market segments (see Figure 2-1). A greater discussion of Costa and Bamossy's (1995) study and proposed model will be explained later in the chapter.

**Merchandise.** Items of quality and uniqueness have been vital for a successful museum store, according to industry publications (Griffin, 1996; Kellerman, 1981; MSA, 1992; Theobald, 1991; Unverferth, 1989). Consistently offering quality merchandise was usually credited for the success of museum stores as non-traditional retailers (Geddes, 1992; Griffin, 1996). However, support for these assertions has not been the focus of scholarly research, let alone defining product attributes associated with quality merchandise in a museum store.

A relatively recent trend for museum stores was the development of their own product line. Typically these products related to the museum's permanent collection, usually as design inspirations rather than reproductions. Limited production runs also characterized the newly developed merchandise. By limiting the volume manufactured, and ultimately the store's inventory, the manager hoped to increase the turnover in merchandise by continually offering new products (Griffin, 1996). The intent was that new products coordinated with previously offered merchandise; therefore, the same design inspiration was translated into multiple product lines. For the Museum of Modern Art (MoMA) in New York City, plans have been underway to expand the Design Collection, a line of contemporary merchandise that was inspired by MoMA's collections ("Museum of Modern Art...", 1998). With this expansion, MoMA hoped to double retail sales by the year 2003. Considering that MoMA's retail sales in 1998 topped $25 million, this represented a substantial increase in their revenue.
Figure 2-1. Multiple goals, key decision-makers, and market segments for a museum store (Costa & Bamossy, 1995).
Museum reproductions were often cited as being among the best selling items for a museum store (McAllister, 1994). They represented unique merchandise that capitalized on local inspiration while also avoiding direct competition with for-profit retailers. Issues of authenticity were immediately alleviated as the merchandise often came with a seal or other mark denoting the product as an official reproduction (Kellerman, 1981; McAllister, 1994). Reproductions fulfilled the tourist's desire for the authentic (Costa & Bamossy, 1995), while also extending the museum experience beyond the limited time of the consumer's visit. The drive for authenticity was not limited to tourists. Museum personnel also sought it as an integral part of the operations of the museum store. In fact, Costa and Bamossy (1995) asserted that the quest for authenticity manifested itself in almost all museum store activities; it was taken as a part of the key decision-makers' professional responsibilities, where the decision-makers could be the store manager, executive director, or other museum personnel.

**How have museum stores evolved?**

The previous section discussed how current museum stores differ from gift stores. Little information, though, exists that studied how museum stores evolved to this point in time. There was no documentation of the first museum store (Theobald, 1991). Nor have there been any studies that examined the stages of growth through which museum stores have progressed. Given this lack of information, it may be beneficial to consider how one museum store evolved. The evolution illustrates issues other museum stores could face if they were to thrive and grow.

**Metropolitan Museum of Art.** One of the best-known museum stores is the Metropolitan Museum of Art in New York City. Considered one of the museum store industry's juggernauts (Hannon, 1991), it traces its history back to 1908 (Kellerman, 1981). From as early as 1870, the Metropolitan Museum's trustees controlled all reproductions of the museum's collections as well as reproductions of pieces from other museums (Kellerman, 1981). Near the end of the nineteenth century, a policy was instituted for photographs to be taken of all newly acquired pieces by museum personnel within the museum's studio. By the early 1900s, photographs were taken by professional photographers under a commission contract. These professional photographers, along with their
commissioned prints, formed the foundation for the first merchandise in the museum’s store in 1908 (Keilerman, 1981).

From its inception until 1926, merchandise within the Metropolitan Museum’s store consisted primarily of black-and-white photographs, slides, and postcards of the museum’s paintings (Keilerman, 1981). In 1927, color photographs of objects, such as ceramics and textiles, also were made available for sale. During this same period of time, the sales area of the store served also as the Museum’s information counter. Books about the museum’s collections entered the merchandise mix in the late 1920s. Also during the 1920s, a mail order catalog began and was ultimately distributed internationally (Keilerman, 1981).

 Expansion of the museum in the late 1940s ushered in a new era for the museum’s store (Keilerman, 1981). In 1950, the store was separated from the information counter with the opening of the “Art and Book Shop.” The new shop allowed for greater flexibility of displays and incorporation of new merchandise. During the 1950s and early 1960s, the reproduction program expanded to include three-dimensional objects, such as jewelry and ceramics. The Board of Trustees promoted exclusive contracts for reproductions with firms they considered to have high quality reputations, such as Tiffany and Company and Gorham Company. By maintaining the exclusivity of the contracts, the museum was able to maintain complete oversight and approval of all reproductions (Keilerman, 1981). The Metropolitan’s shop expanded three more times to occupy over 12,500 square feet across two-and-one-half floors by 1979 (Keilerman, 1981).

 In the early 1990s, the Metropolitan Museum of Art expanded its shop’s operations again, this time to include 15 off-site locations within New York City as well as around the world. Annual sales have been reported at over $75 million (Hannon, 1991; “Museum gets artsy with POS,” 1991). The Metropolitan’s store manager eventually adopted a computerized point-of-sale system to track inventory and sales, similar to a system used by many for-profit retailers. According to the store manager, expansion of the merchandise offered and the increasing importance of the income generated from the store’s sales justified the expense in acquiring the computer system (“Museum gets artsy with POS,” 1991). Merchandise currently for sale includes books, sculptures, jewelry,
scarves, crystal, silver, prints, posters, greeting cards, home furnishings, craft kits, and souvenir items as well as reproductions of many pieces from the museum’s collection.

**Expansion of other museum stores.** The Museum of Modern Art (MoMA), another museum in New York City, also has expanded its retail operations in recent years. As of 1998, MoMA operated two stores in New York City, as well as catalog and wholesale businesses; annual gross sales have been reported at $25 million (“Museum of Modern Art...,” 1998). Retail expansion for MoMA was not strictly limited to increasing the diversity of product within the merchandise mix of its designer collection. Rather, MoMA personnel stated the desire to “build MoMA as a brand” (“Museum of Modern Art...,” 1998, p. 4). Rationale for MoMA’s expansion was the perception that their patrons wanted to take something home with them in order to continue the museum experience. Accordingly, MoMA expanded their retail and wholesale businesses by developing contemporary product lines designed by living artists as well as using objects from their collections to inspire additional merchandise (“Museum of Modern Art...,” 1998).

The Smithsonian Institution in Washington, D.C. has not expanded its retail operation to off-site locations (Daniel, 1986). Rather, the Smithsonian has chosen to develop retail operations associated with each of its member museums, which numbered 13 as early as 1986 (Daniel, 1986). As of 1999, this number increased to include all 16 museums as well as the National Zoo (Smithsonian Institution, 2000). The primary reason for restricting expansion beyond institutional locations was the desire to be “famous as a museum, not as a department store” (Daniel, 1986, p. 10). Merchandise selected for the Smithsonian’s stores follows similar rationale as at other museums; merchandise should be related to an exhibit and should have adequate sales potential (Daniel, 1986).

Finally, the Brooklyn Museum Shop offered an additional perspective on the evolution of museum stores. Like the Metropolitan Museum of Art, MoMA, and the Smithsonian, merchandise for the Brooklyn Museum Shop was chosen for its relation to the museum’s mission and current exhibits as well as educational value (Nellet, 1992). However, since expanding its sales beyond postcards in
the 1950s, the Brooklyn Museum Shop concentrated its product offerings on unique handcrafted items rather than mass-produced merchandise (Nellet, 1992).

How are museum stores affected by patronage and merchandise challenges?

Two challenges have confronted museum store managers, according to the trade literature: Patronage and Merchandise. Tangential to these issues has been the relatively new competition posed by museum store knock-offs, or retailers who sell what has been perceived as museum store merchandise. These retail knock-offs began gaining presence in the marketplace during the late 1980s (Ahn, 1991; Hannon, 1991). They capitalized on the appeal of museum store merchandise to traditional museum store consumers who value high-quality, educational merchandise. The knock-offs were for-profit retail stores, at times unbeknownst to a consumer. These operations have not been considered threats to museum stores as they were typically not located in the same geographic market (Ahn, 1991; Hannon, 1991).

Patronage. One challenge to museum store managers has been patronage, the average store sales per museum patron (personal communication with Iowa Museum Store Professional Working Group, 1998). Under ideal circumstances, 75% of museum patrons should visit the museum store (Unverferth, 1989). The goal for most museum store managers has been to generate an average of $1.00 spent per museum patron (personal communication, 1998; Theobald, 1991). This figure has not necessarily included sales from museum store catalogs that circulate among museum members. Because museums and their stores are affected by fluctuations in tourism, achieving this goal has been a challenge for many museums. Expanding the sales area and merchandise available within the stores was one way store managers anticipated increasing store traffic and thereby increase revenue generated for the museum (Geddes, 1992).

Merchandise. Selection and development of merchandise has been one way to distinguish museum stores from gift stores. The means by which museum store managers develop unique products was discussed earlier in this chapter. However, the challenge of locating sources of appropriate merchandise has been ongoing for museum store managers (personal communication with the Iowa Museum Association's Museum Store Standing Professional Committee, 1998, 1999).
It has been an assertion by museum personnel that visitors believe merchandise for sale within museum stores was higher quality than similar items found at for-profit stores; there also was a perceived educational benefit to the merchandise (Ahn, 1991; Geddes, 1992). This perception was considered to be fundamental to a museum store's continued success (Nellet, 1992). If a museum store did not live up to these standards, it jeopardized the unique niche it occupied within the current U.S. retail market. Selecting the right merchandise mix that maintained quality and value to the consumer while also generating adequate income for the store has been an ongoing challenge (McAllister, R., 1993; McAllister, L., 1994).

For a cultural museum, inclusion of merchandise from around the world may be one avenue of success for the store (Nellet, 1992). Expansion beyond postcards or other two-dimensional reproductions of the museum's collection offered the store an ability to include an educational component to their merchandise (Nellet, 1992). This may have been accomplished by attaching a hangtag or other informational notecard that explained the cultural significance of the product. Care regarding the expansion of merchandise must be taken so that the niche a museum store carves for itself was not lost (Nellet, 1992).

**Conceptual Framework**

Only one scholarly article focused on museum stores has been published to date. Costa and Bamossy (1995) studied four museum stores at the Metropolitan Museum of Art in New York City, The Louvre in Paris, France, and two Dutch museums, the Rijksmuseum and the Van Gogh Museum, both in Amsterdam. The purpose of their study was to examine how the museum's organizational culture affected the marketing of culture. For their study, culture implied the fine arts and the "national culture of origin" (Costa & Bamossy, 1995, p. 305).

Based on their findings, Costa and Bamossy (1995) proposed a model that showcased the goals of a museum store in relation to key decision-makers and market segments (see Figure 2-1). Beginning on the left side of the model, they identified three goals: a) Sanctity of the object, which included issues of authenticity and protection of the object, b) Economic, and c) Democratization of education, which included promoting knowledge and access to the object. The goals associated with
"economic realization for the museum" and "democratization of education" may be points of conflict particularly in relation to the "sanctity of the object" goal (Costa & Bamossy, 1995, p. 308). The need for a museum to attain the economic benefit associated with a gift shop could be in conflict with the need to preserve and protect objects. A function of the need to preserve and protect objects was to control the object. If a museum established itself primarily as a curator of objects, implying a superior knowledge by the institution and its personnel, then the institution would not be promoting education and access to the objects for all patrons. Moving to the center of Costa and Bamossy's (1995) model, key decision-makers were identified; they included the museum's board of directors, collection curators, and managers for the museum and the museum store. Finally on the right side, key market segments were listed, which included the general public, corporate sponsors, academicians, scholars, and class-based patrons. This researcher drew heavily upon Costa and Bamossy's (1995) identification of goals for a museum store as a starting point for the initial conceptual model that guided instrument development and data collection for this research.

**Initial conceptual model**

The conceptual model developed at the outset of this research identified five parts associated with curating and marketing culture by a museum store and suggested the elements that influenced decision-making within a cultural museum store (see Figure 2-2). The five parts were: 1) decision making personnel, 2) goals of a museum store, 3) products selected and acquired for sale, 4) retail environment, and 5) purchase of the merchandise by the consumer. The linear quality of the model emphasized the relative importance of the museum store goals, as identified by Costa and Bamossy (1995), on the influence of product selection and the retail environment. Within the museum store goals, using Costa and Bamossy's (1995, p. 308) language, the Curator role focused on "sanctity, authenticity, and protection of the object," while the Income Generator role focused on the revenue generated for the museum and maintenance of the nonprofit status. As the emphasis of the study was on retailing of the product, the researcher did not examine the fifth part of the model, purchasing behavior of the consumer. Listed below are each part of the model and the key elements.
Museum Store Decision Maker(s)

Museum Store Goals

Curator Role
Sanctity of Object
- Authenticity
- Identity
- Reproduction issues

Income Generator Role
Economic Drivers
- Revenue for museum
- Nonprofit status

Production Selection & Acquisition

Retail Environment
- Control of object
- Education of consumer

Purchase by Consumer

Figure 2-2. Conceptual model: Cultural museum store decision-making.
Part 1. Museum store decision makers

- Includes museum directors, board members, curators, and other managers, such as the marketing manager or museum shop manager.
- Influences the museum store’s goals.

Part 2. Museum store goals

- Includes two roles: Curator and Income Generator
  
  Curator role: Concerns how the culture is transmitted through the store’s products.
  
  Income generator role: Concerns how the economic needs are met, including maintenance of nonprofit status.

Part 3. Product selection and acquisition

- Stems from the museum store decision maker’s attempt to fulfill the store’s goals.
- Includes reproduction programs and related issues.

Part 4. Retail environment

- Includes all aspects of the display and sale of products.
- Attempts to control the product through education of their consumers. Control may be accomplished through signage, pamphlets, or hangtags attached to the product as well as through informed store personnel who can answer customer questions.

While Costa and Bamossy’s (1995) work was the foundation for the conceptual framework and model development, the researcher incorporated topics from the trade literature and issues identified from conversations with members of the Iowa Museum Association’s Museum Store Standing Professional Committee. The conceptual model went beyond Costa and Bamossy’s (1995) model of museum store goals by including product selection and acquisition, retail environment, and purchase by consumer as relevant parts. Although the model was not highly detailed when originally developed, the researcher anticipated expanding all parts by including themes and sub-themes that would emerge deductively and inductively from data analysis. The researcher also intended the conceptual model to illustrate the flow of decision-making within a cultural museum store.
There were two primary assumptions underlying the model. The first assumption was that the model functions within a global environment; therefore, forces operating within the global marketplace, such as economic variations, climatic changes, and demographic distributions, influenced the environment in which the model functions. Museums and their stores are highly dependent on cultural tourism, which is sensitive to global market forces. For example, TIA anticipated that the increased cost of gasoline during the spring 2000 would not affect domestic tourism for the summer season because U.S. consumer confidence was expected to remain high (TIA, 2000). However, given the stock market fluctuations in April 2000, consumer confidence may decrease prompting people to conserve their financial resources, such as by decreasing the money spent on leisure activities or luxury items. Because cultural tourism is considered a leisure activity (Stebbins, 1996), the revenue generated by sales within museum stores may fluctuate. The second assumption was that the model is dynamic. Just as the global environment changes, so does the flow of decision-making within a cultural museum store. The store's goals, the decision-making personnel, and the ever-changing global retail environment promote change within the model.
CHAPTER 3: METHOD

Elements of a culture, including social behaviors, ideology, and the material environment, can be studied, discussed, and interpreted from multiple perspectives (Spradley, 1979). This research was an exploratory study of cultural museum stores acting as curators and marketers of culture based on the decision-maker’s perspective. As non-quantifiable data and subjective measures were sought in conjunction with detailed descriptions, the methods employed followed a qualitative research approach. As was typical for qualitative research, unstructured interviews with an open response format were the primary means to collect data (Glaser, 1992). These interviews promoted an understanding from the informant’s perspective as they elicited both formal (well known and observable) and informal (unobservable) meanings (Spradley, 1979).

The researcher’s goal was also to follow an emergent design that ultimately led to the development of a metatheory. The purpose of a metatheory, as defined for this study, was to identify key elements and place them into context such that future studies may use the same language, definitions, and concepts; furthermore, a metatheory describes how the elements were connected (Hamilton, 1987). A graphical representation of a metatheory provides a model of explanation of the phenomenon in question, not a model of prediction as would be the case for a unit theory (Hamilton, 1987).

The organization of chapter three follows the steps taken to complete the study. The following sections outline instrument development, sample selection, procedure, data analysis, theme development, and trustworthiness.

Instrument Development

The researcher was the primary data collection instrument, as is the case for most qualitative research studies. As such, there were interpretive frameworks that the researcher used when collecting and analyzing data (Denzin & Lincoln, 1994). These interpretive frameworks came not only from the researcher's values and belief system, but also educational background and professional work experience.
Introduction of researcher

The primary researcher for this study has been involved with merchandising activities for close to 15 years. These activities included baccalaureate and graduate education as well as industry work experience. The researcher’s merchandising background was concentrated within the apparel industry. A distinguishing feature of this industry has been the rapid development and complete turnover of products for sale. Education and work experience that focused on the product and the product development process proved invaluable in this research, which explored how museum store managers used merchandise to meet store goals and satisfy perceived customer demand. This focus also shaped the areas of investigation and theme development as the researcher’s interest concentrated on product-related issues.

Beyond the merchandising experience, the researcher also has a long-standing interest in cultural issues in everyday life, work, and communication. Frequent moves and household relocation during childhood and adolescence to states throughout the continental U.S. provided the foundation for the researcher’s cultural interest. That interest evolved more formally when the researcher accompanied her mother on the feasibility study for her doctoral research in Oaxaca, Mexico. The researcher’s baccalaureate and graduate education has been supplemented with an emphasis on cultural and global understanding punctuated by varied disciplinary perspectives, such as education, anthropology, and marketing.

Interview guide

Content for the interview guide was directed by the objectives of this study and themes from the literature related to museum stores and cultural tourism. A preliminary instrument was developed that reflected these themes; however, as generation of a metatheory was the goal, questions were kept open-ended so not to limit the findings of the study exclusively to topics discussed in the literature (Glaser, 1992).

Questions included on the instrument fell into one of four parts, as shown in Figure 2-2 denoting the conceptual framework for the study: 1) Decision-makers, 2) Mission and Goals, 3) Product Selection and Acquisition, and 4) Retail Environment. Questions concerning decision-
makers included educational background, work experience, tenure with the museum, and primary job responsibilities. Mission and Goals questions included those eliciting information about the museum store’s mission statement, goals related to the mission statement and/or strategic plan, and perception of the store as an extension of the museum. Product Selection and Acquisition questions included those relating to criteria used when considering merchandise for the store, vendor requirements, and perceived relationship of the products carried to the museum’s mission and collections. The instrument also included a series of wrap-up questions intended to provoke thoughtful reflection on the museum institution as a whole rather than a specific part or function (see Appendix A).

Approval of procedures and instruments for this study, including the use of human subjects as informants, was obtained from the Iowa State University Human Subjects Review Committee. The committee judged that the proposed steps for assuring confidentiality were adequate and that informants would not be subjected to risk or discomfort by participating in this study (see Appendix B).

Trial interviews were conducted with two museum store managers and one museum director. As there was a limited pool of cultural museums as potential sites for data collection, all trial interviewees were associated with art museums located in the Midwestern U.S. Revisions were made to the instrument to enhance language, terminology, and other issues appropriate to museum stores. Minor refinement of the instrument continued throughout the data collection phase.

Observation guide and photography protocol

An observation guide was developed to focus on-site observations and photodocumentation (see Appendix C). The researcher visited the museum and the museum store at least one day prior to any interviews being conducted. Observations began at the time of the first visit and included elements of the retail environment. These elements included: a) store location relative to the museum and the street entrance; b) atmospherics, store attributes that stimulated any of the five human senses, such as burning incense, playing music, or using focused lighting; c) traffic flow from the museum to the store; d) signage used within the museum, the store and outside the museum; e) layout of the store; f) general categories of merchandise; and, g) price range per category of
merchandise within the store. After completing the interview with the store manager, permission to take photographs was sought. Informants were assured that pictures would only be used to supplement the researcher's notes and to provide visuals for teaching and presentations. If permission was not granted, then no photographs were taken.

Sample Selection

A qualitative researcher emphasizes understanding the context and interaction among elements of the study within their natural environment (Denzin & Lincoln, 1994; Strauss & Corbin, 1990). Therefore, it was important to identify museum personnel who were willing to allow the researcher to conduct interviews on-site.

This researcher followed four steps to select a purposive sample of 12 museums. In the first and second steps a pool of museums meeting a geographic proximity requirement were identified. In the third step, museums were categorized into three levels of cultural institutions. Additional criteria related to the selection of the sample were outlined in the fourth step.

Step 1

As the focus of this research was retail stores associated with cultural museums, the first step of sample selection was to generate a list of cultural museums in the United States. The 1999 edition of the Official Museum Directory (OMD), published by the American Association of Museums, included information concerning over 7,000 museums, zoos, and botanical gardens throughout the U.S. and its territories. Each entry in the OMD specified details about the museum, such as mailing address, items in the collection, facilities, key personnel, type of museum, and year founded. The list of cultural museums was begun by narrowing the list of museums to those indexed as culturally specific, heritage, or folk life. The museum's entry within the OMD then was reviewed specifically for inclusion of one or more of the following criteria:

a) If the museum was identified as associated with a specific cultural group.

b) If any of the following words were used as museum descriptors: ethnic, cultural, heritage, ethnological, or ethnographic.
c) If collection information included any of the following words: ethnic, cultural, heritage, ethnological, ethnographic, or if a specific cultural group was identified as a focus of collection materials.

The museums whose entry within the OMD met the above stated criteria were selected for further consideration. All other museums were eliminated from consideration.

Step 2

Costa and Bamossy's (1995) study focused on large museums in Europe and in the Northeastern United States. Articles in trade and business periodicals typically discussed well-known museums and their stores located in U.S. metropolitan areas on the West Coast, in the Northeast and Mid-Atlantic regions, and the Ohio Valley. Very few published sources included museums from Middle America or included museums located in smaller, rural cities. Therefore, to explore museums and their stores in underrepresented areas, museums located in Middle American states of Iowa, Minnesota, Kansas, Oklahoma, northern Texas, Illinois, Colorado, and Nebraska were selected for further consideration. Financial considerations governing the researcher's travel expenditures assisted the final selection process. It was within the researcher's economic resources to travel and conduct interviews on sites within these U.S. states.

Step 3

Museums meeting the criteria set forth in steps one and two were next classified per cultural level. Level One museums focused on a single cultural group or closely related cultural groups, such as a Native American museum. Level Two museums focused on culture, but were not culturally specific. Level 3 museums were general museums that included a focus on culture, but culture was not the exclusive focus of the museum. Only museums classified as a Level One cultural institution were included for further consideration.

Step 4

Final consideration in selecting the 12 museums related to three additional criteria. The first criterion was to verify the existence of a museum store associated with the museum. This was accomplished via a telephone call to the museum or by having a museum shop manager listed
among key personnel in the museum's entry within the OMD. Variety within a purposive sample should be maximized (Lincoln & Guba, 1985); therefore, the second criterion was to consider the mix of cultural groups identified as focal points of the museums. The third criterion was agreement to participate in the study. A fourth criterion related to sales, such as annual sales, square footage of sales space, or sales per visiting patron, was originally proposed. However, it proved to be impossible to establish a minimum level due to lack of published data. Discussions with the Iowa Museum Association's Museum Store Standing Professional Committee and trial interviews confirmed the lack of such information that could be used to establish meaningful minimum parameters. Therefore, the fourth criterion was dropped.

**Procedure**

Interviews were conducted on-site in all but one instance. The death of an interviewee's professional colleague forced the researcher to conduct an interview via telephone; however, on-site observations and other interviews for that museum store already had been conducted.

Because museum store decision-makers may not be limited to museum store managers, it was anticipated that there would be four to five interviewees per museum. Possible interviewees included the museum store manager, the executive director of the museum, the curator responsible for ethnological exhibits, a museum board director, the director of education, and the marketing manager.

Interviewees were first contacted in writing (see Appendix D). Approximately one week after anticipated receipt of the letter, the researcher called to confirm receipt of the letter. At that time, the researcher inquired about possible participation in the study. The museum director was always contacted first when both a director and store manager were identified. As interviews would be conducted during regular business hours, the director needed to be supportive of participation in the study. After obtaining consent to participate from the director, the store manager was contacted to confirm her/his willingness to be interviewed.

Prior to starting all interviews, the researcher reviewed the confidentiality and anonymity assurances as prescribed by the Human Subjects Committee approval protocol. Each informant was
asked if the interviews could be taped as a means of note taking. Length of interviews ranged from 40 minutes to 2 hours and 10 minutes; average length of an interview was 1 hour and 20 minutes. Typically, interviews with store managers took a greater length of time than the interviews conducted with museum directors. In several instances, the store manager and the museum director were the same person; those interviews usually lasted the longest. In the case of one museum, a third museum person was interviewed as he was identified by both the director and the store manager as involved with product selection and development. At the end of all interviews at a museum, the researcher bought a product(s) from the store as a gesture of good will and gratitude for the time taken by the informants. After the interview, handwritten thank you notes were sent.

**Data Analysis**

The constant comparative method for data analysis was used (Strauss & Corbin, 1990). This method promotes the ability to analyze data that yield patterns, themes, and ultimately a theoretical model or propositions (Strauss & Corbin, 1990). Broad themes were initially identified and continually refined throughout data collection and analysis.

To initiate the process, after all interviews were transcribed, three transcripts were selected for coding. Interviews chosen represented a diversity of cultural museums and decision-makers. The first step when using the constant comparative method was to create units of meaning (Lincoln & Guba, 1985); in this case, units of meaning were generated from phrases and sentences taken from the interview transcripts. These units were then coded, identifying themes and sub-themes (Lincoln & Guba, 1985). Properties associated with each theme were defined. Each newly identified theme and sub-theme was compared to previous themes with new themes added as needed.

Two additional coders were asked to review transcripts in order to verify the accuracy and reliability of the coding guide. It should also be noted that the first coder was a Master’s student and not in the same discipline as the researcher, although she had undergraduate coursework in anthropology. The second coder was a textiles and clothing doctoral candidate. Both coders were female. Training of the coders consisted of a brief discussion of the study, the preliminary coding guide, and a sample of a coded transcript. The researcher was also available for follow-up questions.
The first coder, after reviewing four transcripts, confided to the researcher that she did not feel confident in cross-coding the transcripts by the context theme. The coder’s concern arose from the difficulty of coding because of the complexity and integrated nature of the decision-making and context themes. A second coder was then asked to review the two transcripts identified by the first coder as being most difficult to code. The second coder also noted the challenge to coding because of the connections among the decision-making sub-themes and the context theme, although she did not express the same degree of concern as the first coder. Discrepancies between the coders were negotiated and incorporated into the final coding guide. The final coding guide was used for the remaining transcripts, which were coded by the researcher (see Appendix E).

After further reflection, greater time should have been spent training each coder and providing additional examples of the sub-themes. Inter-coder reliability between the researcher and the first coder ranged from 0.62 to 0.73 across the four transcripts. Inter-coder reliability between the researcher and the second coder was 0.74 and 0.80 for the two transcripts. Discrepancies between the coders and the researcher centered on data units coded with multiple sub-themes. For example, a data unit may be coded with five decision-making sub-themes and cross-coded as store-oriented context by the researcher; the coder would code the same data unit, identifying only three of the five same decision-making sub-themes. Following discussions with each coder after initial coding, inter-coder reliability increased to 0.88 with the first coder and in excess of 0.94 with the second coder. Neither coder identified sub-themes outside those covered by the coding guide.

**Theme Development**

After coding each of the interview transcripts, further analysis of the relationships between themes and sub-themes was needed. To determine if sub-themes were related, frequency counts for each sub-theme across five transcripts were completed. Whenever one sub-theme was coded for a unit of analysis, counts were taken of all other sub-themes coded for the same unit of analysis. For example, if Education was coded, tick marks were made for all other decision-making sub-themes coded on the same data unit, such as Relationship to Museum or Relationship to Culture. Notes regarding how often sub-themes were coded for the same unit of analysis were kept and formed the
foundation of a second level of analysis. The remaining transcripts were checked for verification of relationships between the sub-themes. Ultimately, two additional levels of analysis were completed after transcripts were initially coded. The final step of data analysis was revision of the conceptual model.

**Trustworthiness**

As this study followed a qualitative approach, the researcher adhered to the accepted means to promote trustworthiness of the data: 1) credibility, 2) transferability, 3) dependability, and 4) confirmability (Lincoln & Guba, 1985). Credibility can be met through a sustained length of time in the field, informant checks, and triangulation (Lincoln & Guba, 1985). Transferability is applicable if the researcher uses "thick description," or in-depth and detailed descriptions that allow other researchers to judge issues of transferability (Geertz, 1973). Dependability and confirmability of the data are met through the use of known operational definitions, step-by-step procedural documentation, and other criteria used for decision-making; this documentation is also known as an audit trail (Lincoln & Guba, 1985).

Maintenance of trustworthiness of the data was a priority throughout the study. For this research, triangulation was sought via a variety of data collection methods and sources (Lincoln & Guba, 1985). Data were collected using the typical qualitative method of unstructured, open-ended interviews, and on-site observations, including photo documentation (Glaser, 1992). Use of open-ended questions during the recorded interviews allowed the researcher to capture the individual’s words, intonations, and intensity, all of which functioned to bring out the informant’s perspective (Denzin & Lincoln, 1994). Interpretations and meanings also evolved from the informants’ perspectives (Denzin & Lincoln, 1994; Strauss & Corbin, 1990).

Collection of support materials as available served as points for triangulation of data sources. An audit trail was maintained through verbatim transcripts of all interviews, a field journal that included photodocumentation, and other research notes to achieve dependability and confirmability of the data (Lincoln & Guba, 1985). Additionally, extensive use of informants’ words in Chapters Four and Five allows other researchers to assess trustworthiness of the research process.
CHAPTER 4: FINDINGS

Findings reported in Chapter 4 are discussed in three sections and are generally in the order related to the purpose and objectives of the study. The first section describes the sample, including information about the informants, merchandise mix, product selection, vendors, retail environment, and store patrons. Section two discusses the themes that emerged inductively from analysis of the interview transcripts. In addition, parts of the revised conceptual model are introduced. The third section provides a summary of the key findings.

Description of the Sample

The sample for the study consisted of twelve (N=12) museum stores. The museum stores were located in Iowa, Minnesota, Colorado, Oklahoma, and Texas. Table 4-1 outlines the diversity of geographic location as measured by host city population and annual attendance of the museum. Host city populations ranged from small, moderately rural towns with populations less than 10,000 to large metropolitan areas with city populations close to 500,000; for one site, the host city population was over 1,000,000. Annual museum attendance ranged from 6,000 to 250,000. A correlation between host city population and annual museum attendance was not found. For three museums located in smaller cities, the annual attendance was more than twice the local population. For both of these cities, there was a strong cultural identity that was actively marketed within tourism literature, such as the state travel and tourism guidebook. At the same time, for two other museums in large urban locations, annual attendance was less than 25,000. One possible explanation for the low attendance was the location of the museums. Neither museum was in a district that catered to tourists. Both museums were housed in buildings situated in neighborhoods with strong cultural identities. One museum was in a residential area where street signs were not used consistently nor was the area clearly marked on city maps; it would be difficult to visit the museum if one cannot find the museum.

Cultural groups represented in the sample included European-American (n=6), Native American (n=3), African-American (n=2), and Latin American (n=1). Half of the European-American
Table 4-1. Cultural museums' annual attendance, host city population, and number of paid staff.

<table>
<thead>
<tr>
<th>Museum annual attendance</th>
<th>Host city population</th>
<th>Number of paid staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum #1*</td>
<td>250,000</td>
<td>1,052,300</td>
</tr>
<tr>
<td>Museum #2</td>
<td>60,000</td>
<td>354,590</td>
</tr>
<tr>
<td>Museum #3</td>
<td>45,000</td>
<td>108,751</td>
</tr>
<tr>
<td>Museum #4</td>
<td>22,000</td>
<td>467,610</td>
</tr>
<tr>
<td>Museum #5</td>
<td>20,000</td>
<td>37,708</td>
</tr>
<tr>
<td>Museum #6</td>
<td>20,000</td>
<td>8,063</td>
</tr>
<tr>
<td>Museum #7</td>
<td>18,000</td>
<td>467,610</td>
</tr>
<tr>
<td>Museum #8</td>
<td>18,000</td>
<td>5,040</td>
</tr>
<tr>
<td>Museum #9</td>
<td>13,500</td>
<td>6,720</td>
</tr>
<tr>
<td>Museum #10</td>
<td>9,000</td>
<td>13,441</td>
</tr>
<tr>
<td>Museum #11</td>
<td>7,500</td>
<td>9,270</td>
</tr>
<tr>
<td>Museum #12</td>
<td>6,500</td>
<td>37,708</td>
</tr>
</tbody>
</table>

* These numbers are used throughout the text to identify individual museums.

museums focused on Scandinavian cultures; the remaining European-American museums concentrated on other European cultures and the emigrants' transition to life in America. More specific descriptive detail of the cultural groups associated with each museum is being withheld in order to maintain confidentiality.

Five stores developed distinct names separate from the museum's name. However, the names were culturally linked to the groups associated with the museum. In one case, the store included the name of a culturally well-known object. For two other stores, the name incorporated words from the native language. The culture-related names established an identity for the store, and were also used as a part of the museum's marketing agenda.

Annual gross sales ranged from less than $10,000 to $850,000. These figures, however, could be misleading, as they were not limited to sales within the store. For the majority of museum
stores, sales were not consistently tracked by source, such as sales from the store or from an annual holiday catalog. For one museum store, annual gross sales included sales derived from special events, such as juried art shows for area artists. As items from these special events often retailed for $1,000 or more, they were held on consignment. Therefore, a painting that sold for $1,000 would be recorded as $1,000 towards that month’s gross sales; however, as the painting was on consignment, only $400 would be revenue generated for the museum store. While it would be reasonable to associate higher gross sales with higher annual museum attendance, a significant correlation between annual museum attendance and gross sales could not be calculated because of the variation in how gross sales were recorded. All museum stores contributed to the museum’s financial resources and, in general, were not drains on the museums’ operating budgets. Due to the variety of bookkeeping and accounting methods used by the museum institutions, more specific statements regarding profit and loss cannot be used.

Each museum store was owned and operated by the museum or its foundation. Eighty-three percent (n=10) of the museums had one store; two museums had two retail stores located within the museum. For these two museums, there was a primary museum store and a secondary store. The secondary stores concentrated their product selection on a limited merchandise mix. For one museum, the in-depth product selection related to craft supplies. For the second museum, the secondary retail establishment was a bookstore. Use of the term ‘secondary’ is the researcher’s way to designate an additional retail operation and does not imply that museum personnel considered these retail establishments as being inferior or receiving less attention. The retail operations considered by the researcher to be ‘primary’ are designated as such because these operations most closely paralleled other museum stores in the study in terms of product mix, location within the museum, and layout. Two museum stores operated wholesale businesses in addition to the retail operations. These businesses focused on sales usually to other museums of books written by museum staff and postcards featuring the museum’s collection. For one museum store, it also included being the exclusive U.S. importer and distributor of products from a vendor located in home country that was the cultural groups country of origin. Twenty-five percent (n=3) of the museum
stores sold merchandise through the museum’s web site; an additional four store managers expressed interest in developing a retail presence on the Internet within two years.

**Informants**

Twenty-three individuals were interviewed. Nine informants were executive directors of the museum; all but one were male. Ten informants were store managers; in this case, all but one were female. An additional male informant was the cultural resources director. For twenty-five percent (n=3) of the museums, the museum directors also served as the store managers and were the final three informants; two were female. It was originally anticipated that additional museum personnel would be interviewed based upon their involvement with the museum store. This was based on the idea that decision-makers associated with museum stores would include a broader range of personnel, such as specific board directors, curators, or marketing managers (Costa & Bamossy, 1995; personal communication with Iowa Museum Association’s Museum Store Standing Professional Committee, 1998). However, because of the small number of paid staff (see Table 4-1) and/or the relative independence of the museum store managers, other decision-making personnel were not identified.

Specific demographic questions, such as education, age, and marital status, were not asked directly during the interview. However, age of the informants was often mentioned during the interview or could be reasonably estimated from other conversation particulars. Generally, the age of the informants ranged from 20 to 78 years old. Store managers tended to be between the ages of 20 and 60, while museum directors were older and ranged between the ages of 40 and 78. Close to half of the informants (n=11) worked for non-European-American museums; of those, nearly two-thirds (n=7) were members of the cultural group to which the museum was dedicated. For the other half of the informants (n=12) who worked for European-American museums, the cultural heritage of five informants was not disclosed. Of the seven whose heritage was known, two were members of the cultural group to which the museum was dedicated.

**Directors.** Museum directors typically identified their job responsibilities as being split among several areas. Common to all directors were responsibilities for fund raising and capital
development, working with the board of directors, and networking with community leaders. Also common to all but two directors was the responsibility for setting the vision of the institution. For these two museums, the board of directors set the vision of the institution and the director’s duty was to effectively implement it. All museums had a mission statement and two-thirds had a strategic plan to which the director gave substantial input; however, no director had established a mission statement or strategic plan specific to the museum store. Four directors indicated that they worked closely with the store managers when considering the institution's vision as related to the museum store.

Work experience was comparatively similar among museum directors. All directors had more than four years experience as a director of a museum, although not necessarily at the current institution. Beyond their positions as director, all had previous museum experience, either in another capacity within their current institution or with another museum. Museum directors without a formal educational background in museums usually had a long-term involvement with their current institution. For example, one director with a background in history volunteered at his current institution for several years prior to being employed by the museum. Another informant served as a board director for more than ten years before stepping into the museum director's position. All three informants who served both as the museum's director and store manager had a long-term involvement with their institution. In one case, the informant's relationship with the museum extended for more than fifteen years.

**Store managers.** Primary responsibilities for half (n=5) of the store managers related to retail operations of the museum; these operations included sales, buying, and staff training, both volunteer and part-time associates, for the museum store. The job descriptions of the four remaining store managers included responsibilities related to other museum functions; often these included facility rental agreements, volunteer recruitment and training, and public relations. All store managers were ultimately accountable for sales performance and were usually the final decision-makers regarding product selection. Only in the case of higher priced items, such as merchandise that would retail for more than $75, was it common for store managers to seek approval from their supervisors. For all but one store manager, the supervisor was the museum director. Two museums, however,
were changing their organizational structure such that the store manager would report to an intermediate manager, such as a vice president of operations, rather than the museum director.

The number of years working as the store manager ranged from less than one (10 months) to over 16 years. Backgrounds in retailing, either from formal education or from previous work experience, varied tremendously among museum store managers. Four of the store managers had no previous retailing or sales experience before being hired as the store manager. Few store managers had regularly volunteered for any museum, let alone having been employed by one prior to their current position. One store manager had worked as a sales associate and museum volunteer before being internally promoted. Another informant was previously employed as a sales manager in a museum of fine art's store before being hired by his current institution.

**Merchandise mix**

All stores carried a variety of merchandise. Common to at least seventy-five percent (n=9) of the stores were the following product categories: stationery (cards, postcards), posters, jewelry, decorative accessories (e.g., picture frames, figurines, throw pillows), books, kitchen/cooking utensils, toys, sound recordings (music, storytelling, language tapes), handcrafted objects, souvenirs (e.g., magnets, pencils, miniatures), and t-shirts. Two stores, however, limited the merchandise mix based upon specific considerations concerning the purpose of the store. In one case, the museum store's objective was to showcase and sell handcrafted objects from students at the local college with which the museum was affiliated. In the other case, the store limited its merchandise to four product categories; in proportional order, merchandise included culturally relevant porcelain, variations of one culturally relevant article of clothing (wooden shoes), souvenirs, and stationery.

Price points of merchandise within the museum stores varied. The most extreme range within one store was from $0.50 to $720. For fifty-eight percent (n=7) of the stores, the range of prices was not as broad; no product retailed for more than $200. Five store managers reported the goal of keeping the majority of merchandise retailed at less than $100. One issue stated by the managers was to be sensitive to the socio-economic status of their patrons. Their concern was that
the museum store not develop a reputation of having only higher priced merchandise, thereby being economically inaccessible to their patrons.

Two informants identified that their stores chose not to carry original works of art. The decision was partially based upon the Museum Store Association's call asking that members not sell original works of art within museum stores. Original artwork was defined as two-dimensional art, such as a painting. Using this definition, original handcrafted objects, such as pottery or jewelry, would not be included in the ban. Even though several museum stores were not members of the Museum Store Association, their managers tended to follow the guidelines for conducting business. Reasons for limiting the definition of original art to two-dimensional paintings were not specified, other than that was the tradition established by the Museum Store Association.

No museum store had an active reproduction program; however, one museum had taken steps to begin a program. Prohibitive cost and low turn of inventory were the common answers for why no program was in place. All store managers indicated that visitors had expressed interest in purchasing reproductions of objects within the museum's permanent collection. For the store managers who expressed interest in developing a reproduction program at some point in the future, postcards and miniatures were likely to be the first items produced.

Despite a lack of reproduction programs, six store managers had done some product development for the stores. Often these items were textile products, such as t-shirts, caps, or tote bags, on which the museum's logo was screen-printed or embroidered. In one case, the museum's cultural resources director developed a design that incorporated several culturally significant Native American symbols. He then wrote a description of the symbols and an explanation of the design that was ultimately used as a hangtag. Another store manager worked with a local pottery company to develop a series of coffee mugs that incorporated the image of the museum, a building that was registered as a national historic landmark.

All stores included handcrafted items within their merchandise mix. However, the proportion of handcrafted items to total product assortment varied. For half (n=6) of the stores, handcrafts accounted for less than one-third of the total merchandise for sale. Another one-third (n=4) of the
stores included handcrafts for more than 33% but less than 67% of their merchandise. For the remaining two stores, more than two-thirds of the store's merchandise were handcrafted items. Figures F-1 through F-4 in Appendix F illustrate the merchandise mix within the cultural museum stores.

**Product selection**

Museum store managers did not have a written set of guidelines to follow concerning selection and acquisition of merchandise for the store. All store managers relied to some degree on personal taste to guide their product selection. As one informant stated, "I have good taste; therefore, I choose what I like." However, several store managers did consult other store or museum personnel for feedback. For example, for one museum store, it was informally understood that two people should always be present when vendors came to offer potential products for the store. The director believed that no decisions should be made based solely on one person's personal taste.

To gain insight into the relative importance of different characteristics when selecting merchandise for the store, museum store managers were asked to rate the following attributes: Producer, Materials Used, Cultural Relationship, Uniqueness or Originality, Workmanship, Aesthetics, Authenticity, and Cost (see Table 4-2). A seven point rating scale was used where a 7 meant that the characteristic was "very important" while a 1 meant that the characteristic was "not at all important." Cultural Relationship had the highest mean (6.23) of all attributes. The next three characteristics in order of their mean were Authenticity (5.92), Uniqueness or Originality (5.85), and Cost (5.70).

**Vendors**

All stores acquired merchandise from volume vendors as well as individual craftpersons. The proportion of the store's merchandise from each vendor and the terms of acquisition varied. For example, one store worked extensively with individual artisans and handcraft cooperatives. Products from these sources represented 95% of the store's merchandise. The reason for the high proportion was that these sources provided products on consignment. This museum store had a very small budget and did not have resources for purchasing extensive quantity of inventory. While all store
Table 4-2. Importance of specific factors for merchandise selection.

<table>
<thead>
<tr>
<th>Factor</th>
<th>Range</th>
<th>Mean</th>
<th>S.D.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural relationship</td>
<td>5 – 7</td>
<td>6.23</td>
<td>0.60</td>
</tr>
<tr>
<td>Authenticity</td>
<td>4 – 7</td>
<td>5.92</td>
<td>0.86</td>
</tr>
<tr>
<td>Uniqueness or originality</td>
<td>5 – 7</td>
<td>5.85</td>
<td>0.80</td>
</tr>
<tr>
<td>Cost</td>
<td>5 – 7</td>
<td>5.70</td>
<td>0.75</td>
</tr>
<tr>
<td>Aesthetics</td>
<td>4 – 7</td>
<td>5.31</td>
<td>0.85</td>
</tr>
<tr>
<td>Workmanship</td>
<td>4 – 7</td>
<td>5.07</td>
<td>0.86</td>
</tr>
<tr>
<td>Producer</td>
<td>4 – 6</td>
<td>5.00</td>
<td>0.82</td>
</tr>
<tr>
<td>Materials used</td>
<td>3 – 6</td>
<td>4.92</td>
<td>1.04</td>
</tr>
</tbody>
</table>

1 = not at all important 7 = very important

Managers explained that the proportion of consignment merchandise varied over the course of a year, average consignment levels ranged from 5% to 25% of total stock.

Common to several stores, although to varying degrees, was the concern with vendor consistency, particularly associated with individual artisans and limited volume producers. Demand often exceeded supply with these producers, and store managers were leery of developing the store’s reputation as a source for these vendors’ products despite sales performance. Concern for vendor consistency also related to other retail outlets forthe vendor's products. For one museum store, both the director and the store manager expressed concern that their store's merchandise would not be considered the same as what would be found at the local truck stop. Another museum store manager stated that the store’s merchandise should not also be carried at the local discount store. This was particularly relevant for product categories that tended to include a greater proportion of mass merchandise, such as stationery or posters. This manager continued:

"It's very hard to find items to fit into our store. I try to be very selective. I think for me to have a competitive edge, I have to be selective. I don't carry things that you could find in a mall or flea market or someplace like that. When vendors do come to me, one of the first things I ask them is, 'who else carries your items?' If they say, 'It's in the mall or it's at a flea market,' then I tell them right away that
I'm not interested. I try to set a standard for the store, and I think that's very, very important." (Museum #1)

Many store managers reported frustration concerning the lack of easily acquired merchandise. Because of the museum's cultural focus, vendors commonly used by other fine art or history museums were not available alternatives. Locating vendors with culturally appropriate products was reported to be the most time-consuming responsibility for five store managers.

Excluding book suppliers, museum store managers worked with vendors that were small businesses, which required time to foster close working relationships. Personal networks were most often cited as the source for vendor contacts. Lack of product also led to a secondary concern for many museum stores - competition with local retailers. Several store managers mentioned specific local for-profit specialty stores with whom they did not want their not-for-profit museum stores to compete. Therefore, decisions regarding whether or not to carry specific merchandise, despite the products' cultural appropriateness or potential loss of sales, were made based upon the merchandise mix of possible competitors. The majority of store managers expressed a desire not to compete with the local community's for-profit businesses.

**Retail environment**

Entrances to all but one of the stores were located within fifty feet of the museum's main entrance and were easily identified upon entering the museum. One museum used several adjoining buildings to guide visitors through their collections and the museum store was located at the end of the walking tour. All museums allowed visitors to shop in the store without having to pay an entrance fee. For two museums, however, the store was located beyond the checkpoint to pay the entrance fees. There were no signs indicating that visitors could go far enough into the museum to patronize the store.

Due to the variance in museum architecture, physical layout of the stores varied. Three museum stores located in historical buildings were placed in long, narrow rooms typical of the building's architecture. One museum store was located in what had been the museum's kitchen. Another museum store's space was divided in half by the path of visitor traffic entering the museum.
Eleven of the 12 stores were characterized by little signage regarding location of product categories. Explanation cards or artisan information was used in eight museum stores, although no store used it consistently or in a unified style. Information cards were usually supplied by the vendor rather than developed by museum store staff.

**Store patrons**

All store managers were asked who they believed were the primary and secondary customers of the museum store. Few store managers felt confident in providing highly detailed profiles; they often cited that recent surveys of their customers had not been done or that they did not have reliable evidence to support their perceptions. However, when discussing the decisions regarding merchandise selection, all store managers had two specific customer groups in mind: local residents and tourists.

A two-by-two matrix for describing who were the primary and secondary customers and a pattern of store patronage did emerge: Local vs. Tourist and Cultural Group Member vs. Non-member (see Table 4-3). For five of the six non-European museum stores, the primary audience for the museum and the primary base for the store’s customers were members of their own cultural group, both local and tourist. Tourists that were not members of the cultural group were a secondary customer base. For the sixth non-European museum store, the primary audience was split between the local population, including cultural group members and non-members, and tourists, who tended to be non-cultural group members.

For the six European-American museum stores, the primary audience for both the museum and the store tended to be tourists and museum members, who may or may not be local residents. It was reported that museum members tended to be members of the cultural group, although no figures were available as corroborating evidence. A secondary customer base was local residents, who were also likely to include members of the cultural group. Identification by museum personnel of visitors being local or tourist was accomplished through a) conversations with the visitors while they were in the store, b) personal checks written that included home address, and c) membership applications filled out while completing a purchase at the register. Non-support or attention by the museum or the
Table 4-3. Cultural museum store customer base.

<table>
<thead>
<tr>
<th></th>
<th>Cultural group member</th>
<th>Cultural group non-member</th>
</tr>
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<tbody>
<tr>
<td><strong>Non-European museums</strong></td>
<td></td>
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<tr>
<td>Local residents</td>
<td>P</td>
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<td>Tourist</td>
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<tr>
<td><strong>European museums</strong></td>
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<td>Local residents</td>
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</tr>
<tr>
<td>Tourist</td>
<td>P</td>
<td>P</td>
</tr>
</tbody>
</table>

P = primary customer  S = secondary customer

museum store to the local residents that were non-cultural group members cannot be presumed. Lack of evidence made it difficult for the researcher to classify the importance of this group when compared to the relative significance of the others.

**Initial Themes**

The researcher initially identified two sets of themes from the interview data. The first set, termed Decision-making, centered on issues that influenced decision-making about or within the museum store. Eight sub-themes comprised the Decision-making theme: a) Relationship to Culture, b) Revenue, c) Education, d) Relationship to Museum, e) Uniqueness, f) Quality, g) Pride, and h) Shopping. Context was the second set of themes that emerged. The Context themes consisted of two sub-themes, store-oriented and product-oriented, and yielded the arena in which the decision-making themes were used. What follows is a discussion of each sub-theme and supporting quotes from interview transcripts. Brackets have been used in certain quotes to substitute specific words or phrases in order to maintain anonymity of the participants and their institutions or have been used to provide additional explanation, such as a phrase from the question asked to which the participant has addressed her or his answer.
Theme 1: Decision-making

As stated previously, the first set of themes that emerged from the data comprised eight sub-themes related to decision-making. These sub-themes served as a point of discussion for what the museum directors and store managers took into consideration when establishing, implementing, and measuring goals for the store as well as selecting and acquiring merchandise. Of the eight sub-themes, six were anticipated and supported previously published literature. Of the six identified in the literature, two were generated from scholarly research by Costa and Bamossy (1995): Relationship to Culture and Revenue. The other four sub-themes were widely held assumptions and beliefs often cited in trade periodicals and business press: Quality, Uniqueness, Relationship to Museum, and Education. However, when reported in the literature, they were never the result of any systematic analysis of data. Two sub-themes, Pride and Shopping, were unanticipated and emerged inductively from the data.

Relationship to culture. Relationship to Culture was the first sub-theme that supported Costa and Bamossy’s (1995) findings, particularly their description of the store goal, “Sanctity of the Object.” The Relationship to Culture sub-theme referred to the importance placed by the museum decision-makers on association with the cultural group. Expression of the relationship included the mission of the store, product selection, need for cultural verification, and display within the retail environment. The following quote demonstrated the importance of cultural association within the museum’s, and therefore the museum store’s, mission:

"The mission of the museum is to portray, preserve, and display things that reflect and enhance African-American life and culture. We hope to do the same with the quality and caliber of the items we carry in the store." (#1)

According to the museum store managers as well as the directors, the identity of the cultural group should be readily apparent throughout the store. For example, selection of merchandise for the store should relate to the cultural group to which the museum was dedicated. Continuing the example from the previous quote, the store manager for an African-American museum stated:

"The items that I carry in the store, I try to find unique items that are handcrafted by African-Americans or items that enhance or relate a message about African-American life or culture." (#1)
The director for one of the European-American museums stated:

"...If you went to the Scandinavian import gift store down the street, you could get things from Denmark as well as Norway. We try to keep just Norwegian things here because that's what we're about." (#6)

Another example of Relationship to Culture came from one of the Scandinavian museum stores. The museum was dedicated to one Scandinavian culture as well as to the Scandinavian immigrant group's experience and culture within the United States. Therefore, it was a goal for the store to have merchandise related to the home country's culture, but also merchandise dedicated to the immigrants' cultural experience and expression within the U.S. Books were often cited as merchandise that enabled the store to meet this challenge of representing both the home country's culture and the immigrant group's culture as it developed within the U.S.

Relationship to Culture also encompassed the store managers' attempts to verify the cultural appropriateness and/or relevance of the merchandise being considered. To determine cultural appropriateness or relevance, store managers took cues from their own knowledge or sought information from local experts. Local experts were identified as either the curatorial staff at the museum or were often current or former board members who were also members of the cultural group. One European museum store manager discussed what she had learned about the products traditionally associated with the cultural group to which the museum was dedicated:

"The Slovak items are totally different items from the Czech. Czech make the fine glass and the crystal; Czech are ornaments. Slovak are the cornhusk dolls. Almost earthy items -- things that are made out of wood or out of leather. They [Czech and Slovaks] each have their dinnerware, but the patterns and the colors are different. If you go through our gallery, you'll see that as well." (#3)

As another example of the Relationship to Culture sub-theme, one store manager from a Native American museum told of a local artisan who grew her own gourds on which she carved a variety of images, depending on the size and shape of the gourd. The artist in question was also a Native American, and therefore, the store was promoting her Native American work; however, the artist did not share the same heritage as the sponsoring tribe. Therefore, the store had to be careful with regard to appropriate cultural symbolism. The manager, in cooperation with the director,
approached two members of the local tribe who had also been involved with the museum in the past and conferred with them about which images would be acceptable and appropriate to have in the store. From these conversations, the store manager and the director learned to avoid owls, as the owl was an omen of ill tidings. They were told that cultural group members would not come into the store if there was an owl, regardless of form, present. Therefore, when selecting gourds from this particular artist, the store manager refused any depicting an owl (see Figure F-6 in Appendix F).

In addition to the goals of the store and its products, the Relationship to Culture sub-theme dealt with the store's retail environment. Store managers also used culturally relevant materials in their store displays. Sometimes the inclusion of culturally relevant materials was due to the museum and the store being located in an historic building. For example, in one European museum, the store was located in a room that had a fireplace; the fireplace was decorated as was the custom for that Scandinavian group. The store manager used the mantle as display space and incorporated color from the tile on the fireplace as a part of the store's color scheme. Another Scandinavian store created display units following traditional forms and using similar materials, such as the type of wood, as would be found in modern structures in the home country. This store also used accents of color from the Scandinavian country's national flag. A Native American store incorporated black beans as a part of the jewelry display; black beans were among the traditional foods, but the dark beans also provided a good background in highlighting the silver work of the handcrafted jewelry.

Revenue. The Revenue sub-theme dealt with financial issues for the store and its merchandise. The vast majority of store managers and museum directors cited the importance of revenue generation among the goals of the store, thus supporting Costa and Bamossy's (1995) findings that economic issues were among the primary goals for a museum store. Usually the informants placed revenue-related goals among the top three goals for the store.

"The goals for this store? ... Well, number one is revenue generating, which is very, very important." (H3)

"A secondary goal for the store is the money generated for the museum. That's why some things aren't marked up as much as maybe they could be. In other stores [in the local area], you may find things that are similar and marked
up much more, but that's their business. We don't have to make money -- well, we have to cover our costs.” (#8)

Another element of the Revenue sub-theme was the maintenance of non-profit tax status for the museum institution. U.S. museums are given a waiver from collecting sales tax on entrance fees and products sold within their stores if they declare the non-profit exemption of 501(3)c, as directed by the U.S. tax code. Provisions for maintaining the tax-exempt status are strict and museum store managers were attentive to their guidelines; revenue generated by the sale of inappropriate merchandise could jeopardize the museum's non-profit status. Discussion of the non-profit status came from interviews with both directors and store managers. As one director summarized, museum stores had a duty to ensure that museums maintained their non-profit status. Underlining within the following quote was added to mark where the informant included particular emphasis.

"Museums, as they have the 501(3)c status, really have an obligation to make every part of their operation support the non-profit function. Even though we sell things in the store or we have the restaurant, the non-profit is part of our mission." (#6)

Revenue also incorporated sales goals, although the directors and the store managers rarely mentioned specific sales goals. Most managers stated that they intended to increase the annual gross sales, but rarely gave a target figure. Reluctance to divulge a specific sales goal likely stemmed from the lack of an established goal as well as the informant's desire to not discuss what s/he perceived to be confidential store information. With the exception of one museum, executive directors believed that the revenue generated by the museum store and other related retail operations would be an increasingly important source of funding for the museum in the future. The one museum director that did not share this opinion worked for a museum that was associated with an institution of higher education and the store served as a showcase for student work.

**Education.** Education was a sub-theme that was widely discussed by both museum directors and store managers. This supported the Museum Store Association publications and other business literature that stated it was important for museum stores to be an extension of the museum, including incorporation of the museum's educational mission. When considered from the museum director's perspective, education was often associated with support for the museum's mission as an
educational institution. The museum store was not considered a separate entity; therefore, it was important for the museum store to serve as an extension of the museum’s educational mission. One director placed emphasis on the integration of education within the museum as an institution. Another museum director included the importance of education as a part of the goals of the store.

"You have to focus on the education of patrons about [Native American] culture and traditions as well as the research library and the integrity of the building and history. It all to me is integrated." (10)

"Number one is probably to further educate the people that come to [the museum]. That’s the main thing." (9)

Store managers also recognized the importance of education. As a part of the discussion concerning the relevance of the museum’s mission to the store, one store manager honed in on education:

"Educating people is [most relevant to store], because the items in the store are meant to accentuate what they would have learned in the museum from the exhibits." (8)

From the store manager’s perspective, the store and its merchandise provided a vehicle for continuing the learning process of the museum’s visitors by providing products that could be purchased and brought home. Both the managers and the museum directors believed that consumers would extend their learning by using the product at home and that it would prompt consumers to seek out new information about the cultural group.

"You buy something from the museum because you can take it home. It relates to something that you saw and you want to learn more. It’s a wonderful way of learning by doing. It’s interactive education at its best." (6)

"If people can take home a book or a piece of tin or something else where someone is carrying on a tradition, then they can look at that and think of [the museum] and their visit. They can remember being here and hopefully something that they learned." (8)

Several store managers, with some encouragement by their directors, gave special attention to labeling of artisan work from cultural group members. Labeling, accomplished by hangtags or accompanying notecards, was a means to continue the educational process within the store environment. Figures F-6 through F-9 in Appendix F demonstrate the use of labeling for educational
purposes within museum stores. One store manager talked about the need to develop informational cards to incorporate into displays within the retail environment. A museum director gave an example of a cultural tradition that he believed would be appropriate for development of accompanying cards.

"I wish I had more biographical cards to include in the displays. It enhances the display and helps me out when the store is busy and I [or the volunteers] can't get to everyone." (#1)

"I don't know if you know the story of the pickle. Well, there's a tradition to have a pickle in your Christmas tree, and I would love to have the store have a card to include as part of the display of ornaments that tells about that story." (#3)

**Relationship to Museum.** Another sub-theme that was anticipated based upon the trade and business literature was Relationship to Museum. This sub-theme dealt with the relationship between the museum and its store and the integration of the store within the museum institution. The issues relevant to the relationship incorporated the museum's mission and its collection. For example, one store manager explained that the museum was dedicated to the African-American experience and culture, not the African culture; therefore, the museum store needed to reflect that mission in its merchandise. Underlining within the following quote was added to mark where the informant included particular emphasis.

"Now one of the biggest misconceptions though with vendors when they call on me is that they come with African things. There are so many [vendors] that don't get the big picture that we are the African-American museum. We do not even actively solicit for African art for the permanent collection. Our permanent collection has one of the largest [African-American] folk art collections in the country. So, the store should then reflect that." (#1)

Often the Relationship to Museum sub-theme emerged from discussions relating to the mission of the museum or to selecting products for the museum store. For example, several museum store managers and directors stated that separate mission statements for the museum store did not exist because the store was an integrated part of the museum. As an integrated part, the museum's mission statement should cover the mission of the store. Another series of discussions from which the sub-theme emerged centered on product selection and reproductions of pieces from the museums' collections. As one director stated, defining the store as a museum store, rather than as a museum gift shop, related directly to museum reproductions:
"If I was a museum store, then I would be focusing exclusively on the museum and its collection. That's an expensive place to go, both for advertising and for merchandise. We'd have to focus on reproductions, for example. At this point, I cannot focus on that because of the finances." (#10)

**Quality.** From the literature, quality was identified as one attribute that museum store merchandise should have in order to be a successful museum store. This study supported that assertion because Quality was another sub-theme that emerged during data analysis. Quality was often discussed in relation to product selection. As one store manager stated, "We do quality. We don't do truck-stop art." A museum director stated that after completing renovations to the entire museum, the store concentrated on quality merchandise as a means to re-establish its identity.

"We didn't focus on the museum aspect of it when we reopened [after the restoration]; we focused on the merchandise. We were still a [museum store]. We started with quality. It was hard for the board to realize that we were spending that much money on merchandise, but it worked for us. We've been successful." (#10)

Quality, however, was not limited to product attributes sought when selecting merchandise for the museum store. Providing quality merchandise was also a means by which the museum store was able to achieve its goals. For example, one store manager believed that the store was able to be an extension of the museum because of the quality merchandise for sale.

"We hope to [be an extension of the museum] with the quality of items that we carry. The mission of the museum is to portray, preserve, and display things that reflect and enhance [African-American] life and culture. We hope to do the same with the quality and caliber of the items we carry in the store." (#4)

One museum director discussed that the museum store was not as tightly linked to the museum as was envisioned for the future. Quality helped to define the ideal to which the museum store should strive.

"[The museum store should be] a place that provides quality merchandise and quality service; a place that really serves as an extension of the museum is a museum store." (#5)

Adherence to cultural appropriateness was also an embedded issue for the Quality sub-theme. For example, one store manager from a Native American museum often cited jewelry as an example of quality merchandise within the store. However, as jewelry and specific producers
continued to be discussed, the manager stated that part of what she assessed as being quality was the incorporation of symbols meaningful to the cultural group.

"I'm proud to say that we carry a particular [Native American] artist in jewelry. He is higher end quality and price. We have a lot of local people that come in specifically to purchase his items. And that's something we want people to recognize. That we carry quality items. We're also able to carry his items because they're one of a kind or of a limited number. I make sure that we only have in one at a time. Our customers know that they're expensive, but it's also a way for us to earn their respect." (##10)

Uniqueness. As the literature cited and data analysis confirmed, Uniqueness was an important sub-theme for museum stores. The majority of store managers cited that they did not want the store to be considered just another import shop or souvenir store. Uniqueness was best demonstrated through the merchandise selected. For example, store managers for the two African-American museums stated that finding unique merchandise that related to African-Americans without being interpreted as being African was difficult. For all museum stores, handcrafted items were often cited as a means to achieve Uniqueness. Figures F-6, F-10, and F-11 in Appendix F are examples of handcrafted items that were considered unique merchandise. One manager included the producers' perspective when discussing his choice of the carrying handcrafted items:

"For a lot of the artists this is the first time they've had their work in a retail store. Most of them have sold their items themselves to family and friends or to people they meet. They can now say that their items are in a store. So, that's makes [the store] a gallery within itself, because you can come here and find unique items that aren't necessarily museum quality items, but items that are unique in their own mind." (##5)

Uniqueness was often closely related to quality and cultural-relationship. A product for the store could be unique, but it also had to relate to the cultural group and achieve some minimum level of quality. Store managers stated that it was difficult to achieve a balance between uniqueness, cultural appropriateness, and quality because of the limited availability of merchandise that met these criteria. One store manager from an African-American museum stated it best:

"It is so very hard searching for vendors who offer items that reflect African-American experience or handicrafts or special items. ... There are a ton of board games and puzzles and things of that nature of the civil rights movement. But I'm trying to find new things that sort of portray the African-American of today." (##1)
Uniqueness was also attained through store displays or store atmosphere. As one store manager put it, "We want to be Neiman-Marcus gone ethnic." Store managers cited or implied that they desired to achieve a specialty store status.

"I'm really trying to work on the specialty store aspect of it. Delivering quality items to the public. A unique setting and unique items that reflect African-American culture." (#1)

However, one museum director stated that despite having the store in the same building as the museum for more than twenty years, local residents did not associate the store as being a unique retailer. The director explained that:

"Not only have we been trying to break through to people that are tourists, but also to our local people. I still have people walk in here amazed that we are here. They say, 'My god, I didn't know you were here.' It's been like trying to be a totally new store over the past couple of years, after the restoration. But a new store gets a grand opening." (#10)

Pride. Two additional unanticipated sub-themes emerged inductively from the data. The first unanticipated sub-theme was Pride, which was more commonly discussed by personnel for non-European museum stores compared to the European museum stores. It was the researcher's perception that the museum store managers for five of the six non-European museums internalized the need to promote cultural pride. As three museum directors explained, there has not been a long tradition of museums dedicated to minority, or non-European, cultural groups. Therefore, part of the museum's educational function was as much to educate the cultural group about the need, as well as benefit, of a museum as it was to educate the museum's visitors about the cultural group. Having a museum created by and dedicated to the cultural group could serve as a point of pride for its patrons.

The museum would be a means to validate the importance of their cultural group to U.S. society.

“When people think of the West, they don’t think of [African-Americans]. We have to educate ourselves before we can educate others about our contributions to history. We had our community here and this museum is to tell that story ... for us.” (#4)

Because the store was thought to be an extension of the museum, it was important that the store continue the process of highlighting the importance of the cultural group. One store manager put it most succinctly:
"Of those that stop in the store, especially lately, they have been very, very impressed. The African-American community has a beautiful museum, which we consider ours. Secondly, there is a store in it that has quality items. It looks like someone has put some real time in it and put real effort into it. So I’m getting this vibe from the general public that visits, especially the members, that there is a sense of pride." (#1)

Another dimension to the Pride sub-theme was the museum store acting as a showcase for cultural group members' artistic work. Visitors, and ultimate consumers, could take pride in knowing that members of their cultural group were talented and that their work was considered of sufficient quality to be for sale in the museum store. Pride also included the notion that relevance and appreciation of the cultural group was validated through the appreciation of the artisan's work. When one store manager was asked about actively seeking handcrafted items that were not only culturally appropriate but also made by members of the cultural group, pride was a strong element of that discussion.

"When people come here, they just gobble it up. There's a sense of pride and a sense of new enlightenment of just how talented some people [of their cultural group] are and these things are really treasures that haven't been offered in a store." (#5)

The data suggested that Pride was more relevant for non-European museum stores. Pride in this context often related to a celebration of the cultural group's contribution to U.S. culture as well as a means of promoting self-respect and validation of the culture itself.

**Shopping.** The second unanticipated sub-theme that emerged was Shopping. Shopping was discussed to a greater extent during the interviews with the directors than with the store managers. The directors explained that there was an expectation for the museum to provide a retail space in which the visitors could shop in order to complete their museum experience. Remembering that a majority of visitors to one European museum were tourists, one director explained the need for the museum store by tying together shopping to entertainment:

"As a society, we shop as a form of entertainment. In order to provide good customer service, we have to have a place for our visitors to shop." (#8)

By providing a place for visitors to shop, the museum directors acknowledged the relevance of shopping as a social function in contemporary U.S. culture. The director for a Scandinavian museum
believed that the act of shopping, leading ultimately to buying a product, was a fundamental part of U.S. culture with which the museum had to contend:

“Buying is a part of our culture. We’re a consumer culture; that’s absolutely true. It’s how we entertain ourselves. It’s how we have social functions; we go shopping together, or at least women do. ... I think it’s just because we’re an American society, a capitalist society, that’s why museums have stores.” (#6)

Finally, the Shopping sub-theme included the importance of education to a museum and its store. Shopping provided a means for the visitor to continue the learning process – in the store and at home, if the visitor became a customer through a purchase of some merchandise. Another museum director stated:

“We have stores because people want to take something home with them. The whole souvenir aspect – they want to remember this visit.” (#7)

**Theme 2: Context**

After reviewing the decision-making sub-themes, it became apparent that understanding the context for each sub-theme was important. This led to an additional level of synthesis of the data beyond what was done to identify the initial eight decision-making sub-themes. To accomplish this next level of analysis, the Context theme emerged and comprised two sub-themes: store-oriented and product-oriented. The store-oriented sub-theme dealt primarily with issues that were highly relevant related to goals for a cultural museum store. The sub-theme of product-oriented emerged from statements that were strongly related to goals for the merchandise, including selection, development, and acquisition.

Units of analysis coded according to the eight decision-making sub-themes were then cross-coded as either store-oriented or product-oriented. By cross-coding the decision-making sub-themes with the context sub-themes, a pattern of relevance emerged (see Table 4-4). This pattern highlighted a set of decision-making sub-themes related to museum store goals and another set of decision-making sub-themes related to product goals.

Three decision-making sub-themes applied only to the store-oriented or product-oriented context. Uniqueness and Quality applied to product-oriented, while Shopping applied to store-oriented. The remaining five decision-making sub-themes were applicable to both store-oriented and
Table 4-4. Decision-making sub-themes cross-coded by context sub-themes.

<table>
<thead>
<tr>
<th>Decision-making sub-themes</th>
<th>Store-oriented</th>
<th>Product-oriented</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationship to Culture</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Revenue</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Education</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Relationship to Museum</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Uniqueness</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Pride</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Shopping</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

To product-oriented contexts: Relationship to Culture, Revenue, Education, Relationship to Museum, and Pride. Even though five decision-making sub-themes were applicable to both context sub-themes, different dimensions of the same decision-making sub-theme was relevant to each context sub-theme. For example, Revenue was applicable to both store-oriented and product-oriented contexts. When Revenue was considered within the store-oriented context, the emphasis of the Revenue decision-making sub-theme was consideration for income generated for the museum and maintenance of the non-profit tax status. As Revenue applied to the product-oriented context, an added dimension became relevant, specifically use of high volume vendors.

A discussion of each context and the applicable decision-making sub-themes follows. To better understand the relationship among the decision-making sub-themes associated with each context, a graphical representation was developed and is introduced within each section. These graphical representations are then incorporated in the revised conceptual model discussed in Chapter Five: Discussion and Implications.

**Store-oriented.** The decision-making sub-themes that applied to the store-oriented context were Education, Pride, Relationship to Culture, Relationship to Museum, Revenue, and Shopping.
When the directors and store managers were asked to identify the goals of the museum store, these six sub-themes consistently emerged. Not only did these themes emerge, but they were also often discussed in relation to each other. The sub-themes were coded as store-oriented because they shaped the museum store operations. After further analysis and synthesis of the data, themes were integrated into five museum store goals: Education, Curator, Revenue, Cultural Pride, and Shopping as Entertainment. Figure 4-1 graphically represents the five goals and how they were interconnected.

Two decision-making sub-themes, Pride and Shopping, inductively emerged as two museum store goals, Cultural Pride and Shopping as Entertainment respectively. Pride became Cultural Pride because of the store’s showcasing of products from which members of the cultural group could take pride. Cultural Pride was not limited to validation of the cultural group’s contribution to the culture at large, but also incorporated a sense of celebration of their culture. The cultural expert for one Native American museum believed that the museum store should serve to educate Native Americans as well as the general public about their cultural heritage.

![STORE GOALS](image)

Figure 4-1. Cultural museum store goals.

"The museum store should be a place that serves to highlight [specific tribes of Native Americans] art and culture. So many people see feather headdresses and think that's a part of our heritage. By having resources in the store that differentiate the tribes, we can celebrate who we are and not what the movies [and other pieces of popular culture] have portrayed us to be. And with our policy about [signage], we can promote an understanding of what it means to be pure-blooded as well as full-blooded Native American." (#5)
Cultural Pride as a museum store goal was more prevalent among non-European museum than for European museum stores. This is not to suggest that taking pride in one’s culture was limited to non-European museum stores; only that Cultural Pride as a store goal did not emerge from the data associated with European museum stores.

The decision-making sub-theme of Shopping was ultimately synthesized as the Shopping as Entertainment museum store goal. A shopping experience was considered a service that the museum needed to provide visitors in order to complete their experience at the museum; however, the shopping experience was not limited to simply having merchandise for sale. Rather, there was a conscious effort on the part of the majority of store managers to make the visitor’s shopping experience educational as well as enjoyable. A museum director described what she envisions as a visitor’s experience within the museum store.

"Relaxed, comfortable, and fun. I am a firm believer that if you are relaxed and comfortable and having fun, you are going to learn. I try to incorporate that into every aspect of the museum, including the store. We laugh here. We joke. We are serious when we need to be, but I think if you go in [the museum store] and are afraid to touch something, or you think you are going to break something, then you are not comfortable and you’re not going to buy something. I know how I feel when I go into a store and I am watched like a hawk or I am instantly feeling like I’m going to do something wrong. I always use my personal feelings as a basis. I always have since I’ve been here. ... If you hit them when they walk in the door, and they get an idea of what the behavior should be – laid back, laugh, ask questions. And we’ll tell the visitors that – we may not be able to answer their questions, but we’ll try or we’ll tell them where to go [to find the information].” (#10)

Education was cited numerous times as a fundamental goal of the museum store. However, the reason that education was a fundamental goal was because education was part of the museum’s mission. Anytime when the goals of the store were discussed in relation to the museum’s mission, this was coded as Relationship to Museum. Education and Relationship to Museum were highly related sub-themes, because of the correlation of incidents of Education and Relationship to Museum being coded for the same unit of data. Because of the link between the two decision-making sub-themes, they were combined and formed the goal of Education. Therefore, it must be understood that Education as a goal for a museum store implied connection to the museum’s mission.
All goals were connected to the goal of Education, as can be seen in Figure 4-1 by way of the connecting arrows. This was the case because of the importance of education in terms of meeting the museum's mission as an educational institution. The Education goal influenced all other goals, although to varying degrees. The following are quotes that illustrate how Education was interconnected to the other four goals of Curator, Revenue, Cultural Pride, and Shopping as Entertainment.

"Just like the mission of our museum, our mission in the gift store is to sell only those things that speak to Black heritage. So I wouldn't bring in pots and pans or white figurines. Everything has to lend itself to black history, heritage, and culture." (#4)

"The [purpose of the museum store] is to help further educate the people that come to the museum. They'll come and they'll read the exhibits and they'll want to take something home to read more about [the cultural group]. Secondary would be to make money for the museum. If we can sell a book that someone can take home and find out more about [the cultural group], that's the main thing. Or they can take home one of the rugs we sell. They are woven here locally so they can support someone who is carrying on the tradition. The person can take it home and think of [their visit to the museum]." (#8)

"The Board, and certainly myself, see the store as a part of the museum, and not as a separate revenue-producing thing over here. Revenue production is desirable, and is certainly one of the goals, but that basically we see the museum store as adding to the museum. It enhances the visitor's experience; it enhances the education. It gives them that something to take home with them, and it gives us some money. Those are all a part of the visitor experience, so that is why we have a museum store. That's what I mean when I said that it's all connected." (#3)

Just as Education and Relationship to Museum were linked, so too were Culture and Relationship to Museum. Because the museum was dedicated to a cultural group and the store was an extension of the museum, the store needed to reflect its relationship to the museum. The store achieved this by reflecting the cultural group in the store. Relationship to Culture and Relationship to Museum were combined to form the Curator goal. One store manager illustrated the connection between Relationship to Museum and Relationship to Culture most succinctly:

"The museum store is driven by the [museum's] mission, just as the rest of the [institution]. If we can't make a case for carrying something that interprets the [Scandinavian] culture without making you laugh, then we have no business carrying it in our store." (#2)
Relationship to Culture, therefore the Curator goal, and Revenue were also strongly related within the store-oriented context. Museum store managers often discussed the difficulty in achieving a balance between the goal of reflecting the cultural group in the store and the goal of generating sufficient revenue for the museum. The store manager's interpretation of the Relationship to Culture goal for the store influenced how s/he attempted to achieve the Revenue goal. One Scandinavian store manager discussed the balance she needed to achieve within her store. One of the store's goals was to reflect the Scandinavian culture. At the same time, there were goals related to revenue generation. She could not forsake one while trying to achieve the other. For example, if the store was only to reflect the Scandinavian culture to which the museum was dedicated, she estimated that the store would lose more than 60% of the merchandise. Because she interpreted the Relationship to Culture goal to encompass Scandinavian culture broadly, rather than only one Scandinavian culture more narrowly (e.g., Finnish), she had greater flexibility for selecting merchandise for the store. Therefore, the store manager was able to expand her product base within the store and increase the revenue generated through sales.

**Product-oriented.** The decision-making sub-themes that applied to the product-oriented context were Education, Pride, Relationship to Culture, Relationship to Museum, Revenue, Quality, and Uniqueness. These were product-oriented because they established the goals for the merchandise selected, developed, and acquired for sale in the museum store. As was the case with the store-oriented context, the product-oriented decision-making sub-themes were often discussed in relation to one another. Five product goals emerged after further analysis: Curator, Education, Quality, Uniqueness, and Revenue. Figure 4-2 depicts a graphical representation of the five goals and how they related to each other. The figure will be incorporated into the revised conceptual model discussed in the final chapter.

Because Relationship to Culture and Relationship to Museum were so highly integrated with regards to product selection, these two sub-themes were combined and formed a new sub-theme: Curator. As with the store-oriented context sub-themes, Curator also implies the idea of protection. Store managers were highly concerned with ensuring that their products related to the cultural group
and attained some degree of authenticity, as evidenced by their rating of the importance of those two product attributes (see Table 4-2). Because their store was associated with a museum, there was a presumption by visitors that the merchandise carried within the store would not be offensive or otherwise cast a negative attitude about the cultural group. Therefore, the sub-theme of Curator influenced what products were ultimately selected for the museum store.

"Whatever we do fits into the museum's mission. ... Everything in here is a teaching tool. I use the magnets a lot. All those magnets are done by one single local Black artist, so I like to tell that to our visitors, particularly the kids. I also use these things as non-traditional careers. I tell them to look within themselves and find that special something and that they could probably do something like that. Even the calendars, and they all have black themes - there is something about black heritage and culture that is exemplified in each one of these. Everything in here is Black." (#4)

The two sub-themes, Education and Quality, were also related to Curator. Because the mission of the museums included an emphasis on education and the store was a part of the museum, merchandise within the store needed to help meet the mission of the museum. Selling products that incorporated an educational dimension was one way to fulfill the museum's, and thereby the store's, mission. Merchandise considered successful in including an educational aspect was merchandise that related to the cultural group. Several store managers also implied that educational merchandise that also was culturally appropriate would be quality merchandise.

"I plan to work some with the curator. I've got a couple of ideas of things I want to add to the store that are [culturally]-oriented. So I will talk to her to
see what we have in our collections that she thinks will translate well for our store, especially something that can be made within the area. That's one way we can expand our merchandise within the store, both to educate and to have more quality items." (U2)

The cross-coding by product-oriented context also highlighted the relationship between Uniqueness and Revenue. As reported earlier, store managers attempted to find a balance between low volume products, such as handcrafts, and high volume products, such as mass-produced greeting cards. The low volume products were often considered unique or special. By offering these unique products, the store was able to distinguish itself from local for-profit retailers.

"The things that are unusual, different, unique. That is an expectation I have for the museum store. To have those novel things that you cannot expect to buy anywhere else." (#5)

"Even though there is a local craft guild, if I could pick one area to focus on and expand, it would be the handcrafted items. ... I would like to carry more rugs, but unfortunately that is a bit sporadic. The quilting area, definitely. The [cultural group] has a unique quilting heritage; it’s not patchwork, but it’s whole cloth. I would love to do something more with that, even if it was in miniature. I’d like to have patterns available too; patterns for the quilts because even the stitching that is used has a specific pattern. We actually sell a little pamphlet that talks about quality [as a part of the cultural group’s heritage], and it’s our best seller. That would be great if we could tie those together and have something that makes us different [from what the craft guild offers]." (U8)

However, consistent supply was a concern, which affected attainable gross sales. Therefore, as a way to generate sales, museum store managers often bought high volume products, which were more readily and consistently available compared to handcrafted items. Ultimately, store managers needed to find a balance within their product assortment between Uniqueness and Revenue. The sub-themes of Curator, Education, and Quality influenced the decision-making and determination of the ratio of low volume to high volume items, as depicted by an arrow toward the volume end of the continuum.

Pride, as it was associated with the product-oriented context, influenced the decision-making for product selection in conjunction with Quality, Uniqueness, and Relationship to Culture sub-themes. For example, one store manager explained how a product that had sold very well became an item that could not be sold after a series of handcrafted products were introduced. The manager
explained that a doll from a high volume vendor sold extremely well at its retail of $20. However, the manager had wanted something that was more unique and had a stronger connection to the African-American culture. Eventually, the manager came across a local African-American craftswoman who produced dolls outfitted in costumes that appealed to the cultural esthetic; these dolls, however, sold at twice the retail of $40. Once the handcrafted dolls were introduced in the store, the high volume vendor dolls could not be sold.

**Summary of Key Findings**

Decision-making and Context were two sets of themes that emerged from the data. The decision-making theme consisted of eight sub-themes, which were as follows: relationship to culture, revenue, education, relationship to museum, quality, uniqueness, pride, and shopping. Context consisted of product-oriented and store-oriented. After transcripts were coded by the decision-making sub-themes, they were cross-coded by context. Ultimately, a set of goals were identified as relevant to the store-oriented context and another set were relevant to the product-oriented context. The five store goals included Education, Revenue, Curator, Cultural Pride, and Shopping as Entertainment. Figure 4-1 highlighted these goals and the relationship amongst each other. Five product goals emerged; they were Curator, Education, Quality, Uniqueness, and Revenue. These goals and how they connected to one another were showcased in Figure 4-2.
CHAPTER 5: DISCUSSION AND IMPLICATIONS

Discussion and implications of the findings are the focus of Chapter 5 and are covered in six parts: Discussion, Contribution to Scholarship, Application to Museum Professionals, Limitations of the Study, Call for Future Research, and Summary. The first part of this chapter is the discussion of the findings, the bulk of which pertains to the revision of the conceptual model (see Figure 5-1). Contribution to Scholarship follows the Discussion and concentrates on expansion of the research conducted by Costa and Bamossy (1995). Implications include the application of the findings for museum professionals. The chapter continues with the limitations of the study and a call for future research. A final summary of the research concludes the chapter.

Discussion

The initial conceptual model consisted of five parts: Decision-makers, Store Goals, Product Selection and Acquisition, Retail Environment, and Purchase by Consumer (see Figure 2-1). Each of the parts related to elements that influenced decision-making within a museum store. As the model has been revised, each part has been expanded and the influence as related to decision-making for a cultural museum store is detailed. To enhance quick visual interpretation of the model, each part of the model has a different graphical representation (see Table 5-1). The model as a whole served to identify and explain points of decision-making for a retail store set within a cultural museum.

Decision-makers

The initial conceptual model was highly linear in flow and did not identify specific decision-makers nor which decisions within a museum store they influenced. For the revised conceptual model, the single box of decision-makers has been broken into four separate groups: Board of Directors, Director, Store Manager, and Cultural Expert. Identification of the different groups and the separation of each group within the model highlights where each group was involved in the decision-making for a cultural museum store. The Board of Directors worked with the museum director in establishing the vision and direction for the museum as an institution. The director also worked with the store manager in regard to the goals specific to the museum store. This has been acknowledged
Figure 5-1. Revised conceptual model: Decision-making within a cultural museum store.
Table 5-1. Parts of conceptual model as designated by shape.

<table>
<thead>
<tr>
<th>Part of the conceptual model</th>
<th>Shape used within model</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decision-makers</td>
<td><img src="image" alt="Decision-makers" /></td>
</tr>
<tr>
<td>Goals</td>
<td><img src="image" alt="Goals" /></td>
</tr>
<tr>
<td>Environment</td>
<td><img src="image" alt="Environment" /></td>
</tr>
<tr>
<td>Purchase by consumer</td>
<td><img src="image" alt="Purchase by consumer" /></td>
</tr>
</tbody>
</table>

within the model by means of arrows that direct the flow of communication between the groups: two-way arrows between the Board of Directors and the director as well as between the director and the store manager. The Executive Director for one European museum explained the relationship between his position and the Board of Directors.

"As the director, I am ultimately responsible to the Board of Directors. They really set the vision of the museum, and I do work with them on it – actually I’m a member of the committee that does the vision and strategic plan, but it’s my responsibility to enact that vision within the museum. I work with the [museum] staff to make sure we all work in the same direction and ‘translate’ the Board’s vision as it relates to their area. ... So that’s a big part of how [the museum store manager] and I work together." (#8)
The director was usually the person ultimately responsible for setting the museum store goals, and has been depicted by an arrow that leads from the director to the museum store goals. As the director also discussed the goals of the store with the museum store manager, an arrow has been placed such that it connects the dialogue between the director and the store manager to the museum store goals. The fourth decision-maker who emerged through data analysis was a cultural expert. The expert was used predominantly for judgements regarding cultural appropriateness for product selection. The cultural expert usually worked directly with the store manager for decision-making, although s/he might have been initially identified through conversations between the store manager and the museum director. Because the dialogue between the cultural expert and the store manager was usually limited to selecting, developing, and acquiring merchandise, communication arrows between the two decision-makers were limited to Product Goals within the model.

**Store goals**

In the initial conceptual model, two store goals were included that came from Costa and Bamossy (1995). These goals were identified as roles in the initial conceptual model: Curator and Income Generator (refer to Figure 2-2). Data analysis confirmed these themes in addition to identifying three others: Education, Cultural Pride, and Shopping as Entertainment. However, findings from the study did not support a distinction between role, goal, and purpose of a cultural museum store. Store managers and museum directors used the terms interchangeably and did not readily imbue the words with different meanings. Therefore, in order to avoid confusion, the use of the term 'role' has been dropped and replaced with 'goal.'

The five goals of Education, Curator, Revenue, Cultural Pride, and Shopping as Entertainment were related and interconnected, as measured by a correlation of occurrence on same data units (see discussion of "Theme Development" in Chapter 3). The relationship among the goals has been demonstrated through the use of connecting arrows within the box for the museum store goals. Dashed lines have been used as the arrows' stems in order to differentiate from the flow of influence.
The goals were also used to influence merchandise selection, development, and acquisition for the museum store in addition to guiding the use of the retail environment. Selecting merchandise for the store and use of the environment were means by which the museum store goals were met. An example of how merchandise within the store was used to fulfill store goals comes from the director of one of the Native American museums.

"There are items that we keep in there that we really don't sell, but they are there for specific educational reasons. Our turtle leggings are an example. The [Native American] women [from a specific tribe] tie them around their legs and normally dance in them. [The leggings] are there specifically for people to ask questions about. I do sell a pair or two a year, particularly through mail order. But locally, the kids pick them up and ask questions." (#10)

Fulfillment of the Education goal was measured by the products selected for the museum store. Use of volunteers to provide product explanation within the retail environment was another means to measure attainment of the Education goal. The influence of the museum store goals on Product Goals and Environment is shown by use of the directional arrows between the parts of the model.

**Product goals**

In the initial model, the part that dealt with merchandise was Product Selection and Acquisition. Within the revised model, that part has been renamed Product Goals and has incorporated five decision-making goals. Relationship to Culture, denoted as Curator within the model, Education, and Quality emerged as relevant to all museum stores and were grouped together. The second set of sub-themes, Uniqueness and Revenue, which were also relevant to all museum stores, was set apart from the other three goals because of their relationship to each other. Uniqueness and Revenue functioned much like a continuum between low volume vendors who supplied handcrafted products and high volume vendors who provided merchandise that often generated a greater proportion of revenue for the store. A store manager at an African-American museum discussed the dilemma of carrying a product line that generates sales but doesn't completely fulfill the goal for unique merchandise.

"There is a line by Hallmark called the Mahogany line. I was very surprised when I found that the top line [of notecards within the museum store] was the Mahogany line. Cards that all you do is sign your name. Everything is written for you. There's the artwork, but there's nothing really unique about it. I would
Because store managers drew upon the other three goals (Curator, Education, Quality) to negotiate a balance between Uniqueness and Revenue, a t-shaped intersection between the points was incorporated into the model. Although the model showed the intersection from the influence of the Curator, Education, and Quality sub-themes as being along the mid-point of the Uniqueness—Revenue continuum, it cannot be presumed that the balance for each museum store was an equal proportion of low volume and high volume vendors.

Decision-makers for Product Goals were predominantly the museum store manager and the cultural expert and are shown in the model as such. If the museum director became involved with Product Goals, it was in a very limited capacity and usually through dialogue with the store manager. When one director at a European museum was asked who was responsible for selecting merchandise for the museum store, he stated:

"That is completely [the store manager's] responsibility. I don't get involved with the actual museum store operations, only the money. So, there are times that [the store manager] will come to me with something and we'll talk about whether we should buy. But that's mostly expensive items, say over $100 each." (#3)

Therefore, the museum director's influence on decision-making regarding product selection was through the communication arrow between the director and the store manager. Just as the store manager did not directly set the store goals, the director did not directly select the merchandise for the museum store.

Environment

In the initial conceptual model, a fourth part of the model was labeled retail environment. Within the revised conceptual model, the term 'retail' has been dropped. The purpose of this part of the conceptual model was to identify that element of the museum store that was the physical retail space as well as encompass all activities and interactions among its attributes and the store's visitors. To incorporate a more holistic expression of this part, the term 'Environment' was used in order to capture the same elements discussed in Fiore and Ogle (2000). Fiore and Ogle (2000) discussed a
product's environment as being more than the physical setting in which the consumer and the product interact; the environment also includes a) social interactions, b) service aspects of the store as oriented towards the consumer, and c) business operations that influence the perception of the store but may not be specifically manifested within the other categories. It was in this same vein that 'Environment' was adopted for use in the conceptual model. Three goals were relevant to the museum store's environment: Education, Shopping as Entertainment, and Cultural Pride. These goals influenced the use of three environment attributes: staff, either paid or volunteer, displays, and interior design. To demonstrate the relationship, the environment attributes were grouped together, then directional arrows were used to link them to the goals. For example, staff was usually expected to provide additional information to visitors about the store's products. When one director was asked what her expectations were for the museum store, her answer included a discussion of her expectations regarding the store's staff.

"You should know your jewelry; you should know your stones. You should know whose culture this probably came from. ... So we're also educating in there, and my expectations are that you continue that education." (§10)

Also, staff was expected to provide good customer service, which was to enhance the visitors' shopping experience. Store displays at times incorporated information signage that extended the learning environment from the museum into the store. Furthermore, the information available through the displays may highlight a specific artist, thereby celebrating the culture.

"[Everything in the store] has to fit the philosophy of what we're doing here. It must make a statement about who we are and our identity, and our mission as well ... Just making sure that we do not go outside the boundaries of what the overall museum mission isn't enough. I think it must be a visual statement about our culture. The things we practice. For example, over here are refrigerator magnets. These two here talk about our relationship to the church; most black people have a relationship, even if it's mainly in the past, with a church. We do things by hand, so here's one about quilts. These represent our connection with our families. ... Everything has some connection to who we are, what we do, and the black experience in America." (§4)

Purchase by consumer

Although not a focus of this research, the Purchase by Consumer section of the initial conceptual model was included in order to convey the importance of the consumer as a part of the
decision-making for a cultural museum store. More specific information, however, was not featured.

Findings from this study support an expansion of the Purchase by Consumer section in regard to the customer base to which the museum directed its decision-making. Decisions made by both the museum directors and store managers included visitor feedback, not only through store sales but also via anecdotal evidence. Therefore, communication arrows were included from the Purchase by Consumer section back to the Museum Director and Store Manager.

Decision-making within the museum institution, including its store, was driven in part by whom the directors and store managers identified as their intended audience. Each director and store manager identified her/his visitors as part of a two-by-two matrix introduced in Chapter 4 (see Table 4-3). The four categories within their identification of primary and secondary patrons included Local Residents vs. Tourists and Cultural Group Members vs. Non-Members. As the purchase behavior of each group was not a focus of this study, more specific attributes of a consumer profile were not available.

Relationship of the model to the purpose of the study

The guiding purpose of this study was to explore how retail stores associated with cultural museums protect and market the culture of the group to which the museum was dedicated. The museum store goals that emerged demonstrated the commitment on the part of the decision-makers to protecting culture. A strong function of that protection was educating the visitors, whether they were in the museum’s galleries or the store(s). Education established the museum store’s priority on preserving and interpreting the given culture, another dimension of acting as a curator of the culture. Promoting and celebrating the contributions of the cultural group were also important dimensions of a successful museum store. Integrating the environment as an extension of the museum enhanced the patron’s education and provided a complete visitor experience. Goals were established for selecting, developing, and acquiring merchandise. These strengthen the curatorial role of the museum store. Selling unique, culturally appropriate products that met a minimum level of quality were also used to promote a successful learning environment for the consumer. When museum store managers considered more than income generation, the museum store was able to market merchandise that
the visitors would feel good about purchasing. The establishment of product goals in conjunction with goals and attributes of the environment promoted the sale of merchandise that was culturally appropriate, educational, generated revenue for the museum, and met the needs of the consumer.

A second focus for the researcher was how museum stores market culture within the environment. The product goals mentioned previously served to market the culture as they guided the product selection, development, and acquisition. Museum store managers and directors expected that the merchandise displayed in the store continue the visitors' educational experience. Effective marketing that prompted visitors to purchase the merchandise allowed them to continue learning about the culture even after their travels ended. Education also served as a means to market the culture to the stores' consumers. Store managers encouraged sales staff to talk to the visitors about the cultural relevance of the products. Store attributes, such as displays, also emerged as means by which the store educated its consumers, which in turn promoted merchandise. Examples of this included incorporation of culturally relevant materials in store displays and use of educational signage.

Contributions to Scholarship

This research study drew heavily from Costa and Bamossy's (1995) findings, as this was the only scholarly research published to date that focused on decision-making within museum stores. Their model that identified museum store goals, decision-makers, relevant market segments, and points of potential conflict greatly influenced the conceptual framework used for this research. However, Costa and Bamossy's model was relatively simplistic and did not explain the process of decision-making within a museum store (see Figure 2-1). Findings from this research supported Costa and Bamossy's work, but also expanded their model. Two additional store goals, Cultural Pride and Shopping as Entertainment, inductively emerged that were not among the goals identified by Costa and Bamossy. This research also showed the complexity of the store and product goals, and proposed the linkages among the parts of the model as related to decision-making within a cultural museum store.
Costa and Bamossy (1995) reported three goals for the store: Sanctity of the Object, Economic, and Democratization of Education. Findings support these goals, although phrased differently within the revised conceptual model. Sanctity of the Object, as described by Costa and Bamossy, related to the need to preserve and protect the culture as well as address the concern for authenticity. The Curator goal, as reported in Chapter 4, encompassed these same needs and concerns. The Economic goal identified by Costa and Bamossy related to the need for the museum store to generate revenue for the museum. The Revenue goal discussed as a part of this study's findings certainly confirmed this, in addition to including the need to maintain tax exemption as a part of the museum being a non-profit organization.

While the Education goal that emerged through data analysis related to the Costa and Bamossy's (1995) Democratization of Education goal, the Education goal provided an additional dimension beyond Costa and Bamossy's. The Education goal included the connection between the museum's mission and the museum store; it was a means for a store to be an extension of the museum's educational mission. Democratization of Education emphasized the philosophy that all people deserved and had a right to education and knowledge; this was particularly relevant given that Costa and Bamossy's sample included European and U.S. museums. U.S. museums have established this philosophy as a part of their mission for many years (Koster, 1996). Because the sample for the study reported here included only U.S. museums, the emphasis on this philosophy was not readily apparent due to it being assumed as a part of the museum's mission. Education, as reported in Chapter 4, concentrated on the importance of linking the store to the museum's educational mission and for the store to act as an agent in continuing a visitor's learning experience. Table 5-2 details the goals that were incorporated in the revised conceptual model and compares and contrasts them to those identified by Costa and Bamossy.

Two goals that were not identified by Costa and Bamossy (1995), but emerged from this research, were Cultural Pride and Shopping as Entertainment. Both goals were a form of service that museum stores strive to provide; however, each goal goes beyond the idea of what is considered to be good store service, such as providing appropriate customer service.
Table 5-2. Goals within conceptual model as related to Costa and Bamossy’s (1995) goals.

<table>
<thead>
<tr>
<th>Goal within revised conceptual model</th>
<th>Location within the revised model</th>
<th>Comparison to Costa &amp; Bamossy (1995)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td>Store goals</td>
<td>N/I</td>
</tr>
<tr>
<td></td>
<td>Product goals</td>
<td>N/I</td>
</tr>
<tr>
<td></td>
<td>Environment</td>
<td>N/I</td>
</tr>
<tr>
<td>Curator</td>
<td>Store goals</td>
<td>Focus on sanctity, authenticity, and protection of the object</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Democratization of education, knowledge, and access to the object</td>
</tr>
<tr>
<td></td>
<td>Product goals</td>
<td>N/I</td>
</tr>
<tr>
<td>Revenue</td>
<td>Store goals</td>
<td>Realizing economic goals of the museum</td>
</tr>
<tr>
<td></td>
<td>Product goals</td>
<td>N/I</td>
</tr>
<tr>
<td>Cultural Pride</td>
<td>Store goals</td>
<td>N/I</td>
</tr>
<tr>
<td></td>
<td>Environment</td>
<td>N/I</td>
</tr>
<tr>
<td>Shopping as Entertainment</td>
<td>Store goals</td>
<td>N/I</td>
</tr>
<tr>
<td></td>
<td>Environment</td>
<td>N/I</td>
</tr>
<tr>
<td>Uniqueness</td>
<td>Product goals</td>
<td>N/I</td>
</tr>
<tr>
<td>Quality</td>
<td>Product goals</td>
<td>N/I</td>
</tr>
</tbody>
</table>

N/I = Not included within Costa & Bamossy (1995)

Shopping as Entertainment incorporated the goal for the museum store to complete the visitor’s museum experience and was relevant for all cultural museum stores. By contrast, Cultural Pride appeared to be more applicable to non-European cultural museum stores. The goal of Cultural Pride was for the store to serve as a showcase for the group’s culture and to be a point of identity.
and celebration of the cultural group's heritage. Both goals, Shopping as Entertainment and Cultural Pride, were relevant when considering cultural tourists as potential customers. Cultural tourists seek educational experiences as they travel to learn about the cultural group; their travels are typically leisure activities, so these tourists also desire pleasurable experiences, including shopping. Emergence of the Cultural Pride and Shopping as Entertainment goals speaks to the connection between cultural tourism and museum stores as curators and marketers of culture.

Decision-makers identified in Costa and Bamossy (1995) included the Board of Directors, museum curators, museum managers, and retail/gift shop managers. Decision-makers incorporated into the conceptual model included these same groups, although the role of museum curators was expanded. Within this research, the key decision-maker of Cultural Expert was added. This person may be a museum curator, other museum personnel, such as a Cultural Resources Director, or another individual identified who has the cultural knowledge and some form of a relationship with the museum, such as a former Board Director. The Cultural Expert was sought to provide insight into the cultural appropriateness of products being considered for the museum store. Another function the Cultural Expert may serve was to assist product development.

Another contribution made by this research was the linkage between the key decision-makers and the goals that they influenced. Costa and Bamossy (1995) did not directly link museum store goals with specific groups of decision-makers. The metatheory proposed by the revised conceptual model conveyed which decision-makers influenced store goals and products goals.

Key Market Segments identified by Costa and Bamossy (1995) were broken into two groups. The first group was academic, scholarship, and class-based audiences. The second included the general public, individual patrons, and corporate sponsors. The consumer base discussed within this research most closely related to Costa and Bamossy’s second group of key market segments, because Costa and Bamossy linked the influence of the store manager as a key decision-maker to that group. Contributions to scholarship regarding key market segments was provided in the Purchase by Consumer part of the revised conceptual model; it discussed the relevance of a two-by-
two matrix that identified primary and secondary consumers as either members or non-members of the cultural group and as either local residents or tourists.

Further evidence of the contribution to scholarship includes three topics, the first of which was expansion of Costa and Bamossy's (1995) model to include Product Goals and the Environment. Their model did not directly discuss the relevance of museum store merchandise nor the store's environment as means to fulfill the store's goals. Neither did their model identify goals associated with either of these parts. The second topic that provided additional evidence of the contribution to scholarship was inclusion of relationships among and within the different parts of the revised conceptual model. Costa and Bamossy's model served primarily to identify the museum store goals, key decision-makers and key market segments. Their model did not attempt to explain how each part influenced the decision-making within a museum store. By including these relationships, the model was changed from primarily acting as identification of key elements to now serving as an explanation of decision-making within a cultural museum store. The third topic was that Costa and Bamossy's study focused on fine art museums, while this research focused exclusively on cultural museums. By using Costa and Bamossy's work for research that studied another type of museum, their scholarship has been extended to be potentially applicable to a broader population.

Applications to Museum Professionals

Findings from this study are applicable to museum professionals, including executive directors, store managers, board directors, and others working in a museum with a retail store. Applications focused on how museum professionals could use the store and product goals internally as well as externally to the museum institution.

Scenarios for training could be developed that serve as points of discussion for weighing the relative importance of each store and/or product goal. Museum professionals could also use the goals identified for the museum store and its merchandise as the basis for development of a mission statement and/or a strategic plan dedicated to the museum store. Several directors and store managers anticipated expansion of retail operations, including renovations or building new facilities and/or developing a web presence. Development of a plan of action often accompanies such
expansion goals; discussion of the relationship among the store and product goals would provide a sound foundation for directing future growth. From the strategic plan, priorities could be established for store events or merchandise selection. Therefore, store managers and other decision-making personnel could use these discussions to establish a buying guide for the museum store.

Findings from this study also could be used to encourage communication among museum personnel and store staff. For example, the use of store displays, including information notecards, as a way to educate visitors and to promote cultural pride may prompt greater collaboration between curatorial or development personnel and the store manager.

A more public applicability of store and product goals for museum professionals includes the development of an educational campaign for the museum's patrons. The majority of directors and store managers presumed that the public's perception of the museum store's purpose focused primarily on its capacity for income generation. Museum professionals could launch a program that showcases the consciousness of the store as beyond that of income generation for the museum. This program could serve as a way to enhance the shopping experience while also continuing the learning process, thereby also fulfilling two of its own goals. Once developed, a program such as this could be used to instill store loyalty among museum visitors and could contribute to building pride among the members of the cultural group. It may also be a means to educate local retailers and foster communication amongst community businesses.

Destination retailing was another area to which the findings from this research were applicable. If cultural tourism continues to grow as is predicted, cultural museum stores could develop as destination retailers, where the cultural tourist's destination is the museum store. Cultural tourists seek travel experiences where they can learn about a given cultural group (Dickinson, 1996); however, they also enjoy shopping as a part of their travels (Littrell, 1996). The destination of the museum store for cultural tourists may be enhanced by marketing the goals for the store as well as its products; this would combine the desire for education, cultural experiences, and shopping. By developing this niche, museum stores could generate more revenue for museums, therefore, enabling the museum to continue or expand its educational programming, collection development, or
outreach efforts. Museum professionals could also use the draw of the museum store as a source for new patrons of the museum.

**Limitations of the Study**

There are two possible limitations to this study. The first limitation relates to the informants' willingness to be candid with the researcher regarding the topics discussed. Although the researcher did not detect any overt deception, informants may have chosen discretion and were not completely forthcoming with their responses. However, informants in general were very willing to participate as well as eager for the findings. The second limitation centers on the purposive sample for the study. It was a nonrandom sample and focused exclusively on single-focus cultural museums located in five Midwestern U.S. states. Generalizability may be limited because the findings may not be applicable for a) other domestic or international cultural museums and/or b) other types of museums, such as science or natural history.

**Call for Future Research**

As this was an initial, exploratory study, a vast field for further research remains. Due to the lack of other scholarship, there is a strong need to continue studying museums and their retail operations. As most museum institutions are not flush with disposable capital to conduct their own studies, they usually rely on anecdotal evidence, discussions among colleagues at conferences, and the research endeavors of local universities to make decisions. Based upon the researcher's experience, any assistance founded on rigorous scholarship, particularly for smaller, regionally-focused museums, would be welcome. Further veins of research could follow each of the parts of the revised conceptual model as a guide.

**Decision-makers**

Decision-makers for the 12 museum stores studied were limited to directors, store managers, and other relevant individuals as identified by the directors and store managers. A more in-depth case study approach to a relatively few museums with stores may yield additional decision-makers. Also, museums included in this study were relatively small in terms of number of paid staff. Larger museums with greater resources, such as paid personnel, may include additional decision-makers
with regards to the museum store. As a part of the interview, museum directors and store managers were asked about their beliefs regarding how museum personnel felt about the museum store. However, assessment of other personnel's perceptions of the museum store was not a part of this study. Examining their perceptions may provide additional dimension to the store's role within the museum institution.

**Museum store goals**

As was previously mentioned, the purpose of this study was to focus on cultural museums, specifically those that were dedicated to a single cultural group. Therefore, the goals that emerged were influenced by that dedication. The commitment to culture may not be the same if the museum focused on culture more generally, such as a museum dedicated to African or Asian societies or if the museum included culture as only one part of its mission, such as a natural history museum. Possible research projects should study the interpretation of culture within each of these other types of culturally-related museums.

Future research should also examine more closely the museum store goals identified in this study. The goals discussed came from interviews with museum personnel employed by single-focus cultural museums. Future research projects must study the relevance of these goals to other museums, such as fine art, science, or specific collectibles (e.g., trains, automobiles, and crafts). The researcher found support for Costa and Bamossy's (1995) identification of potentially conflicting goals, but did not attempt to measure the degree of conflict. A possible research study would explore what generates the conflict, which decision-makers are involved, and how the resolution is negotiated. The data also implied that the goal of Cultural Pride was more relevant to non-European museums; this certainly warrants future research.

**Product goals**

Just as the goals for the museum store need further examination, so do the goals for merchandise selected, developed, and acquired. The importance of the curator goal may not be applicable for other types of museums; however, a more general goal that relates to museum type may be found. Another finding from this research that requires more thorough study is assortment
planning for the museum store, including stock keeping unit (SKU) level detail. Previous research with for-profit apparel specialty stores has suggested that more diverse assortments, those with a relatively low volume per SKU, require higher markups in order to attain the same gross margin. An assessment of the applicability of such findings for non-profit museum stores is needed.

Environment

The researcher’s expertise does not include in-depth knowledge of visual merchandising and display techniques nor does it include interior design. Therefore, it is likely that findings from this research do not fully encompass goals or store attributes as related to the environment. Potential studies could investigate key store attributes that influence a museum store’s environment. Future research also is needed to more thoroughly analyze the efficacy of merchandising displays within the store’s environment. It was obvious that interior design elements, particularly associated with museums located in historic buildings, influenced the flexibility and incorporation of displays. Further research is warranted to assess the effect these limitations, such as lighting, have on display efficacy.

Purchase by consumer

Although this research was able to initially identify a primary and secondary customer base, there is a great need to more thoroughly investigate the cultural museum store consumers. There is also a strong need to profile museum store consumers in regard to their perceptions and expectations of a museum store, both for culture and non-culturally focused museums. A gap analysis that examines the museum professionals’ perception of consumer needs and what consumers indicate they desire is recommended.

Summary

Tourism, and in particular cultural tourism, has been a growth industry for the U.S and it is anticipated to continue its importance within the travel industry well into the 21st century. One-third of the adults in the U.S. visit a historic site or museum and/or attend a music, arts, or other cultural festival as a part of their travels (TIA, 1997a). Visiting museums and/or historic sites ranks among the activities for domestic tourists, only coming behind shopping and outdoor activities (TIA, 1997a).
Cultural tourists are different from the average U.S. tourist, due primarily to the reasons for traveling (TIA, 1997a). Cultural tourists are more likely to travel for entertainment (TIA, 1997a), include shopping as an activity (TIA, 1997a), and seek educational experiences (Dickinson, 1996). Another distinguishing characteristic of cultural tourists is that they typically have higher incomes and are better-educated (CTC, 1997; Miller, 1997). The Travel Industry Association of America believes that the "cultural traveler is a market to which the travel industry needs to pay close attention" (Miller, 1997, p. 7).

Many museums have established or expanded their retail operations during the 1990s. Museum store professionals recommend that museum stores should be multi-functional, including to a) extend the museum’s educational objective, b) assist the museum in fulfilling its vision or mission statement, c) provide income and assist the museum in meeting its economic needs, and d) meet consumers’ needs by providing merchandise they will buy (Museum Store Association [MSA], 1991; Theobald, 1991; Unverferth, 1989).

The purpose of this study was to explore how retail stores associated with cultural museums protect and market the culture of the group to which the museum is dedicated. The researcher examined how the museum store’s goals influenced product selection, development, and acquisition. A second focus for the researcher was how museum stores market culture within the environment. The researcher also sought to develop a metatheory through the refinement of the initial conceptual model. The revised model could serve as a launching point for future studies and provide an explanation of decision-making within cultural museum stores.

The scholarly literature pertaining to museum stores was sparse. Most non-scholarly literature came from the Museum Store Association (MSA), trade or business press, or mass media periodicals. Management philosophy and a mix of merchandise that included unique items served as two distinguishing characteristics of a museum store, according to this literature. Management philosophy focused on the connection between the retail store and the museum’s mission (Garfield, 1997; MSA, 1992; Theobald, 1991). Uniqueness of the merchandise was characterized by quality and authenticity issues (Kellerman, 1981; McAllister, 1994; MSA, 1992; Theobald, 1991).
Only one scholarly article focused on museum stores has been published to date. Costa and Bamossy (1995) studied four museum stores: Metropolitan Museum of Art in New York City, The Louvre in Paris, France, and two Dutch museums, the Rijksmuseum and the Van Gogh Museum in Amsterdam. The purpose of their study was to examine how the museum's organizational culture affected the marketing of culture. Costa and Bamossy proposed a model that connects the goals of a museum store to key decision-makers and market segments. There were three goals identified: a) Sanctity of the Object, which included issues of authenticity and protection of the object, b) Economic, and c) Democratization of Education, which includes promoting knowledge and access to the object. The key decision-makers identified in their model include the museum's board of directors, collection curators, and managers for the museum and the museum store. Key market segments included the general public, corporate sponsors, academicians, scholars, and class-based patrons. Costa and Bamossy served as a starting point for the conceptual framework and initial model developed for this research. The conceptual model also guided instrument development and data collection.

The initial conceptual model identified five parts associated with curating and marketing culture by a museum store. The five parts were: 1) decision making personnel, 2) goals of a museum store, 3) products selected and acquired for sale, 4) environment, and 5) purchase of the merchandise by the consumer. As the emphasis of the study was on merchandising within a cultural museum store, the researcher did not focus on the fifth part of the model, purchasing behavior of the consumer.

As non-quantifiable data and subjective measures were sought in conjunction with detailed descriptions, the methods employed followed a qualitative research approach. As was typical for qualitative research, unstructured interviews with an open response format were the primary means to collect data (Glaser, 1992). Questions included on the instrument fell into one of four parts that paralleled the conceptual framework: 1) Decision-makers, 2) Mission and Goals, 3) Product Selection and Acquisition, and 4) Environment. Questions concerning decision-makers addressed educational background, work experience, tenure with the museum, and primary job responsibilities. Mission and Goals questions included those eliciting information about the museum store's mission statement,
goals related to the museum's mission statement and/or strategic plan, and perception of the store as an extension of the museum. Product Selection and Acquisition questions related to criteria used when considering merchandise for the store, vendor requirements, and perceived relationship of the products carried to the museum's mission and permanent and temporary collections. The instrument concluded with a series of thought-provoking wrap-up questions regarding future challenges and opportunities.

This researcher followed four steps to select the purposive sample of 12 museums. In the first and second steps, a pool of museums meeting a Midwestern U.S. geographic proximity requirement were identified. In the third step, museums were categorized into three levels of cultural institutions; only those with a single cultural group focus were included within the study. Consideration of the mix of cultural groups identified as focal points of the museums was done in order to maximize the variety included within the sample (Lincoln & Guba, 1985). The final criterion was agreement to participate in the study.

Triangulation was sought via a variety of data collection methods and sources (Lincoln & Guba, 1985). Data were collected using the typical qualitative method of unstructured, open-ended interviews, and on-site observations, including photo documentation (Glaser, 1992). Use of open-ended questions allowed the researcher to capture the individual's words, intonations, and intensity, all of which functioned to bring out the informant's perspective (Denzin & Lincoln, 1994). Maintenance of trustworthiness of the data was a priority throughout the study. Collection of support materials as available served as confirmatory points for triangulation of data sources. An audit trail was maintained through verbatim transcripts of all interviews, a field journal that included photodocumentation, and other research notes to achieve dependability and confirmability of the data (Lincoln & Guba, 1985).

Twenty-two museum directors and store managers as well as one cultural resource manager were interviewed for this study. The informants were associated with museums that represented four primary cultural groups: African-American (n=2), European-American (n=6), Latino-American (n=1), and Native American (n=3). The museums were located in relatively small cities as well large
metropolitan areas in Iowa, Minnesota, Colorado, Texas, and Oklahoma. Annual gross sales ranged from $10,000 to $850,000.

Two sets of themes emerged from the data: Decision-making and Context. The Decision-making theme consisted of eight sub-themes: Relationship to Culture, Revenue, Education, Relationship to Museum, Quality, Uniqueness, Cultural Pride, and Shopping as Entertainment. The first two sub-themes, Relationship to Culture and Revenue, supported Costa and Bamossy’s (1995) findings on which the study’s conceptual framework was founded. Education, Relationship to Museum, Quality, and Uniqueness confirmed the well-held beliefs discussed in trade publications and business literature. Cultural Pride and Shopping as Entertainment were unanticipated sub-themes that emerged inductively from the data.

The Context theme was comprised by two sub-themes: Product-oriented and Store-oriented. After transcripts were coded by the Decision-making theme, they were cross-coded by Context. The cross-coding allowed the researcher to further synthesize the findings and generate two sets of goals: Store Goals and Product Goals. The Store Goals included Curator, Revenue, Education, Cultural Pride, and Shopping as Entertainment. Product Goals included Curator, Education, Quality, Uniqueness, and Revenue.

Another level of analysis was concluded with the revision of the initial conceptual model. Decision-makers in the initial model were expanded to include Board of Directors, Executive Director, Store Manager, and Cultural Expert. The museum store goals incorporated the five goals listed above and proposed relationships among them. Product Selection and Acquisition incorporated the five Product Goals mentioned previously and also proposed relationships among these goals. The Environment was expanded to include three goals: Education, Cultural Pride, and Shopping as Entertainment. Store attributes of staff, displays and interior design were linked as means by which goals were achieved. Finally, Purchase by Consumer, although not a primary focus of this study, was broadened to include a two-by-two matrix of primary and secondary consumers: a) cultural group members or non-members, and b) local residents or tourists.
Emergence of the store and product goals promoted a linkage between cultural tourists and museum stores. Cultural tourists seek educational experiences as they travel to learn about a given cultural group; furthermore, these tourists seek entertainment and pleasurable activities, including shopping. The goals of Education, Cultural Pride, Shopping as Entertainment, Uniqueness, and Quality speak directly to the cultural tourist's motivation for traveling.

As this was an initial, exploratory study of cultural museum stores, a vast field for further research remains. Due to the lack of other scholarship, there is a strong need to continue studying museums and their retail operations. Findings that emerged from the study provide a solid foundation for future research studies. It was the researcher's experience that U.S. museums, particularly those with a community or regional focus, would welcome members of the academic community. U.S. museums have education as a fundamental part of their mission, and are often very willing to assist another's learning. According to the informants, the Museum Store Association, while providing valuable source for start-up information and publications, did not always focus their attention to these smaller museum stores. Therefore, any assistance from qualified researchers would likely be valued and readily shared. Further research is encouraged so that museum stores can continue to be educational institutions as well as successful curators and marketers of culture.
APPENDIX A: INTERVIEW GUIDE
INTERVIEW GUIDE

Thank you for taking time to talk with me today. As I mentioned when we scheduled this appointment, I'm working on my dissertation, which focuses on museum stores in cultural museums. My study is divided into three parts. The first part looks at the museum store. The second part concentrates on the store's merchandise, including selection and acquisition. The third part focuses on how the merchandise is displayed and marketed within the store.

Many museums have different organizational structures, so I'm also trying to assess which museum personnel influence or directly contribute to the museum store and its merchandise. Because there's been very little research done about museum stores, I'm interviewing several people within the museum and the store to gain a broader perspective about the museum and the museum store.

I'd like to say again that our conversation is confidential. I would like to tape it, if that's all right with you. By taping it, I can concentrate on our conversation. A transcription of this interview will only be read by myself and my major professor. You and the information you share with me will not be identified. If there are any questions that I ask that you'd rather not answer, that's fine. We can skip them and move along. Also, you can stop this interview at any time.

Before we begin, do you have any questions?
**INFORMATION ABOUT DECISION MAKER**

I'd like to begin with some general information about you and your position here at the _______ (name of museum) _______.

As I understand, you are the _______ (title) _______. What are your primary responsibilities as _______ (title) _______?

(Ask for clarification of any unclear duties/responsibilities.)

We've talked about your primary responsibilities. Are there any secondary duties?

(Ask for clarification of any unclear duties/responsibilities.)

Do you have any direct responsibilities concerning the museum stores?

OR

You said that you're responsible for ____________ in/about the museum store. I'd like to expand on that for a moment. Could you give me an example or two of ____________?

(Ask for clarification of any unclear duties/responsibilities.)

In what capacity do you work with the museum store manager?
**INFORMATION ABOUT MUSEUM STORE GOALS & FUNCTIONS**

Now that I have a better understanding of your role, I'd like to discuss the museum store.

History of store...

Would you give me a brief history of the store? (When did the museum store first open? Was it in the same place then as it is now?)

If I don't have a copy of the mission statement(s)...

To your knowledge, does the museum have a mission statement?
(Ask for copy)

To your knowledge, does the museum store have a mission statement?
(Ask for copy)

OR

If I have a copy of the mission statement(s)...

I have a copy of the museum/museum store's mission statement here. I'd like to go over it with you. (Talk about the mission statement, explanation and examples of parts...) 

Which part/section do you feel is the most important for the museum? Which part/section do you feel is the most important to the museum store?

Did you contribute to either mission statement (in any way)? If so, how?

If I don't have a copy of the strategic plan(s)...

Does the museum/museum store have a strategic plan?

OR

If I have a copy of the strategic plan(s)...

I have a copy of the museum/museum store's strategic plan here. I'd like to go over it with you. (Talk about the plan, explanation and examples of parts...) 

Which part/section do you feel is the most important for the museum? Which part/section do you feel is the most important to the museum store?

Did you contribute to the strategic plan (in any way)? If so, how?
Museum store expectations/functions/goals...

What expectations do you have for the museum store? (If person needs prompting...something you'd expect from the store or in the store?) (These may be expectations derived from being a vested patron or from being the ______.)

What are the goals for the store? Are they in writing? Can you rank them in order of importance?

In your opinion, what is the purpose of the store? What do you think visitor's believe the purpose of the store is?

How do you perceive the store as an extension of the museum? What is your perception of how other museum personnel see the store as an extension of the museum?
**INFORMATION ABOUT PRODUCT SELECTION & ACQUISITION**

We have talked about the store. I would like to shift topics and discuss the merchandise more specifically.

In your opinion, how much does the permanent collection inspire store merchandise? What governs that selection? (Include examples)

Are there some parts of the collection more likely to influence merchandise in the store? Why those items from the collection? (Include examples)

What about special exhibits? Are items for the store selected specifically because of an exhibit? What governs that selection? (Include examples)

Is there a reproduction program for the museum/museum store to follow? If so, would you describe it?

Where does the store get its merchandise? (e.g., wholesalers within the U.S., home-country vendors, local craftpersons) Why this source(s)? Are there sources you'd like the store to develop? Or discontinue?

How are buying decisions made? Who decides on what merchandise to carry in the store? Are new vendors/sources screened?

What criteria do you use that guides the selection of products for the store? Are these written down as a formal policy?

I have a list of factors that may or may not be important to you when you are selecting merchandise for the store. I would like you to rank each factor on a scale of 1 to 7, where 7 means it is very important and 1 means it is not at all important.

- Uniqueness (or originality)
- Aesthetics
- Workmanship
- Authenticity
- Cost
- Producer
- Materials used
- Relationship to ____________ (cultural group)

What items is the store known for? Why?

What products do you believe the museum store should always have? Why?

What products do you believe the museum store should never carry? Why?
What do you consider the most successful items? Why? (What makes them successful items? Include examples.)

What do you consider the least successful items? Why? (What makes them unsuccessful items? Include examples.)

What merchandise do you believe the store should carry in the future?

What items do you think the store should discontinue in the future?

Who do you consider your primary customers? (Major categories of people.) What about secondary customers?

This museum focuses on the _________ culture. What efforts made to have products that reflect the ____________ culture? If so, what are they? Can you give me a couple of examples?
**INFORMATION ABOUT RETAIL ENVIRONMENT**

We have talked about the store and its products. I would like to transition at this point to talking about how products are displayed and marketed within the store.

What are your general impressions of the store? (e.g., the layout of merchandise? how it’s organized? information available within the store?)

What guidelines do you use for displaying the merchandise? Is there a plan that you follow? Would you describe it?

Who is responsible for the displays in the store?

Who put together the store’s layout guidelines? Were others involved? If so, who and how?

When possible, are attempts made to show how an item is used or worn among ____ (cultural group) ____? Could you give me a few examples? Do you believe there are limitations to doing this type of demonstration? What do you believe are the benefits for these displays?

You mentioned earlier that you have a reproduction program. What efforts are made to tell the store’s customer about the program?  

OR

You mentioned earlier that you do not have a reproduction program. Do you inform customers about merchandise inspired or influenced by your collection? If so, how?

What is your impression about how the museum store educates its customers about...
  ... products being sold?
  ... ________ culture?
  ... the mission of the museum?

How would you describe the atmosphere of the store? (e.g., crowded, educational, spacious) If you could change it, what would you change? (Add or eliminate)

What kind of environment should the store have? How successful do you believe the store is in achieving that goal?

What policies have you established regarding customer service? Were you involved in developing those policies? If so, how?
**WRAP-UP QUESTIONS**

I have just four more questions to wrap up. They are not directed to one part of the store or the merchandise. They're a bit more reflective.

What do you consider were the major challenges faced during the past 5 years?

What do you consider to be the major challenges for the next 5 years?

In your opinion, what were the major accomplishments of the past 5 years?

In your opinion, what are the major goals/opportunities for the next 5 years?

[THE END]
APPENDIX B: HUMAN SUBJECTS APPROVAL
Information for Review of Research Involving Human Subjects
Iowa State University
(Please type and use the attached instructions for completing this form)

1. Title of Project: Museum stores: Curators and marketers of culture

2. I agree to provide the proper surveillance of this project to insure that the rights and welfare of the human subjects are protected. I will report any adverse reactions to the committee. Additions to or changes in research procedures after the project has been approved will be submitted to the committee for review. I agree to request renewal of approval for any project continuing more than one year.

Brecca R. Farr
Typed name of principal investigator

Textiles and Clothing
Department

5/27/99
Date

1052 LeBaron Hall
Campus address

294-2136
Phone number to report results

3. Signatures of other investigators
Mary A. Luttrell
Date

5/27/99
Relationship to principal investigator

Major professor

4. Principal investigator(s) (check all that apply)
☑ Faculty □ Staff ☑ Graduate student □ Undergraduate student

5. Project (check all that apply)
☐ Research ☑ Thesis or dissertation ☐ Class project ☐ Independent Study (490, 590, Honors project)

6. Number of subjects (complete all that apply)
# adults, non-students: 50 # minors under 14: 0 # minors 14 - 17: 0
# ISU students: 0 other 0 (explain):

7. Brief description of proposed research involving human subjects: (See instructions, item 7. Use an additional page if needed.)

The purpose of my research study is to explore how retail stores associated with cultural museums protect and market the culture of the group to which the museum is dedicated. The study is divided into two parts. Part one focuses on the museum store's goals, functions, and product selection. The second part concentrates on the product in the retail environment. This is an exploratory study that follows a qualitative approach. Primary means of data collection will be in-depth interviews accompanied by on-site observations. The sample population will include ten museums and their stores. Intended interviewees will include the museum director, museum store manager, ethnographic curator, marketing manager, and a board member. Topics for the interview will cover four areas: the decision maker (the interviewee), museum store goals and functions, product selection and acquisition, and the retail environment. Please see the attached interview guide for questions that will be asked. (Not all questions will be asked of all interviewees.)

(Please do not send research, thesis, or dissertation proposals.)

8. Informed Consent: ☑ Signed informed consent will be obtained. (Attach a copy of your form.)
☐ Modified informed consent will be obtained. (See instructions, item 8.)
☐ Not applicable to this project.

http://www.grad-college.iastate.edu/forms/HumanSubjects.doc
9. Confidentiality of Data: Describe below the methods you will use to ensure the confidentiality of data obtained. (See instructions, item 9.)

Names and museum association of interviewees will not be identified after interviews are transcribed. Verbatim transcripts of the taped interviews will only be reviewed by myself and my major professor, Dr. Mary Littrell. Audio tapes of the interviews will be erased after data analysis is completed.

10. What risks or discomfort will be part of the study? Will subjects in the research be placed at risk or incur discomfort? Describe any risks to the subjects and precautions that will be taken to minimize them. (The concept of risk goes beyond physical risk and includes risks to subjects' dignity and self-respect as well as psychological or emotional risk. See instructions, item 10.)

Interviewees will not be subjected to any risk by agreeing to participate in this study.

11. CHECK ALL of the following that apply to your research:

☐ A. Medical clearance necessary before subjects can participate
☐ B. Administration of substances (foods, drugs, etc.) to subjects
☐ C. Physical exercise or conditioning for subjects
☐ D. Samples (blood, tissue, etc.) from subjects
☐ E. Administration of infectious agents or recombinant DNA
☐ F. Deception of subjects
☐ G. Subjects under 14 years of age and/or ☐ Subjects 14 - 17 years of age
☐ H. Subjects in institutions (nursing homes, prisons, etc.)
☐ I. Research must be approved by another institution or agency (Attach letters of approval)

If you checked any of the items in 11, please complete the following in the space below (include any attachments):

Items A–E Describe the procedures and note the proposed safety precautions.

Items D–E The principal investigator should send a copy of this form to Environmental Health and Safety, 118 Agronomy Lab for review.

Item F Describe how subjects will be deceived; justify the deception; indicate the debriefing procedure, including the timing and information to be presented to subjects.

Item G For subjects under the age of 14, indicate how informed consent will be obtained from parents or legally authorized representatives as well as from subjects.

Items H–I Specify the agency or institution that must approve the project. If subjects in any outside agency or institution are involved, approval must be obtained prior to beginning the research, and the letter of approval should be filed.

http://www.grad-college.iastate.edu/forms/HumanSubjects.doc
Checklist for Attachments and Time Schedule

The following are attached (please check):

12. ✔ Letter or written statement to subjects indicating clearly:
   a) the purpose of the research
   b) the use of any identifier codes (names, #'s), how they will be used, and when they will be removed (see item 17)
   c) an estimate of time needed for participation in the research
   d) if applicable, the location of the research activity
   e) how you will ensure confidentiality
   f) in a longitudinal study, when and how you will contact subjects later
   g) that participation is voluntary; nonparticipation will not affect evaluations of the subject

13. ☐ Signed consent form (if applicable)

14. ☐ Letter of approval for research from cooperating organizations or institutions (if applicable)

15. ✔ Data-gathering instruments

16. Anticipated dates for contact with subjects:
   
   First contact: June 10, 1999
   Last contact: September 30, 1999

17. If applicable: anticipated date that identifiers will be removed from completed survey instruments and/or audio or visual tapes will be erased:
   December 31, 1999

18. Signature of Departmental Executive Officer
   5/27/99
   Textiles and Clothing Department

19. Decision of the University Human Subjects Review Committee:
   ✔ Project approved
   ☐ Project not approved
   ☐ No action required

Name of Human Subjects in Research Committee Chair
Patricia M. Keith

http://www.grad-college.iastate.edu/forms/HumanSubjects.doc
APPENDIX C: OBSERVATION GUIDE
OBSERVATION GUIDE

- Store location relative to museum, street
- Atmospherics
  - Sound
  - Scent
  - Design features/architectural details
- Displays (showcasing or "demonstrating" product)
- Traffic flow from museum to store, from street to store
- Signage
  - In museum
    - Object explanation/description
    - Store location
    - Product available in museum store
  - In store
    - Product information or explanation
    - Producer information
    - Museum (or museum store) mission/philosophy statement
    - Product location w/in store
  - From outside museum (e.g., billboards, DOT signs)
    - Information about museum
    - Location of museum
- Layout of store
  - Product categories and location
  - Proportion of product to total merchandise mix
  - Estimation of merchandise related to cultural group
  - Price range per category
- Most/least successful product
- Most/least authentic product
APPENDIX D: INITIAL LETTER OF CONTACT
Dear Museum Director/Store manager:

Museum funding from public funds and private foundations has been decreasing for several years. Museum stores have been an increasingly important source of income for continued programming and patron outreach. Unfortunately, little research-based information exists to assist museum store managers, museum directors, and other concerned personnel plan their store’s merchandise and operation to achieve its goals and perform its functions. I would like to invite you as a museum director (store manager, curator) to participate in my research.

As a doctoral student at Iowa State University, I am conducting research on museum stores within cultural museums. Your input as a museum director (store manager, curator) is very important to the academic research being conducted on museum stores as well as on cultural tourism. The only museum store study to date focused on three major European museum stores and the Metropolitan Museum of Art’s store in New York City. No research has focused on smaller museums and their stores. Results from the research will be used to assist merchandise and store planning.

In approximately one week, I will call you with a few questions concerning your store. It should take approximately 10 minutes for you to respond to these questions. At that time, I would like to discuss with you the possibility of interviewing you for this research study. There is no preparation involved on your part. The study involves no personal or physical risk. Your anonymity is ensured. Your name and the name of your store will not be associated with the data in the study.

As a former businessperson myself, I realize that your time is valuable. I would be grateful for your input in my research. If you have any questions concerning the procedures of this study, I will be happy to answer them. You may reach me at my home phone number, 515-233-9061.

I look forward to talking with you. I hope your summer season is going well.

Sincerely,

Brecca R. Farr
Doctoral Student

Mary A. Litrell
Professor
APPENDIX E: CODING GUIDE
CODING GUIDE

Step 1: Code each transcript by Decision-making theme. Underline the text that relates to each sub-theme. Please use color guide and enclosed pencils/pens.

Step 2: Cross-code each coded unit of analysis (from step 1) by Context, either store-oriented or product-oriented.

DECISION-MAKING

Relationship to culture (red): Anything related to the cultural group to which the museum is dedicated.

Relationship to museum (brown): When an aspect of the museum store is being explained by its relationship to the museum; may include reference to the museum’s collection, mission, goals, etc.

Revenue (green): Anything financial or economic.

Education (yellow): Includes anything related to education or learning; statement within transcript may relate to patron’s education, promoting a learning environment, enhancement of the educational process, etc.

Shopping (black): Statement will discuss any aspect of the shopping experience.

Pride (blue): Anything about pride, either the source of pride, promoting pride, or other aspect of generating pride.

Uniqueness (orange): Includes all reference to being unique, special, one-of-a-kind, etc.

Quality (pink): Relates to any element of quality; discussion may or may not define quality.

CONTEXT

Store-oriented: Relates to the store as a whole; may include management philosophy, goals, operations, etc.

Product-oriented: Relates to merchandise in general or specific products for the store; may include discussion of the type of products that are currently carried, should be included in the future, will be developed, or won’t be sold.
APPENDIX F: PHOTOGRAPHS
Figure F-1. Merchandise mix within one European museum store.
Figure F-2. Merchandise mix within a second European museum store.
Figure F-3. Merchandise mix within one non-European museum store.
Figure F-4. Merchandise mix within a second non-European museum store.
Figure F-5. Labeled handcrafted product for sale within a European museum store.
Figure F-6. Gourd work by Native American artist sold within cultural museum store.
Figure F-7. Educational signage used within a non-European museum store.
Figure F-8. Close-up of educational signage used within a non-European museum store.

Figure F-9. Educational signage used within a European museum store.
Figure F-10. Example of unique handcrafted product that was sold at a non-European museum store.

Figure F-11. Handcrafted dolls for sale in non-European museum store.
REFERENCES


