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Product Authenticity in Dubrovnik

The impact of mass tourism on the level of
authenticity of Dubrovnik souvenirs

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Abstract

The purpose of this paper is to investigate the offer of local, authentic souvenirs in Dubrovnik. The first part of the paper focuses on defining authenticity of souvenirs, commercialization and the factors needed for authentic products according to tourists and vendors. The second part focuses on the research that was done in 20 souvenirs shops in Dubrovnik, Old Town. The research was done through a questionnaire in which employees, managers and owners were analysing desires of tourists and their own shop.

KEY WORDS: authenticity, tourist experience, souvenir shops, category of souvenirs, commercialization

Defining authenticity

The term “authenticity” and “authentic” has changed over the last 200 years and it is still in the state of instability. The origin of the word is Classical Greco-Roman, and it indicated something sincere or an element which is original in its historical context (McKercher & Du Cros, 2002). There are many definitions of authenticity, and according to Merriam Webster dictionary it means to be “true to one's own personality, spirit, or character”, but this paper will try to examine how relevant is this concept to the concept of culture and cultural heritage. Tourists want to experience somebody else's culture and that's why in tourism, the term authentic many times is connected with the term local, or in its meaning summarizes the quality of something that represents the identity of the local people (Deepak, 2005). Authenticity is a key ingredient in today's production of cultural objects and tourists want something handmade because they believe that products that are created by local hands are more genuine than those mass produced “plastic”, “kitsch” products (Asplet & Cooper, 2000). Even though people nowadays want something authentic, something real, locals often stage the authenticity to meet the desires of tourists (Deepak, 2005). Tourists want some things to be authentic, real, unique, but there are some parts they don't want to experience, like for example poor healthcare. Another article states that authenticity is an accurate representation of the past, whether spiritually or materially, but if we connect the authenticity to tourism then the accurate representation of the past isn't interesting for tourists (Jelinčić, 2006). It is hard to stay authentic, primarily when the world is changing so rapidly and according to Kithiia and Reilly tourism is destroying authenticity of local cultural products and human relations. Locals are losing the true meaning of their products because tourists want everything “staged” and yet authentic (Kithiia & Reilly, 2016).

Analysis

As mentioned above, tourists want something unique and interesting and, what seems to be the case today, they also want someone to create an interpretation of the past which is adapted to the modern world. It is very hard to interpret the tradition of any destination because workers in tourism, in some cases, want to falsify some parts of their destination, just to make the location look more attractive and they are not looking at the negative consequences that their actions can have on local culture. Because of this, the local community can feel that their culture and history aren't represented correctly and that can lead to conflict between the locals and the ones who are selling the destination (Jelinčić, 2006).

Defining authenticity in itself is a complex process, in which there is a lot of negotiation, in order to meet both: either tourist expectations, or cultural policies of the local community. Local happenings are representing the destination to the world, but if we convert every event into a tourist attraction then locals are becoming subordinate to tourism (Jelinčić, 2006). According to Schouten "Our heritage is not only a mirror of our past; it is also a window to the future." This is why we need to take care of traditions, people, and authenticity (Schouten, 1997). People are selling their culture and they don't understand that they will benefit more if they take care of it.

Therefore, authentic culture isn't a culture that stays still and doesn't change; it is a culture that makes appropriate adjustments in the modern world. Authenticity needs to be seen more as an active wonder.

Types of authenticity

Objective authenticity

According to Smith and Robinson, genuine, authentic experiences and products exist, but are not easy to find. Those are objects made from authentic materials and by local craftsman or those are events that are original and genuine to the culture. Therefore, this objective authenticity provides genuine experience for all tourists who recognize authentic signs of one's culture. Tourists thirst for this kind of authenticity and they are always looking for clues to find it (Macleod, 2006)

According to MacCannell, Smith and Robinson, authentic objects and experiences are related to pre-modern and primitive societies, and tourists are also told to be on a pilgrimage to find lost goodness. In addition, the authors mentioned that people are constantly consuming experiences and products created by the tourism industry and that we are not living our own lives anymore. That's why tourists a modern-day pilgrim searching for the authenticity in their own lives (Macleod, 2006).

Pre-modern is perceived as untouched and genuine culture. Moreover, "primitive" people have no idea of what authenticity is and they never visit it. Therefore, hosts put a stage for those kinds of visitors to satisfy their need for "authenticity". Meanwhile, the real life backstage is still happening and it is only there for adventurous travelers, but, they suggest they will never stop being tourists (Macleod, 2006).

Staged authenticity

Staged authenticity is a concept introduced by MacCannell in the context of ethnic tourism. He believes that hosts put their culture on a sale and that the "packaging alters the

nature of the product; the authenticity sought by the visitor becomes ‘staged authenticity’ provided by the touree” (Chhabra, Healy, & Sills, 2003). In addition, things become authentic not because they are authentic, but because they are constructed that way. Crick, Chhabra, Healy and Sills also point out that all cultures are inauthentic, remade and reorganized.

Staged authenticity is in some parts positive because it preserves the past and it is able to accommodate the needs of tourists. Modern Highland Games event is one example of staged authenticity because the games are reconstructed in the memory of Scottish Highland (Chhabra, Healy, & Sills, 2003). There are also negative sides to staged authenticity and those are it can be fake or defamed as kitsch.

This kind of authenticity helps to protect a fragile toured culture because it acts a substitute for the original (Wang, 1999). Modern technology helps staged authenticity look more authentic. For example, bird recording of birds singing in the park is frequently desired by park managers. This is the quest for “genuine fakes” as McCrone, Morris and Kiely put it (Wang, 1999).

Constructivists and postmodernists both revealed crisis for objective authenticity, but constructivists are the ones who are trying to rescue authenticity by revising its meanings while postmodernists have buried it. They justify the inauthenticity in tourism and they abandoned the concept all together (Wang, 1999).

Types of tourists that crave authenticity

Cohen, Kaufmann, Gronau and Sakkadas stated that level of craving for authenticity depends on the consumer's profile (Kaufmann, Gronau, & Sakkadas, 2011). They mentioned three types of tourists that would be concerned most with authenticity:

- Existential tourists – these types abandon modern life and they are searching for something different.
- Experimental tourists – the goal is to involve themselves in the authentic life of others.
- Recreational tourists – the criteria are less strict with them than with previous two and they will accept that something is genuine for the sake of the experience.

Cohen also stated that intellectual individuals seek authenticity more than a regular tourist and that their criterion for an authentic product and experience is stricter (Dodd & Revilla, 2003).

Tourist differentiation study has also found that authenticity is seen differently through different groups of tourists. Some tourists can be stricter than others, but their views of what constitutes authenticity depend on each tourist (Dodd & Revilla, 2003).

Tourist experience

One of the key words according to Smith, Schooten, Kaufmann, Gronau and Sakkadas is experience with all senses. In addition, authentic cultural experience is based on the unspoiled, genuine, untouched and traditional. In order to enhance the visitor's senses of the place, "designers" should be the ones who will design the experiences with outcomes already planned. Visitors need to feel oriented in time and space in order to enjoy the experience and

in addition they have to have all the information not to feel confused and disoriented. There are also two sides of making a cultural site authentic. First, Wang and Swarbrooke say that if sites want to be experienced as authentic, they should be marked, but the other research shows that marking these sites will take away their true authenticity (Kaufmann, Gronau, & Sakkadas, 2011). On the other hand, Littrell, Anderson and Brown have also found that tourists connect craft authenticity with five factors:

1. uniqueness and originality
2. workmanship
3. cultural and historical integrity
4. tourist function
5. usage

In addition to these five factors, characteristic and the interaction with craftsmen is also important as well as the whole shopping experience (Dodd & Revilla, 2003).

Shopping

In many tourism destinations shopping has become a number one activity (Deepak, 2005). According to Weiermair, Kayat and Goulding, the usage of the past in tourism depends on four factors and those are: cultural background, prior knowledge, nostalgia proneness and personal involvement (Kaufmann, Gronau, & Sakkadas, 2011). In addition, the most important factor in shopping is the authenticity of heritage products (Dodd & Revilla, 2003). However, there is a risk of ambivalence because there is an absence of certain, fixed standards with which they can evaluate authenticity of the purchase.

When retail shops are concerned, authentic is something that is considered as such based primarily on the interpretation by the buyer (Kaufmann, Gronau, & Sakkadas, 2011).

Cohen, on the other hand, suggested a different ethnographic notion of authenticity. This includes handmade products, made by natural materials which are not manufactured for the large market (Dodd & Revilla, 2003). Souvenir shopping has become one of the main parts of every tourist trip and it has become a key factor of tourists' behavior. Souvenirs help tourists remember the experience they had during their trip (Kaufmann, Gronau, & Sakkadas, 2011). These products are related to the local area since tourists crave authenticity. Shopping can also function as a tourist attraction and in most cases tourists purchase expensive products and souvenirs for themselves and smaller ones for friends and family as presents. Furthermore, they believe that they are purchasing a real authentic souvenir because it was so expensive (Dodd & Revilla, 2003).

If tourists have no knowledge of a particular culture, then they won't have a problem or an opinion when purchasing authentic or non-authentic products. Therefore, the responsibility remains with suppliers who have to respond, create and perpetuate the demand (Deepak, 2005).

The commercialization

The commercialization of cultural features can make a destination more desirable, but it can also create so-called pseudo-culture which has no significance for the locals. Many findings have shown that people who visit destinations are unaware of traditional art and they want to buy something just to remind them of their experience. These people buy small items because of the affordability and it is easier to carry them home. Tourists want to buy souvenirs and gifts that are made or manufactured in the country or region that they are visiting and that is the most important thing in shopping; "authenticity of the products offered for sale as they relate to the local area" (Dodd & Revilla, 2003).

Culture change in a region can also occur because of manufacturing. Manufacturing can indicate the change in family roles, economic opportunities and changes in employment (Dodd & Revilla, 2003).

According to Cohen, most tourists will believe that a commercialized object is authentic because they are assured that those products are decorated with traditional design and handmade by an ethnic group. Tourists are not the ones to blame for not recognizing authenticity, rather producers sometimes make commodity exclusive and hard to find (Dodd & Revilla, 2003).

The commercialization can also happen under various indigenous circumstances. At some destinations, local crafts are still sustainable, while in other destinations they are disappearing. According to Cohen, there are four types of commercialization of arts and those are:

- complementary commercialization
- substitutive commercialization
- encroaching commercialization
- rehabilitative commercialization

Complementary commercialization is unplanned manufacture of usable craft purchased and consumed by local people. This type of commercialization happens because of spontaneous manufacture of nevertheless viable crafts. On the other hand, substitutive commercialization turns to external markets because of lack of crafts in a particular destination. Encroaching commercialization turns to external markets, but with still viable crafts and this is the “sponsored reorientation” (Dodd & Revilla, 2003). The last, rehabilitative commercialization is the sponsored rebirth of a decreasing craft for an external market (Dodd & Revilla, 2003).

Art

According to Graburn, the artistic objects could be made for the external market, but that art would be called tourist or airport art. This art would experience a process of a change because it would go from native people to the external. Another research, Errington, Dodd and Revilla stated that if we produce objects just for the external, mass market, then this object would lose authenticity and its traditional purposes. All of the products become standardized and mass-produced. All of the materials that are local and natural become replaced with industrial raw materials. Something that was once functional and had a purpose now becomes decorative. Everything is adapted to the tourists and tourism market. Interaction with foreign people, travel, media, and education all produce a change in a culture. The constant demand for authentic and traditional products and crafts, traditional materials and the role of the product in life of locals is the only thing that can make these types of genuine products still exist (Dodd & Revilla, 2003).

Category of souvenirs

According to the authors Soukhathammavong and Park, souvenirs are gifts or products which are connected to the history and culture of a destination and are produced locally. Commodification of local culture occurs because of tourism that brings high income to a destination. The cultural resources are what attract tourists to a destination and local souvenirs are what connect them to their hosts (Soukhathammavong & Park, 2018).

There are five categories of souvenirs in tourism according to the Gordon's typology which is mentioned in Soukhathammavong and Park's paper. First we have pictorial souvenirs which are photographs, posters, postcards and other image items. Then we have

piece-of-rock souvenirs, which are stones and seashells (natural items). The third type of souvenirs is symbolic souvenirs, and these souvenirs are mostly mass produced items and they symbolize a destination (for ex. a miniature Eiffel Tower in France or Big Ben in United Kingdom). The fourth are marker souvenirs which are products that are created by inserting a word, picture, location, event or a sign on key chains or T-shirts. The last category of souvenirs on which this particular paper focuses is local products, such as local food and handicraft items. Those are items which are made locally and tourists can only purchase them in that destination (Soukhathammavong & Park, 2018).

Sometimes tourists believe that they are experiencing something authentic, and they are not aware that their perception has already been altered by commodified objects. Some objects that have traditional patterns in the form of a souvenir may seem like local souvenirs to tourists, but that just because they have already been adapted to consumers. According to Cohen, local souvenirs that become visible to tourists eventually become replaced by imported products (Soukhathammavong & Park, 2018).

The attributes of authentic souvenirs according to tourists

Litrell, Anderson and Brown focused on attributes which help define authenticity for tourists. According to them the most common attributes are uniqueness and originality, workmanship, cultural and historic integrity, aesthetics, function and use, craftsman and material, and product identification (Litrell, Anderson, & Brown, 1993).

The quality of uniqueness and originality refers to products that are rare and one-of-a-kind and they can't be found everywhere. On the other hand, newness and the lack of availability also define this attribute according to the tourists. The second attribute is workmanship and for tourists this means that the product is handmade with high quality

materials, and it takes a lot of time and effort to produce it. Cultural and historic integrity is the third attribute and this means that the authentic souvenirs should come from that area and their design should be related to the history of that community. Aesthetics for some tourists means eye appeal and if a product is appealing for them, they will believe it's authentic. On the other hand, we have tourists that want the colors of a product to be the same as they were in the past. Craftsperson lays an important role in the development of an authentic product. For tourists there are two continuums. They believe that the product is authentic if it was made by trained artisans by original methods that were passed on through a family for generations. The other continuum is related to the production techniques and the content of crafts. For those tourists, the fact that the product is handmade and of high quality is good enough to mark it as authentic. Lastly, product identification for some means that an authentic product has to be signed, dated, documented. In other work it needs to be verified through paperwork (Litrell, Anderson, & Brown, 1993).

The attributes of authentic souvenirs according to vendors

According to the authors Soukhathammavong, Park and Chabbra, vendors have different views of authentic products. From their perception, the souvenirs are representation of original traditions, production location, consumer demand, impressions, connection to the past and the negotiation process (Soukhathammavong & Park, 2018). From this we can conclude that they are more focused of commodification of those souvenirs to make them seem authentic to tourists.

Consumer demand is one of the attributes which make vendors different than tourists. Vendors seem to think that if a demand for some product is bigger than that product is more

authentic. This product can be a magnet of that destination and if a demand is high they will consider it to be authentic.

This paper has identified four hypotheses:

H1: There are more souvenir shops in the Old Town of Dubrovnik that sell kitsch souvenirs than those that sell local products such as local food.

H2: The city of Dubrovnik is not strong enough to resist the commercialization.

H3: Local souvenir shops are located in isolated areas.

H4: Souvenir shops will try to satisfy primarily the needs of those tourists who wish to buy cheap, kitsch souvenirs (ex. magnets) and not something new and different.

Method

Research

Since Dubrovnik has become in the last couple of years a filming set, the research was focused on an offer of products in souvenir shops in the Dubrovnik, Old Town. The purpose of the research was to identify if Dubrovnik is becoming a victim of the commercialization and commoditization, and if its souvenir shops offer only commercialized goods, which means that they have lost its authentic culture.

This is a descriptive type of research; the author used a survey as an instrument to collect the data. In this study, 20 souvenir shops in Dubrovnik Old Town were analyzed through a survey that had one Likert scale, three open ended questions and four multiple

choice questions. The author chose different types of souvenir shops in the Old Town, from the shops that sell pictorial souvenirs to souvenir shops that sell local products.

The survey was distributed hand-in-hand to employees of souvenir shops in Croatian language, so it was easier for participants to fill it out. When entering the shop, the author explained to the participants all the steps and the purpose of the survey. In addition, it was clearly stated that the survey would be anonymous. The author was also with them in the shop while they were filling out the survey, so the participants would be provided with assistance at any time (if they had any additional questions). Once they filled the survey out, the survey was collected by the author in hand, so the surveys would be unaltered.

The Instrument

As previously mentioned, the author used a survey to analyze the offer of souvenirs in Dubrovnik, Old Town. Survey had a cover letter in which the purpose of the research was explained and the data of the researcher were provided, while the second part of the instrument consists of a Likert scale and 7 questions.

The Likert scale contained 12 attributes of authentic souvenirs. The participant had a scale from 1-7 (1 meaning not at all important and 7 meaning extremely important), in which they had to think about how important the listed attributes were to the customer. The first 7 attributes that were mentioned were taken from Litrell, Anderson and Brown and they are: uniqueness and originality, workmanship, cultural and historic integrity, aesthetics, function and use, craftsman and material, and product identification (Litrell, Anderson, & Brown, 1993). The other 5 were taken from Soukhathammavong and Park and those are:

representation of original traditions, production location, consumer demand, impressions and connection to the past (Soukhathammavong & Park, 2018).

The second part of the instrument contained 7 questions, from which 3 were open-ended questions. The last two questions were about the position of the participant and the type of the business in which they are working in:

- local business with one location in Dubrovnik
- local chain with several locations in Dubrovnik
- domestic chain with multiple locations in Croatia
- international chain or franchise

The participants had to choose through a multiple choice question, what is there most popularly sold item, considering 5 categories of souvenirs (pictorial souvenirs, piece-of-rock souvenirs, symbolic souvenirs, marker souvenirs, local product souvenirs). After that, they had 3 multiple choice questions. The first was a follow up to the previous question and it was their own opinion if they thought that item that they circled before was authentic. The second open ended question was related to the place where the shop purchases their souvenirs and the third was if they made their own souvenirs.

Because the focus of the author of this research was on food and beverage product, that's the reason why the 5th question was concerning the products the participants sell in their shop. The question was a multiple choice question which consisted of 10 products that were taken from "Where to buy?" brochure found on the web page of the Dubrovnik Tourist Board. The products that were mentioned were: candied rinds ("*arancini*"), candied lemon rinds ("*limuncini*"), caramelized almonds ("*bruštulani mjenduli*"), quince cheese ("*kontonjata*"), must cheese ("*mantala*"), dried figs, olive oil, wine, liqueurs from fruit and roses, brandy with aromatic herbs (Dubrovnik Tourist Board, 2018).

The purpose

The purpose of this research paper was to identify if the offer of local products in Dubrovnik (Old Town) souvenir shops is too small. The research has also tried to analyze if the shops try to satisfy primarily the needs of the tourists and to define what these needs are, and whether they really want local authentic products or they want cheap, kitsch products. Another purpose of this senior project was to try to find relevant information and data that could potentially help Dubrovnik community to retain its history and preserve the authenticity of local products.

Limitations of the Study

The limitation of this study is a small sample size because the research was conducted at the beginning of the season and not all souvenir shops in the Old Town of Dubrovnik were opened. Even though it was at the beginning of the season, there were many tourists in the Old Town and some sellers weren't able to fill out the questionnaire and additional research should be done to include those shops as well as the further survey of tourists themselves to be able to collect all the data relevant for this topic.

Results

The findings of this research are divided into two. The first section is the Likert scale in which the souvenir sellers had to think about the main factors their customers would want. The second section is designed to ask questions directly to the shop owners and/or sellers. The participants had to focus on what their most popularly sold item and in addition they

would have to provide their own opinion about the authenticity of those products they sell. In this section the business had to be described as well as the position of the participant in the shop.

Customer desires according to the sellers

The first question that was posed to the sellers was their opinion on customers' desires. What are the important attributes that customers look at when buying a certain souvenir? 9 out of 20 souvenir sellers (45%) and 6 out of 20 souvenir sellers (30%) stated that they believed that an extremely important factor and very important factor, for the customers, when purchasing a souvenir was uniqueness and originality.

For the workmanship, whether something is handmade or not, 16 sellers were equally divided between extremely, very, moderately important and neutral. In addition to this, 40% of the sellers said that extremely important factors for their customers were: aesthetics, skilled craftsmen and appealing material and production location. The highest importance got the impression of the souvenirs with 50%.

25% of the sellers believe that the factor that is not at all important to the customers is product identification (being able to verify the craft through paperwork). In addition, 10% believe that this factor is of low importance.

Function and use in the respondents' mind varies from extremely important (35%) and slightly important (25%).

For 11 respondents, cultural and historic integrity got 20% as being extremely important, 10% as being very important and 25% as being moderately important. Also, 20% of respondents stated that it is slightly important.

Representation of original traditions is moderately important for 30% of respondents, while extremely and very important share 30% equally. 10% stated that it is slightly important and 15% stated that it is of low importance.

For the connection to the past 10 respondents stated that it is between extremely important (20%), very important (10%) and moderately important (20%), while 25% of the respondents weren't sure, so they put neutral.

Consumer demand got 20% of respondents for extreme importance and 40% for moderate importance. Also, 25% of respondents weren't sure like in the previous factor, so they put neutral.

The Shop

The second section focused on the shop. 70% of the employees filled out this survey and 80% of those shops were local businesses with one location in Dubrovnik.

When asked what their most popularly sold item is, participants' answers varied. 30% of them said pictorial souvenirs, 10% said piece-of-rock souvenirs and symbolic souvenirs, 20% said marker souvenirs, 25% said local product souvenirs and 5% which means 1 shop said other which for them was canned vintage illustrations with Dubrovnik motives.

The second question was an open ended question and it was connected to the previous one. It was whether they considered that item to be authentic. 55% of the respondents answered no. 20% answered yes because they are the only store that sells that item, 10% answered yes because it symbolizes the Old Town of Dubrovnik. In addition to these, 2 participants said also yes to this question. First, because it's their own design and that's why for them is authentic and the second because it's traditional food and local artist.

The place where the shop purchases its souvenirs was also important in determining whether the items are authentic or not. We can conclude from the results that 50% of the items are bought in Croatia (Zagreb, Brač, and Dubrovnik) and 50% of them are imported from China. Out of this 50%, 20% respondents stated that they purchase their souvenirs from Cavtat, which purchases their products from China.

The last open ended question was related to souvenirs that the shop makes, if it makes them. The question that was posted was: “Does your shop make any of its own souvenirs? If yes, please specify which ones. 65% of the respondents stated that they don’t make their own souvenirs and only 20% of them stated that they make their own local food and beverages. Other 10% were related to T-shirts that are handmade and 5% was related to the tourist monographs.

The last category of questions was to circle, as many as applicable to them, from the list, the items and also they could add additional items if there was nothing on the list that they had in their shop. The products that were offered to the respondents were: candied rinds (“arancini”) – 12%, candied lemon rinds (“limuncini”) – 9%, caramelized almonds (“bruštulani mjenduli”) – 10%, quince cheese (“kontonjata”) – 1%, must cheese (“mantala”) – 1%, dried figs – 9%, olive oil – 10%, wine – 10%, liqueurs from fruit and roses – 10%, brandy with aromatic herbs – 9% and other without any specification – 3%. Out of 20 respondents, this question had a frequency of 69. In the other section, respondents also mentioned craft beer – 1%, other traditional cookies – 1%, bags – 3%, clothes – 3%, Game of Thrones merchandise – 4%, magnets – 1% and fragrant lavender – 1%

Discussion

According to Swanson and Timothy, artisans began to change their art into tourist art because of the exposure to the outside world and because of the expectations of tourists on what souvenirs should look like. With these changes came other changes as well, like the change of forms, functions, meanings and symbolisms. These changes of art resulted in the creation of something that some experts call “tourist trash”, “tourist art”, “airport art”, “tourist kitsch”. Some researchers also stated that this shift was negative for several reasons: first, because of commodification, artworks have lost their cultural meaning. Since they are mass-produced for tourist consumption, they have also lost their inner meaning especially when they are produced in factories or assembly lines that are far away from the location in which souvenirs are supposed to be sold.

Second, the souvenirs and crafts in the offer seem to be made by people who have no knowledge or connection to the cultural elements. It can be concluded that for those artisans making souvenirs is simply a job not passion. Third, the authenticity of the souvenirs in the offer is in many cases questionable. Artisans use non-local materials and non-traditional techniques and because souvenirs are mass-produced they usually ignore the details of the original object and they add new details that they believe will satisfy tourists. Lastly, these changes can lead to tourists’ perception of the culture and the destination inaccurate and stereotypical (Swanson & Dallen, 2012).

The results of this study indicate that there are more souvenir shops in Dubrovnik in which the souvenirs are not handmade and in most cases brought from a faraway factory or assembly line (such as China). In addition to this, 65% of the souvenirs shops which participated stated that they did not produce their own souvenirs. If we take into consideration the factors mentioned previously in this study from Swanson and Dallen, it can be concluded that commodification in Dubrovnik is already happening and has become true.

In addition to commodification, souvenirs are not being handmade from local artisans and the use of local materials and original techniques is almost nonexistent, which harms the authenticity of original products. Stereotypical views are being created as Dubrovnik being King's Landing from the HBO television show Game of Thrones, just because the shops are selling the products from profit.

There are several solutions that can be put into action. First, the city of Dubrovnik can limit the number of souvenir shops in the Old Town and it can present different business option for the shops. The city can bring back the past and open shops that were in the city before such as shoe shops, bakeries, hat shops, shoemakers, watchmakers, etc. It can open the shops for locals, so they come back to live in the Old Town and leave the shops with local souvenirs for tourists. Those souvenir shops can be in isolated areas of the Old Town and some of them are already situated in those areas. With this Dubrovnik can attract tourists that are seeking for something new and different, the culture from the past that still exists in the present.

New postcards can be also created with pictures from the past. Postcards can also be used as marketing tools and can send an image of Dubrovnik throughout the world, as well as show that this town cherishes its tradition and its past.

To conclude, it seems that there is still much to research about souvenir demand, retail analysis and the needs of both tourists and locals. Souvenirs are definitively and undoubtedly an important factor that can improve the end-experience of tourists as well as the overall image of Dubrovnik as a touristic destination.

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Appendix A

The Offer of Authentic Local Products

Dear Participant,

Please do not write down your name in order for this questionnaire to be anonymous and confidential. This questionnaire will only take **7-8** minutes of your time. If for some reason something is unclear to you, please do not hesitate to ask further questions to the person who provided this copy to you. Thank you for your honest and thoughtful answers.

When you think about the specific products that you offer for sale, how important do you think each of the following attributes are to the customer? 1 stands for “not at all important” (completely irrelevant for authenticity) and 7 “extremely important” (completely relevant for authenticity). 4 means neutral or I am not sure.

Uniqueness and Originality	Not at all important	1	2	3	4	5	6	7	Extremely important
Workmanship (handmade)	Not at all important	1	2	3	4	5	6	7	Extremely important
Aesthetics	Not at all important	1	2	3	4	5	6	7	Extremely important
Function and Use	Not at all important	1	2	3	4	5	6	7	Extremely important
Cultural and Historic Integrity	Not at all important	1	2	3	4	5	6	7	Extremely important
Skilled Craftsmen and Appealing Material	Not at all important	1	2	3	4	5	6	7	Extremely important
Product Identification (“being able to verify the craft through paperwork”)	Not at all important	1	2	3	4	5	6	7	Extremely important
Representation of Original Traditions	Not at all important	1	2	3	4	5	6	7	Extremely important
Production Location	Not at all important	1	2	3	4	5	6	7	Extremely important
Connection to the Past	Not at all important	1	2	3	4	5	6	7	Extremely important
Consumer Demand	Not at all important	1	2	3	4	5	6	7	Extremely important
Impression	Not at all important	1	2	3	4	5	6	7	Extremely important

1. What is your most popularly sold item?
 - a) Pictorial souvenirs/image items (for ex. postcards, photographs, and posters)
 - b) Piece-of-rock souvenirs /natural items (for ex. stones and seashells from the beach)
 - c) Symbolic souvenirs/mostly mass produced objects representing place identity (for ex. a miniature Eiffel Tower in France)
 - d) Marker souvenirs (meaningful items constructed by adding specific words, locations, events or signs such as T-shirts and key chains).
 - e) Local product souvenirs (for ex. local food and handicraft items, which are made locally, so they are meaningful as they are only available in the destination).
 - f) Other (please specify: _____)

2. Do you consider this item authentic? If yes, please specify why.
-

3. Where does the shop purchase the souvenirs that it sells most?
-

4. Does your shop make any of its own souvenirs? If yes, please specify which ones.
-

5. Which items from the list do you sell in your store? Choose as many as applicable to you.
 - a) Candied rinds ("Arancini")
 - b) Candied lemon rinds ("Limuncini")
 - c) Caramelized almonds ("Bruštulane mjendule")
 - d) Quince cheese ("Kontonjata")
 - e) Must cheese ("Mantala")
 - f) Dried figs ("Suhe smokve")
 - g) Olive oil
 - h) Wine
 - i) Liqueurs from fruit and roses
 - j) Brandy with aromatic herbs ("Rakije s mirisnim travama")
 - k) Other (please specify: _____)

6. Please state your current position in the company.

- a) Owner
- b) Manager
- c) Employee
- d) Other (please specify: _____)

7. Which of the following best describes your business?
 - a) Local business with one location in Dubrovnik
 - b) Local chain with several locations in Dubrovnik
 - c) Domestic chain with multiple locations in Croatia
 - d) International chain or franchise

Appendix B

Table 1: Importance of the attributes according to the sellers

Questions	TOTAL	Extremely important (%)	Very important (%)	Moderately important (%)	Neutral (%)	Slightly important (%)	Low importance (%)	Not at all important (%)	TOTAL
Question 1	20	45%	30%	5%	10%	5%	0%	5%	100%
Question 2	20	20%	20%	20%	20%	5%	5%	10%	100%
Question 3	20	40%	5%	25%	20%	5%	5%	0%	100%
Question 4	20	35%	5%	15%	15%	25%	0%	5%	100%
Question 5	20	20%	10%	25%	15%	20%	5%	5%	100%
Question 6	20	40%	10%	10%	20%	5%	0%	15%	100%
Question 7	20	25%	0%	15%	20%	5%	10%	25%	100%
Question 8	20	15%	15%	30%	10%	10%	15%	5%	100%
Question 9	20	40%	10%	15%	5%	0%	25%	5%	100%
Question 10	20	20%	10%	20%	25%	10%	10%	5%	100%
Question 11	20	20%	5%	40%	25%	5%	0%	5%	100%
Question 12	20	50%	20%	10%	15%	0%	5%	0%	100%

Table 2: Items that souvenir shops sell

Products	Frequency	Percent of responses	Percent of cases
Candied rinds (“Arancini”)	8	12%	40%
Candied lemon rinds	6	9%	30%
Caramelized almonds	7	10%	35%
Quince cheese (“Kontonjata”)	1	1%	5%
Must cheese (“Mantala”)	1	1%	5%
Dried figs	6	9%	30%
Olive oil	7	10%	35%
Wine	7	10%	35%
Liqueurs from fruit and roses	7	10%	35%
Brandy with aromatic herbs	6	9%	30%
Other(1)	2	3%	10%
Other(2)	1	1%	5%
Other(3)	1	1%	5%
Other(4)	2	3%	10%
Other(5)	2	3%	10%
Other(6)	3	4%	15%
Other(7)	1	1%	5%
Other(8)	1	1%	5%
TOTAL	69	100%	

Figure 1: Most popularly sold item

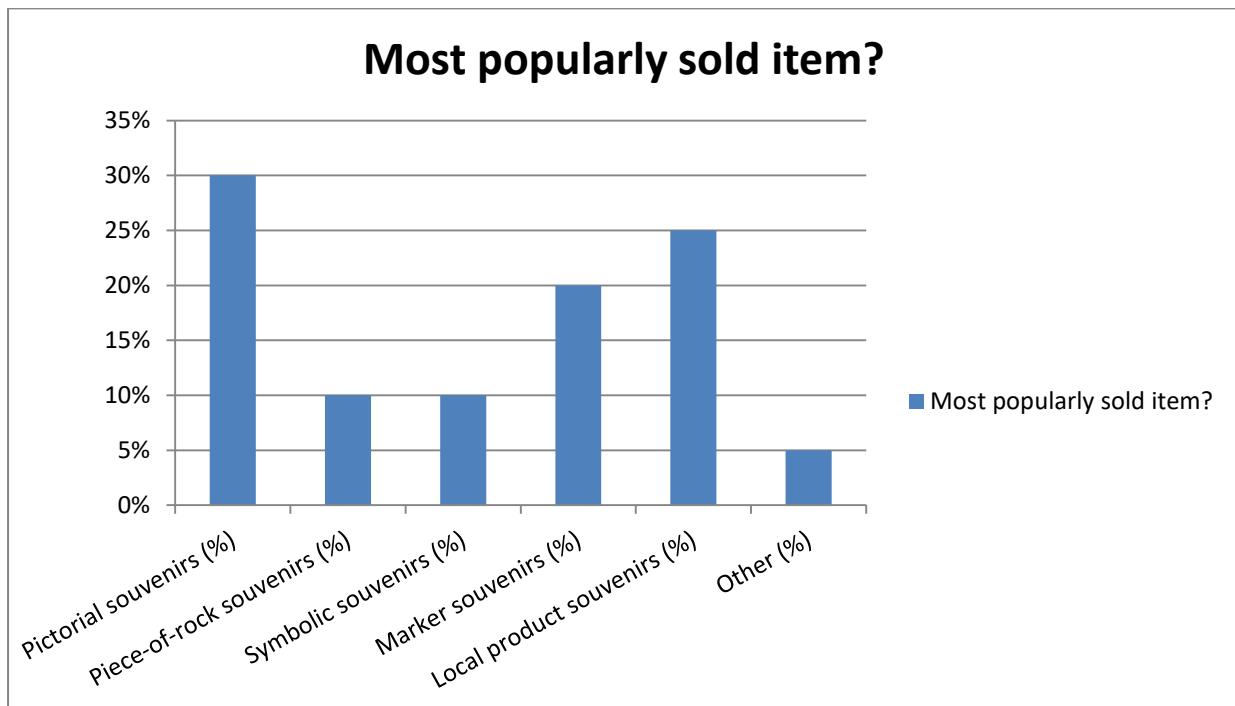


Figure 2: Respondents position in the company

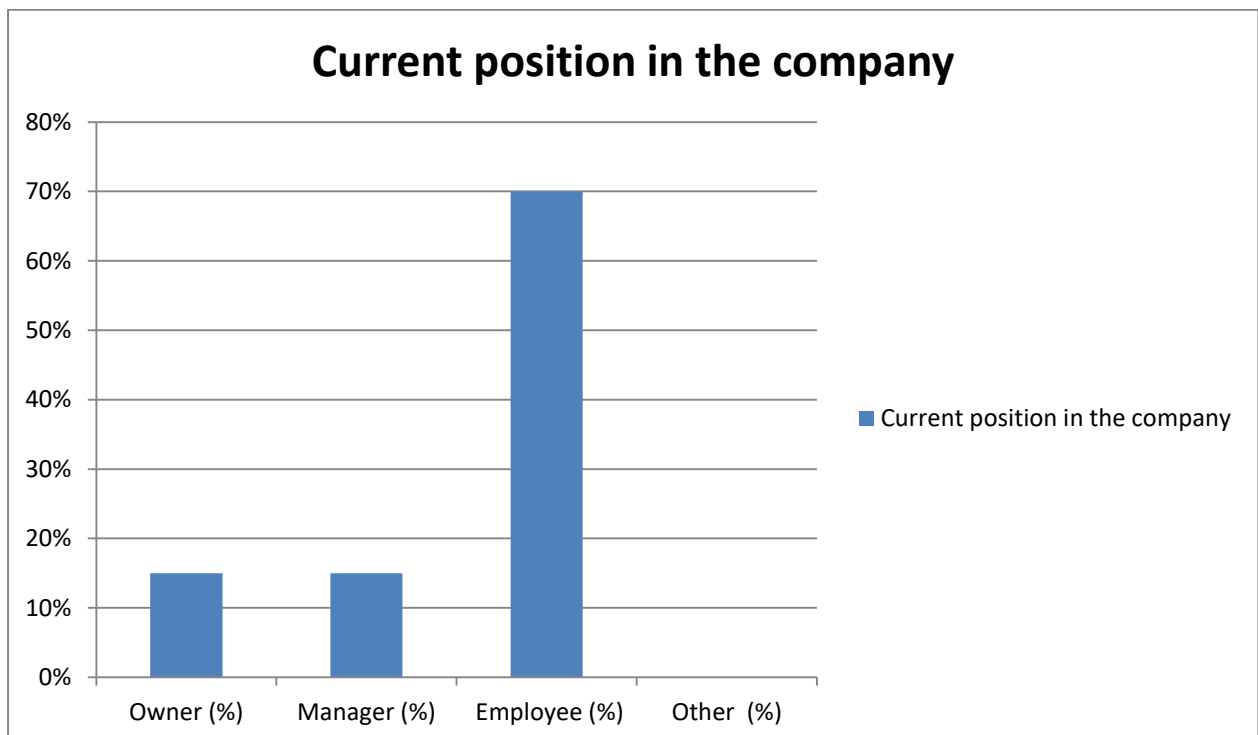


Figure 3: Business description

