

LOCAL HANDICRAFTS AS AUTHENTIC TOURISM
SOUVENIRS ENHANCING CULTURAL VALUES
THROUGH STORYTELLING

Case: Finnish Lapland

Vu, Ha Vy

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Author	Ha Vy Vu	Year	2022
Supervisor	Outi Kähkönen Teija Tekoniemi-Selkälä		
Commissioned by	Hilla House Oy		
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While souvenir business greatly increases revenue for tourism industry, local handicrafts as souvenirs should be able to connect tourists with the culture and heritage of a destination. The objectives of this research were to examine how authentic handicrafts can promote the culture of a destination through storytelling. Cultural sensitivity in tourism was also considered in the context of Finnish Lapland with the inhabitation of Indigenous people. The commissioner for this thesis was Hilla House Oy, a local souvenir business with long history of making handicrafts with natural materials.

In this thesis, tourism theoretical concepts related to souvenirs, authenticity, cultural sensitivity and storytelling were studied. Qualitative methodology was adapted to allow in-depth conversations with three stakeholders relating to handicrafts in tourism industry. Data for this research were collected using semi-structured interviews in order to clarify their perspectives on each topic. The collected data were analysed through thematic analysis, a systematic technique that recognises and evaluates data patterns and sorts them into themes.

The results suggest that storytelling plays an important role in defining the authenticity of local and traditional handicrafts, whereas it is still an ongoing discussion in terms of the usage and commoditisation of Indigenous handicrafts and souvenirs. The research finds that local handmade handicrafts and souvenirs with natural materials contained stories about its origins, which creates an opportunity to educate tourists about local history and culture. In addition, while exploring and emerging to local culture, tourists need to be aware of cultural sensitivity and avoid cultural appropriation.

Key words local handicrafts, authentic souvenirs, cultural values, cultural sensitivity, storytelling

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SYMBOLS AND ABBREVIATIONS

OECD	The Organization for Economic Cooperation and Development
UNWTO	The World Tourism Organization
EU	European Union
SME	Small and Medium Sized Enterprises
SmartCulTour	Smart Cultural Tourism as a Driver of Sustainable Development of European Regions

1 INTRODUCTION

Lapland tourism has been globally recognised by the fact that over three million overnight stays were registered in 2019 (Lapland Above Ordinary 2022a). Promoted as the Official Hometown of Santa Claus, Rovaniemi – the capital of Lapland, is a popular destination with Santa Claus, white snow, northern lights, and winter activities. However, the true Lappish culture should be seen beyond the entertainment world offered by tourism.

Northernmost Lapland has a diverse and distinct culture. Along with other territories of three countries, this area is located in the homelands of the Sámi, the European Union's only indigenous population. (Lapland Above Ordinary 2022b.) Practising traditional livelihoods is important for the Sámi to pass on the culture through generations, one of which is to make traditional Sámi handicrafts using old techniques. Local and natural materials are used efficiently without waste, which emphasises their relationship with nature. (Pirttijärvi 2020.) By the demands and needs of tourists, there is an increasing number of handicraft and souvenir shops that are selling local handicrafts as souvenirs in Finnish Lapland tourism, including from Sámi people.

Although there has been much research about souvenir authenticity and its perceived values for suppliers and tourists, few of them have focused on the connection between souvenir and cultural aspect of tourism, especially related to Indigenous culture. It is the author's experience of working in LAURI (Hilla House Oy), a local handicraft business, that has driven this research. LAURI has a long history of making knives, jewellerys and handicrafts with reindeer antlers, animal skins and curly birches, some of which related to Sámi culture. The thesis project is an attempt to address the issue of how authentic handicrafts as souvenirs can enhance destination and local culture. This thesis also explores how storytelling reflects cultural values through these handicrafts while helping to identify their authenticity.

In this study, each theoretical concept is discussed first in general and then in their tourism practices. Local handicrafts are addressed as the key element of tourism souvenirs which can to connect tourists and local culture. Different

concepts of authenticity and authentic souvenirs are studied through a reflection of cultural sensitivity. The research also focuses on storytelling with the aim to suggest more applications of storytelling in local handicraft marketing processes. Qualitative methodology offers an effective way to understand the perspectives from three distinct stakeholders from Lapland area. Semi-structured interviews were conducted with the commissioner, a traditional handicraft workshop owner with Sami roots and a researcher from the University of Lapland.

2 COMMISSIONER

Tourism entrepreneurs Julia Allemann and Lukas Allemann (company Hilla House Oy) purchased the LAURI property in 2017. They have preserved old traditions of Lauri by making local handicrafts and knives, while also converting certain areas into a cosy guesthouse. LAURI is promoted as the only historical log house complex in the Rovaniemi town centre. (LAURI 2022a.)

Before summer of 2022, LAURI provided three primary services: selling handicrafts and workshops, lodging with five studios, and rental venue for events and meetings. After that the building which used to be three lodging rooms and event venue is rented out as a kindergarten. The handicraft shop is still the base of the business while containing historical values. The shop sells jewellerys, traditional kuksas, cutlery, souvenirs, knitting accessories, and clothing, most of which are made of reindeer antler, animal skin, and birch. Jouko, the shop's artisan, creates handcrafted items out of reindeer antler and wood. Some of the souvenirs are engraved with a set of old Sami symbols from the shaman's drums which is illustrated in Figure 1. (LAURI 2022a.) Julia used to teach how to make jewellerys and handicrafts in her workshops before she moved to Sweden recently.

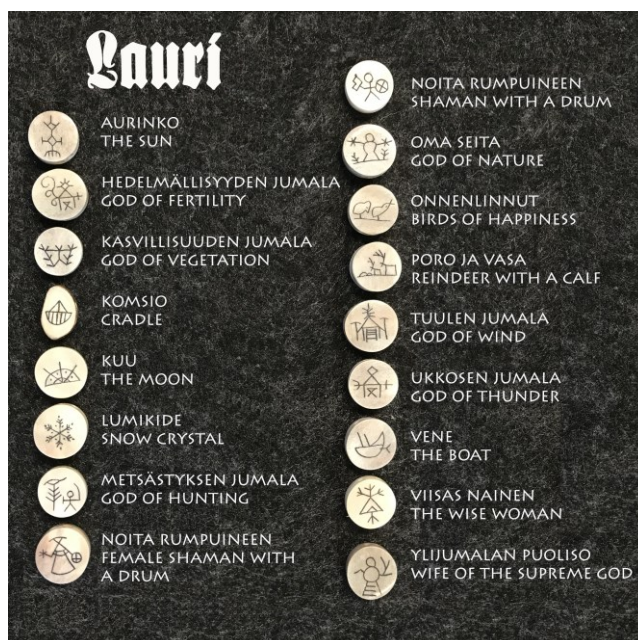


Figure 1. Shaman's Drums' Symbols Engraved on Certain of Lauri's Souvenirs. (Lauri 2022b)

As demonstrated by history of LAURI and its handicrafts' origins, the business brings historical and cultural values from the log house itself and the souvenirs to tourists visiting Lapland area. The question is how to determine the authenticity of souvenirs, especially with handicrafts, while keeping cultural sensitivity in mind since they are related to indigenous culture, as well as how to enhance these cultural values through storytelling.

3 SOUVENIRS AND CULTURAL TOURISM

3.1 Souvenir Definitions

In French, the word *souvenir* is commonly used as a verb, and means “to get back to myself,” or “to remember” (from the Latin *subvenire*, “to come to mind”). In English “souvenir” is a noun— an object through which something (a place, a person, an experience) is remembered. (Potts 2018, 2) As reported by Gordon (1986, as cited in Soukhathammavong & Park 2019, 106), the meaning of *souvenir*, “to remember”, allows the commercial activities of souvenir production and sale to take on the symbolic features of the tourism destination.

Normally, souvenirs refer to gifts or products that are produced locally and are related to the significant culture and history of destinations (Dougoud 2000; Trinh, Ryan & Cave 2014, as cited in Soukhathammavong & Park 2019, 106). In tourism perspective, Potts (2018, 7) defines souvenirs as “objects that are collected for personal reasons during the course of a journey”. As souvenirs are mementos of places and occasions, they may be counted among the most valued items purchased during a vacation (Littrel 1990, as cited in Hitchcock 2013). Souvenir not only enhances the tourism experience onsite, but it also marks the end of the holiday and bring the experience into the tourist’s ordinary life (Hume 2013, 1).

By encouraging visitors to spend more at a destination, souvenir business significantly improves revenue for tourism industry. That can only be achieved by the materialisation of heritage and culture nature of souvenirs (MacLeod 2006, as cited in Soukhathammavong & Park 2019, 106). Holiday souvenirs are meaningful and associated with the travel experience, but they are also linked to a generalised image of a culture, or even a specific town or village (Smith & Richards 2013, 204–205).

The souvenir, according to the manufacturer, must represent the culture and heritage of the destination of which his or her house is a part. For the souvenir collector, the value of these souvenirs is also influenced by the collector’s perceived value as they are markers of place and experience rather than their physical aesthetic. (Hume 2013, 2–3.) In closing, souvenir can play a significant role in promoting destination culture and heritage to its visitors.

However, tourism has often been accused of negatively impacts on local and indigenous cultural values (Asplet & Coope 2000, 307). The conflict between these contrary opinions has resulted in increased pressure of the use of cultural motifs, such as souvenir designs and symbols, for tourism purposes. (Janke 1997; Ministry of Commerce 1997, as cited in Asplet & Coope 2000, 307).

3.2 Souvenir Categories

Within Gordon's (1986, as cited in Soukhathammavong & Park 2019, 106) typology and Potts' (2018, 7–8) explanation, souvenirs in tourism are studied and organized in five categories. The first category is pictorial souvenir including image items such as postcards, photographs, and posters, portraying local iconography and attractions. Mass-produced objects representing place identity fall into symbolic souvenir category, for example a miniature of Helsinki Cathedral or a Santa Village miniature magnet. Marker souvenir type consists of meaningful items branded to the destination and made by adding specific words, locations, events or signs such as T-shirts and keychains. Since these three types of souvenirs can be manufactured in large quantities and transported almost anywhere, they show weak relationship between souvenirs and places and delivery modest contribution to cultural values of the destination. The next category is piece-of-rock souvenir, which includes natural items such as stones and seashells from the beach or time-honored objects like ticket stubs and emptied wine bottles. Usually this type of souvenir is found or kept at no extra cost, though it is sometimes collected and sold by enterprising vendors.

Handicrafts and art form, belonging to local product souvenir category are the most common types of souvenirs (Timothy 2005, 101). Handmade products with an emphasis on design and raw materials are referred to as handicrafts. Textiles, pottery, baskets, figurines, wood carvings, and jewelleries are a few common examples. Historically, handicrafts were produced to fulfill functional and ceremonial needs within a specific community (Popelka & Littrell 1991, as cited in Chhabra 2010, 165). Economic necessity forced craft producers to seek tourism markets and satisfy a heritage tourism need (Chhabra 2010, 165). The handicrafts and souvenirs that are referred throughout this paper fall into this category.

3.3 Cultural Tourism

According to Europa Nostra (OECD 2009, as cited in Smith & Richards 2013, 117), “more than 50 per cent of tourist activity in Europe is driven by cultural heritage and cultural tourism is expected to grow the most in the tourism sector”. As a result, cultural tourism has emerged as a key economic and social impact for many European countries.

Medlik (2003, as cited in Smith & Richards 2013, 117) defines cultural tourism as including all “activities with a cultural content as parts of trips and visits with a combination of pursuits”. According to McKercher and du Cros (2002, as cited in Smith & Richards 2013, 117), “cultural tourism is a type of tourism that relies on a destination’s cultural heritage assets and transforms them into products that tourists can consume,” whereas Stylianou-Lambert (2011, as cited in Smith & Richards 2013, 117) emphasizes the “diversity of tourist experiences” associated with culture in the tourism context. Cultural tourism is also defined as “a type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/ products in a tourism destination. These attractions/ products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions” by the UNWTO General Assembly (UNWTO 2017).

Culture, in broad terms, is the way people express themselves – not only verbally, but also in dress, lifestyle, beliefs and practices (Crocombe 1983, as cited in Asplet & Cooper 2000, 308). Thus, it is reasonable to adapt Ritchie and Zins’ (1978, as cited in Asplet & Cooper 2000, 308) cultural tourism definition as “the consumption by tourists of features resembling the culture of a society”. Certain elements of culture which attract tourists to particular destinations are recognised, including handicrafts, language, traditions, gastronomy, the history of a region, the types of work engaged in by residents and the technology used, architecture giving the area a distinctive appearance, religion, educational systems, dress, and leisure activities.

3.4 Shopping of Cultural Merchandises

According to UNWTO, shopping is one of the major categories of tourists' expenditure (UNWTO 2022). In terms of cultural tourism, it serves as one of motivators for travelling (Timothy 2005, as cited in Chhabra 2010, 161). Swanson (2004, as cited in Chhabra 2010, 161) observes that it is human nature to bring a souvenir from a trip to serve as a "reminder of special moments or events". There are many functions that shopping of heritage merchandise provides, one of which is to serve as a cultural marker and a medium through which economic, social, and cultural values of a destination or community are conveyed (Cohen 2000; Halewood & Hannam 2001, as cited in Chhabra 2010, 161).

Souvenirs have been the focus of previous studies on cultural tourist products. According to sacredness theory by Gordon (1986, as cited in Chhabra 2010, 164), tourism helps people to momentarily escape their everyday life in order to experience something unusual, extraordinary, and sacred. Because the tourist cannot remain in this condition forever, they seek for a tangible piece of the extraordinary in the form of a souvenir to remind them of their one-of-a-kind experience. Therefore, souvenirs are important items to enrich values of a tourism experience, including cultural values, especially in the post-experience.

4 AUTHENTICITY AND CULTURAL SENSITIVITY IN TOURISM

4.1 Authenticity in Tourism

It has been observed that individuals often travel to find authentic experiences and destinations and in cultural tourism, authenticity makes historical locations more appealing to visitors (MacCannell 1973, 1976; O'Meara 2000; Ryan & Crofts 1997, as cited in Timothy 2005, 78). Authenticity has become a core subject of debate in tourism research. Tourism products for instance artworks, cuisine or festivals are usually defined as "authentic" or "inauthentic" by assessing whether they are made by local people according to custom or tradition (Ning 2017, 350–352). However, it is hard to identify if tourists are truly interested in authentic products or rather in the authentic setting of the locations where souvenirs may be purchased. Thus, reflecting the authenticity of tourist experiences (or authentic experiences) besides the authenticity of toured objects is crucial to discussions about authenticity in tourism (Ning 2017, 350–352).

Wang (1999, as cited in Rickly 2022) lays the groundwork for authenticity research in tourism by classifying the subject into objective, constructive, postmodern and existential authenticity. First of all, he defines objective authenticity as the authenticity of the "original", meaning that it is based on the knowledge and skills of experts to measure the originality and genuineness of toured products. The acknowledgement of authentic objects can result in an authentic experience perceived by the tourists (Ning 2017, 350–352). However, this can still be considered as inauthentic when involving fake and contrived products, which is known as a staged authenticity (MacCannell 1973, as cited in (Ning 2017, 350–352).

In contrast, the term constructive authenticity refers to the socially constructed aspect of authenticity. As the authenticity of experience varies depending on each tourist (Wang 1999, as cited in Rickly 2022), it is constructed through their points of view, beliefs, perspectives, or powers (Ning 2017, 350–352). The best form this type of authenticity can achieve is exceptional authenticity, when authentic experience is

done exceptionally well, executed individually and extraordinarily by someone demonstrating human care; not unfeelingly or disingenuously performed. (Molleda 2010, as cited in Ram, Björk & Weidenfeld, 111)

Tourism businesses should offer services and experiences which deliver exceptional authenticity in order to generate high profit (Molleda 2010, as cited in Ram, Björk & Weidenfeld, 111). However, studies have been conducted to investigate the link between objective and constructive authenticity in tourism. Revilla and Dodd (2003, as cited in Rickly 2022) for example identify factors affecting how tourists perceive authentic tourism art products including “appearance/utility, tradition and certification, rarity, local production, and cost”. It is necessary to consider both objective and constructive authenticity when providing tourism products and services.

From a postmodern standpoint, inauthenticity is not necessarily considered a problem as Martin (2010, as cited in Yi, Fu, Yu & Jiang 2018, 413) highlights that postmodern tourists respond to fakery or unreality with their expectation for the experience.

By blurring the boundaries between the original and the duplicated... postmodern authenticity accepts not only the deconstruction of the original definition but also the introduction of hyperreality and dreamlike constructions, as exemplified by the scenes in New Zealand where the Lord of the Rings was filmed (Eco 1986 & Zerva 2015, as cited in Yi, Fu, Yu & Jiang 2018, 414).

Last but not least, Wang (1999, as cited in Ram, Björk & Weidenfeld, 111) proposes existential authenticity as “an alternative experience in tourism”, involving personal or intersubjective feelings stimulated by tourism experience (Ning 2017, 350–352). Tourists feel more authentic and free to express themselves by simply engaging to escapist experience, regardless the authenticity of toured objects (Ning 2017, 350–352). Strong existential authenticity is determined to help developing relational value between tourists and destinations (Taheri, Farrington, Curran & O’Gorman 2017, as cited in Garau-Vadell, Orfila-Sintes & Batle 2021, 210).

Prior studies show that all these elements of authenticity improve destination competitiveness by bringing distinction (Garau-Vadell, Orfila-Sintes & Batle 2021, 210) and satisfying tourists' expectation of authenticity for the destination (Bryce, Curran, O'Gorman & Taheri 2015, 572). Regardless, this research focuses mainly on objective and constructive approach to define authenticity of handicrafts as tourism souvenirs, with a brief reference of existential authenticity. Furthermore, the production and marketing of handicrafts has been developed to serve the needs to shop of tourists from different backgrounds and financial conditions (Timothy 2005). Thus, it also raises the question of cultural sensitivity and cultural appropriation.

4.2 Authentic Souvenir

4.2.1 Concepts of Souvenir Authenticity

When utilising tourism merchandise as a form of cultural expression, the question of authenticity demands some attention (Asplet & Cooper 2000, 308). In many cases, tourists are drawn to a destination by its cultural resources, thus, authentic souvenirs engaging with those cultural resources help establishing connections between visitors and places (Derrett 2003, as cited in Soukhathammavong & Park 2019, 106).

Durko and James (2016, as cited in Soukhathammavong & Park 2019, 107) use the term authentic souvenirs to refer to objects which are produced on culture, heritage, place identity, and the uniqueness of particular events or activities in a specific destination. These items eventually become an important marker of that destination's ethnicity or cultural identity. In regard to fine art objects and anthropological artefacts, authenticity can be verified, for example by their title, maker, date and medium. However, authenticity of souvenirs is difficult to characterise. (Hume 2013, 3.) It is known that a cultural souvenir is often locally handmade and "genuine", while mass-produced products imported from elsewhere are considered "plastics" (Aspler & Cooper 2000, 308). The date of production is less important than the date when tourists have their tourism experience and purchase the souvenir to recall the memory of the experience.

The name of the producer and the title of the souvenir is also considered insignificant compared to the location where they are sold. (Hume 2013, 3.)

Generally, the authenticity of souvenirs can be divided into objective and constructive authenticity. The first one is defined by experts and souvenir producers in order to evaluate whether a tangible item is true or false, for instance if they are genuinely locally made or not (Torabian & Arai 2016, as cited in Soukhathammavong & Park 2019, 114). Meanwhile, constructive authenticity reflects what attributes make a souvenir authentic from tourists' perspective and their changing expectations with time (Pearce & Moscardo 1986, as cited in Soukhathammavong & Park 2019, 106).

Authenticity is subjectively perceived depending on various places, cultures or people themselves. Sellers, consumers' own knowledge and experience, social traditions, and the producers' techniques on materials can all influence these subjective perceptions of authenticity souvenirs. (Timothy 2005, 78.) Jamison (1999, as cited in Timothy 2005, 110) has shown that tourists are disinterested in whether the design is traditional or contrived according to souvenir sellers. According to his study, tourists understand that the souvenirs in question are not handicrafts of indigenous cultures, but rather made specifically for tourists. Moreover, the tourists can also perceive existential authenticity, which emphasises the activities through which personal and intersubjective feelings are crucial in tourists' search for authenticity (Wang 1999, as cited in Soukhathammavong & Park 2019, 107). In this case, according to Wu, Wall and Pearce (2014, as cited in Soukhathammavong & Park 2019, 107),

shopping in a copycat souvenir shop is perceived as being authentic by tourists due to the uniqueness of the shopping experience, including interactions with locals, the ability to negotiate the price, and the fun of purchasing obviously imitated souvenirs, all of which place the experience outside the ordinary shopping experience.

Tourist shopping characteristics, such as psychographic attributes, behaviours, and other personal factors, also influence the ways people shop, the types of products they buy, and the venues they select to visit (Timothy 2005, 91). Littrell

(1990, as cited in Timothy 2005, 91) defined five tourist customer categories in the area of textile souvenirs which are illustrated in Table 1.

Table 1. Types and characteristic of textile souvenir consumers (Littrell 1990, as cited in Timothy 2005, 91)

Types	Characteristics
Shopping-oriented Tourists	<ul style="list-style-type: none"> • Enjoy finding shops • Enjoy mingling with craftspeople • Enjoy bargaining • Enjoy using foreign languages
Authenticity-seeking Tourists	<ul style="list-style-type: none"> • Want items not specifically created for tourists • Materials, colours and motifs are important in defining authenticity • Want items they describe as genuine, indigenous, traditional, and local
Special-trip Tourists	<ul style="list-style-type: none"> • Not as concerned about the link between the Souvenir and the local culture • Concerned with preserving memories • Handicrafts remind of friends, places, sites, and activities seen and done on holiday

With an increasing number of people searching for unique and authentic travel experiences, it is noted that tourists nowadays are being more motivated to look for greater quality and authentic items while shopping for souvenirs (Kim & Littrell 2001, as cited in Timothy 2005, 83). Thus, souvenir providers' perceptions of authentic souvenirs, so called objective authenticity, should be well-defined to create a more comprehensive definition of authenticity souvenirs, since they are the one who make and integrate cultural and historical values into those products.

4.2.2 Constructive Authenticity and Labels

Authenticity in handicraft profession, according to Bunn (2000, as cited in Timothy 2005, 113), requires that authentic products are made by the members of a given society with local materials and used by members of that society. There will be

few tourist souvenirs considered authentic if utilising this definition. This concept is applicable for the topic of the thesis paper in terms of souvenirs that can deliver cultural values to their consumers, even though there are numerous handmade handicrafts unrelated to indigenous culture but local culture.

Previous studies of de Bernardi (2022) investigated different views from the Sámi entrepreneurs on what is regarded as authentic. It is clearer for them to define what is not authentic, and she suggests to understand authenticity as a compromise. In order to protect Sámi cultures from unethical use in tourism, labels should be used to promote the aspects of Sámi cultures that are shared as well as the differences. For instance in Finland and other countries, Sámi Duodji is a trademark of Sámi craftsmanship to show buyers that the manufacturer of the goods is Sámi and to protect the quality of Sámi craftsmanship (Sámi Duodji 2022). Sámi handicrafts are made according to an old tradition with natural materials but applied new processes and new uses by region. Products intended as souvenirs and not having a traditional use shall not bear the Sámi Duodji mark, limiting the options of which handicrafts can be marked under the trademark. (Doudji Shop 2022.) Such labels can be introduced properly with the help of social media and other means of communication to educate tourists while supporting Sámi tourism enterprises. This is also an attempt to communicate with other tourism entrepreneurs who are not Sámi on how to cooperate with Sámi companies without exploiting their cultures. (de Bernardi 2022.)

4.3 Cultural Sensitivity in Tourism

4.3.1 Concepts of Cultural Sensitivity

Cultural competence is defined by Finnish Institute for Health and Welfare (THL 2022) as respecting people of all backgrounds and establishing a non-discriminatory society, to which cultural sensitivity is related. Cultural sensitivity is described as the willingness, competence, and sensitivity required to understand people from various backgrounds. In an easier way, a culturally sensitive person has an ability to sense cultural differences and know how to behave towards them. In Finland, for example, there are three indigenous Sámi

cultures: North Sámi, Inari Sámi, and Skolt Sámi, and there are even more in Sweden, Norway, and Russia. It is essential to recognize the distinctions between these cultural groups and considers them for Sámi-related activities. (SmartCulTour 2022.)

Regarding tourism development process, tourism products have to be modified to the nature resources and local culture, as well as respected towards local people and their life. Mutual understanding and cultural interaction can be achieved from culturally sensitive tourism, helping to share values and advantages for all stakeholders. This plays a significant role in culturally sustainable tourism. (SmartCulTour 2022.)

In terms of tourism industry, Viken, Höckert and Grimwood (2021, 3–5) introduce the conceptualization model of cultural sensitivity, which is adapted from Bennett's (1986, as cited in Viken, Höckert & Grimwood 2021, 3–5) framework. It split into two concepts of cultural insensitive, ethnocentric relations and culturally sensitive, ethnorelative relations. The ethnocentric realm emphasises difference, while the ethnorelative realm highlights openness to diversity.

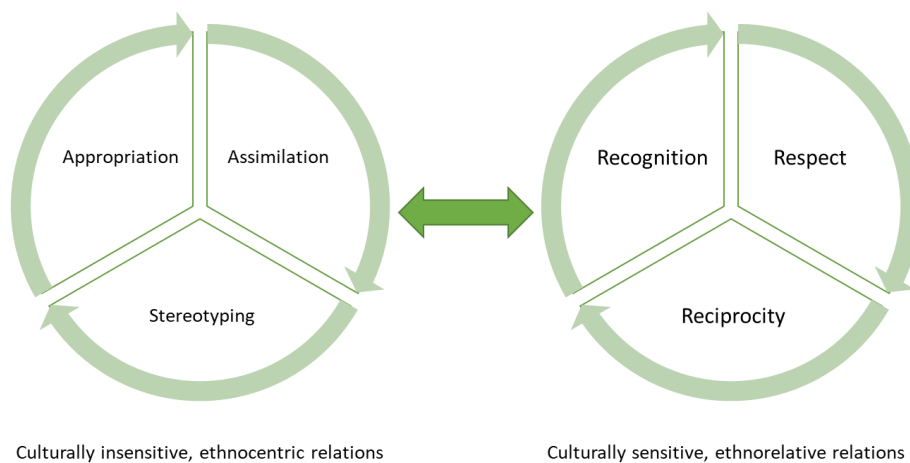


Figure 2. Tourism conceptualization model of cultural sensitivity (Viken, Höckert & Grimwood 2021, 5)

Assimilation, stereotyping and appropriation are suggested to be included in culturally insensitive relations. These are the terms that tourism researchers frequently utilize to report how Indigenous populations have been treated by authorities, tourists and businesses (Chambers & Buzinde 2015; Cassel 2019;

Hurst, Grimwood, Lemelin & Stinson 2020; Viken & Müller 2017, as cited in Viken, Höckert & Grimwood 2021, 4). Attention must be given to culturally sensitive relations of recognition, respect, and reciprocity in order to break the cycle of negative ethnocentric interactions. (Viken, Höckert & Grimwood 2021, 4)

4.3.2 Cultural Appropriation in Tourism

International tourism involves tourists from different cultural backgrounds, meaning that the outside world may somehow define and evaluate the insider arts, handicrafts, and other expressions of culture (Kugapi 2014, as cited in Viken, Höckert & Grimwood 2021, 6). Young (2005, as cited in Viken, Höckert & Grimwood 2021, 6) uses the term cultural appropriation to refer to such outsider extraction as members of another culture take something made by one culture. For a simple explanation, cultural appropriation is the inappropriate and illegal use of cultural elements by outsiders who lack understanding and respect for that culture (Gertner 2019, 1).

Unauthorized selling souvenirs and cultural performances from indigenous cultures are typical activities presenting cultural appropriation. There are dolls intended to represent Sámi, copies of drums and other ritual items, copies of tents and igloos as well as non-Sámi employees dressed in Sámi costumes welcoming guests in Nordic countries (Kramvig & Flemmen 2019; Lüthje 1998, as cited in Viken, Höckert & Grimwood 2021, 6). It is still an ongoing debate on who has the right to produce and use these products, and to what degree traditional materials and designs may be commodified and modernised. Furthermore, there are some discussions concerning how and by whom different symbols, places and practices can be utilised, sold and celebrated within tourism. (Viken, Höckert & Grimwood 2021, 6.)

In addition, there are also items sold under Sami businesses that were not initially designed by Sami people. This is evident in the case of Johannes Lauri, who was the first one to use reindeer antler in knives and handicrafts. He came from Southern Finland and had no connections to Sami culture before. However, he was the one who taught Sami people to make handicrafts from reindeer antler, as well as his students and employees. (Hyytinen 2005, 86.) This paper also

raised the questions whether his successors and furthermore enthusiasts' backgrounds affect their ability to make and sell these products.

In order to achieve recognition for cultural traditions and practices, numerous projects have been developed, for example creating tourism labels like 'Sámi experience' and 'Sámi Duodji' (de Bernardi, Kugapi & Lüthje 2017; García-Rosell 2016, as cited in Viken, Höckert & Grimwood 2021, 7) or creating guidelines for Culturally Responsible Sámi tourism by Sámi Parliament. Another attempt was from project 'Culturally Sensitive Tourism in the Arctic' – ARCTISEN which funded by EU and included six countries. The project's primary objective was to create a better entrepreneurial business environment for culturally sensitive tourism and give better conditions for tourism start-ups and SMEs in Arctic areas (ARCTISEN 2022).

5 STORYTELLING CONNECTED TO AUTHENTICITY AND CULTURE

5.1 Stories in Tourism Practice

Stories are devices to organize thinking and preserve memories, or sometimes to making sense of ongoing change, interpreting and reinterpreting the present looking at the past and the future (Dawson & Sykes 2018; Ong, Calanchi & Loretelli 1986, as cite in Bassano et al. 2019, 10). Together with legends, myths, rituals, and ceremonies, stories are the expressions and results of the deep core of a culture (Mitroff & Kilmann 1975; Schein 1984, as cited in Bassano et al. 2019, 11).

According to Järv (2010, as cited in Moscardo 2020, 17–18) travel is a type of story sharing the same forms, features and functions as fairy tales once did across Europe. It is no doubt that stories have become an explicit and central feature of much tourism practice, especially in destination and tourism business promotion and increasingly in tourist experience opportunity design (Moscardo 2018). Stories have always been a central element of interpretation, or the presentation of information about visited places and cultures for tourists, with Woolmer (2017, as cited in Moscardo 2020, 4) defining this activity as “essentially storytelling”. The stories of the histories, cultures, lifestyles and environments of destinations link heritage interpretation and visitor experiences (Moscardo 2015, as cited in Moscardo 2020, 4).

Ryan (2016, as cited in Moscardo 2020, 2) defines the term storyworld as a set of stories and story-based activities linked to one central story or a particular character, which allows the audience the chance to immerse themselves in a whole world built around that. Stories are used to draw tourists to specific locations and enhance tourist experience design.

Adapting form Moscardo's (2017, as cited in Moscardo 2020, 6–7) story framework for tourist experience design, Figure 3 introduces a conceptual story model for design in tourism. Stories that are appealing tourist stay at the centre of pre-experience stories, meanwhile, at the centre of emerging stories are what tourists in reality experience and the last centre of post-experience stories

represents the meaning and value of the experience for the tourist, the destination and the stakeholders.

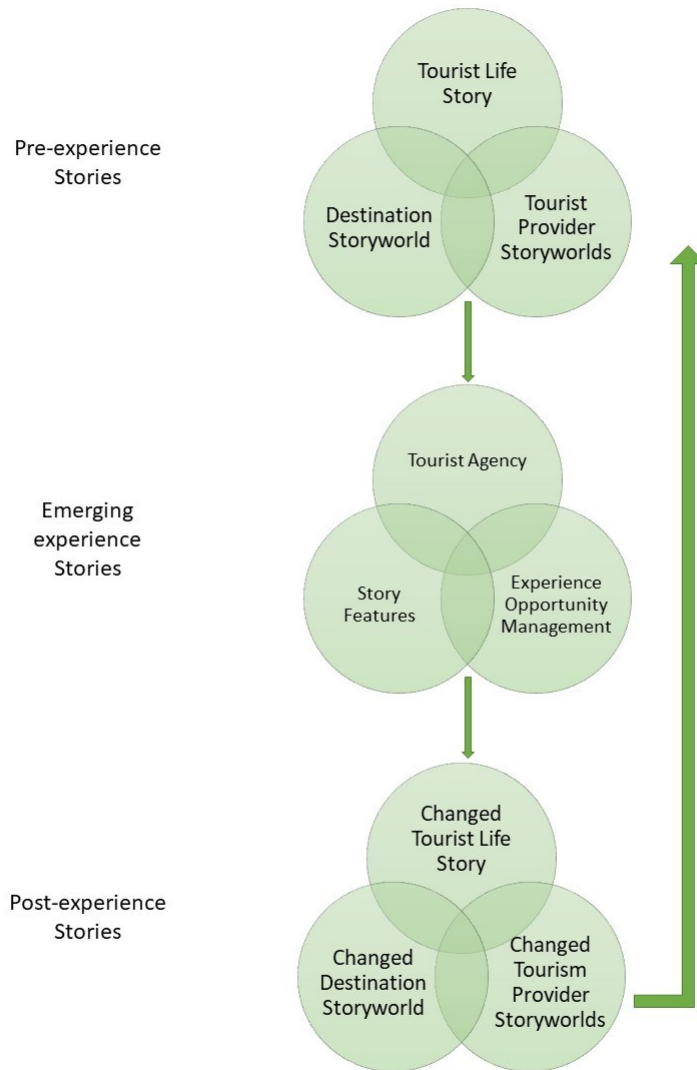


Figure 3. Conceptual story model for design in tourism (Moscardo 2020, 7)

Destination storyworld consists of all the stories related to its history, culture, nature and local people. Tourism companies also have their own business and personnel history, as well as their interpreted version of destination stories. Inside these two storyworlds, tourists associate with the destination by their own stories, for instance from social media or previous travellers. This is how they set their

expectations in addition to the image promoted by the destination. The key components of post-experience stories are the same as those of pre-experience stories, but they have all been changed after tourists visiting the destination. This happens when tourist agency can design and manage the experience opportunities provided by story features, which include the choices made about whose story is told, how it is structured and created, and what it is about. (Moscardo 2020, 7–8.) Woodside (2010, as cited in Moscardo 2020, 4) emphasises it is important for businesses to help tourists to present these stories because stories are important for the design of experience opportunities.

5.2 Storytelling Relating to Authenticity and Culture

In order to create memorable experiences and engage with tourists, destinations need to use more storytelling (Frost, Frost, Strickland & Maguire 2020). Previous studies indicate that stories are essential in giving the meanings to the products and the settings where several stakeholders involve such as tourists, tourism suppliers and locals. The case of Pink Farm, a historic farmhouse offering daily tours, meals and accommodation. show the importance of storytelling, which can involve the tourist and play an important role to link all different elements of authenticity engaged in tourism experiences and make an authentic story about a place. (de Andrade-Matos, Richards & de Azevedo Barbosa 2022, 9.) In this case,

a piece of furniture was just an object in a room until the guide told visitors its story and its relationship with the history of the house, allowing them to identify and relate with the actors and objects involved. ... tourists wanted to verify the physical authenticity of the furniture for themselves, which then served to verify the story. (de Andrade-Matos, Richards & de Azevedo Barbosa 2022, 9.)

Even though tourists can be passive audience being told existing stories, they can also create or co-create their own stories to the extent when they may start sharing with others about their experiences and furthermore destination stories (Moscardo 2017, as cited in Moscardo 2020, 6). Since stories can enhance the understanding of the culture (de Andrade-Matos, Richards & de Azevedo

Barbosa 2022, 9), tourists now have a chance to shape the meaning and significance of the destination to their own while promoting cultural and historical values through storytelling. Thus, tourism businesses should pay more attention to this co-creation opportunities when developing their storytelling process. Besides, it is helpful to understand that storytelling should be a part of tourism experience, not a separate activity.

Björn's (2022) recognises storytelling is one of the ways to teach Sámi cultures to visitors. In Sámi cultures, stories are told by the elders and passed through generations, helping them to build individual and collective identities and emphasise their values, histories and their view towards the world. Sámi tourism entrepreneurs want to tell their personal family histories to their visitors, especially when they are cooperate with reindeer safaris and other tourism companies (Kugapi, Höckert, Lüthje, Mazzullo & Saari 2020).

As mentioned in chapter 4, handicrafts are extremely important for Sámi cultures. A very accessible way to educate tourists on this culture is to tell stories in handicraft workshops, where materials are also resources. A self-made or purchased authentic handicraft with a story creates a memorable and learning experience for visitors.

6 THESIS PROCESS AND METHODOLOGY

6.1 Thesis Process

Bachelor's thesis is a significant project of Degree Programme in Tourism at Lapland University of Applied Sciences. The objectives of thesis are to strengthen students' problem solving skills in order to gain further development in their professional career. It is also important that students know how to implement their thesis projects with accurate research methods and analyse the collected data to gain concrete results. (Lapland University of Applied Sciences 2022.) Author's thesis is an independent work and its process took place between January 2022 and November 2022. Table 2 summarises the detailed thesis process.

Table 2. The thesis process

Time period	Tasks
January 2022	Starting thesis process Presenting thesis idea poster
February 2022	Deciding on commissioner (Hilla House Oy) Submitting thesis proposal to Wihi
March – July 2022	Reading theoretical literature on the topics Starting the writing process
August 2022	Presenting the research questions and thesis plan
September 2022	Gathering and analysing thesis materials
October 2022	Creating interview templates Conducting interviews with participants Analysing collected data
November 20200	Submitting preliminary and final version of the thesis Participating in maturity test and thesis seminar

6.2 Qualitative Methodology and Methods Used

According to Ritchie and Lewis (2003, as cited in Richards & Munsters 2010, 5), qualitative methods are used to address research questions that require explanation or understanding of social phenomena and their context. Different from quantitative research which produces quantified findings and statistics for areas such as market trends, segmentations or motivations (Philimore & Goodson 2004), the use of qualitative methodology is to deepen and enhance knowledge about a specific topic (Richards & Munsters 2010, 5). The differences between qualitative and quantitative methodologies are summarised in Table 3.

Table 3. Qualitative and quantitative methodologies comparisons (Sharma & Altinay 2012, 821)

	Qualitative	Quantitative
Purpose	Develop theory	Apply theory
Process	Inductive	Deductive
Sample size	Small	Larger
Sample selection	Purposeful	Random
Setting data	Natural setting Words	Laboratory setting Numbers
Analysis	Hand coding/theming Computer assisted software programs	Statistical tests Statistical software packages

Qualitative approach is applied in this thesis research due to its nature is fit for collecting data from the interviewees and commissioner. The purpose of the research is to develop theories about the authenticity of handicrafts as tourism souvenirs, especially related to Indigenous culture. It also concerns the issue of storytelling promoting cultural values in the context of cultural sensitivity. The participants are selected purposefully so that their working fields are related to souvenirs, especially local handicrafts. The author wants to obtain the

comprehension of the topic by reviewing thoroughly these interviewees and analysing the collected data even when new themes emerge.

6.2.1 Semi-structured Interviews

A semi-structured interview is a flexible technique to be utilized as when data collection progresses and new ideas relevant to understanding the research topic emerge, interview schedules can be refined to reflect these insights (Goodson & Phillimore 2004, 221–223). Thus, apart from the prepared interview template, new topics can be discussed during the interview to generate broader perception of the original topics. The first two interviews were utilised to gather background information and suggestions in order to conduct an in-depth interview with the commissioner. Furthermore, semi-structured interviews provide inexperienced researchers with some structure while also allowing them to develop their own approach to interviewing. This will help the author prepare the interview with question template while also stay open during the interview.

Table 4 shown the interviewees' profiles and their codes. First, the researcher approached handicraft workshop owner since her teacher was the successor of Johannes Lauri to understand more about the history background of handicrafts in Lapland area. It is also crucial to discuss her viewpoint about the topic since her workshop is a part of tourism while it follows Sámi traditions. Then, a researcher from Lapland University, who was working in ARCTISEN project (mentioned in Chapter 4) and also Handmade in Lapland, which is about handicraft tourism in Lapland, was interview. Finally, the key informant, LAURI's co-owner was contacted after collecting sufficient historical background information and former interviewees' suggestions. He occurred to be anthropology researcher at Arctic Centre, University of Lapland specialising in historical anthropology and Indigenous issues in the Russian North. Thus, the interview was more comprehensive and thorough than author's expectations.

6.2.2 Qualitative Content Analysis

The goal of qualitative content analysis is to generate theory from the patterns in the data (Hesse-Biber & Johnson 2015). In this thesis project, the objective is to find answers for thesis questions about the concepts of authenticity souvenirs

and storytelling in cultural tourism. Thus, it is important to not only find equivalence points in interviewees' answers but also different definitions of each concept from their positions.

The collected data was analysed through thematic analysis, which is a systematic technique that recognises and evaluates data patterns, sorting them into "themes" (Clarke & Braun, 2017, as cited in Soukhathammavong & Park 2019, 109). The interview themes, illustrated in appendix 1 and 2, were prepared and sent to the interviewees beforehand so they had time to review on the topic. Subtopics helped the interviews to follow a scheme and the author to track their progress. Recordings of the interviewed were transcribed in written documents and the data were kept in interviewing themes and subtopics, which made the retrieving process easier. There were new topics rising in these interviews, some of which could make room for future studies.

Table 4. Interviewees' profiles

Respondent	Categories
S1	Handicraft workshop owner
S2	Researcher
S3	Commissioner

6.3 Validity, Credibility and Limitations

In terms of trustworthiness, the technique has high validity, as the interviewer can ensure that questions are understood by the interviewees by adapting the wording, or probe to elicit more in-depth responses. Meanwhile, credibility in qualitative studies is mostly a question of personal and interpersonal skills, for instance, limiting biases from interviewer's presence, developing trust with the interviewees and avoiding selective perception. Moreover, research is credible when the suggested meanings are relevant to the interviewees and when the theoretical propositions conform with the interview and observation data. Dependability should be considered as the correspondence between the data

recorded by the researcher and what actually occurred in the setting. (Goodson & Phillimore 2004, 221–223.) Thus, the value of the data is dependent on the skills of the interviewer and honesty of the interviewees.

Previous researches have mainly focus on tourists' perceptions on souvenir authenticity and handicraft tourism development. This research has methodological limitations as quantitative approach and collection of secondary data could have been utilised to collect tourists' viewpoints on the topic. It was not possible to reflect a more comprehensive understanding of authentic souvenirs with both handicraft producers and consumers. However, this paper focused more on how cultural values are promoted by handicrafts as tourism souvenirs through storytelling, of which process suppliers play an important role. Thus, the collected data is considered adequate for the scope of the study.

7 LOCAL HANDICRAFTS AND STORYTELLING ENHANCING CULTURAL VALUES

7.1 History of LAURI

Before the 1920s, Johannes Lauri, coming from Southern Ostrobothnia, had worked in several goldsmiths' shops in Rovaniemi and thus became a qualified jeweller. The story started when Samuli Paulaharju – a teacher and researcher, who was also a friend of Johannes Lauri, brought antler of a reindeer from the north and asked if something could be made from the material. Thinking of knives with reindeer bone handle, he went to learn how to make knives in Järvenpää and founded Lapin Puukotehdas (Lapland's Knife Factory) when he returned to Rovaniemi in 1924. In this workshop, he would make knives with reindeer bone handle, as well as traditional Lappish jewellery and souvenirs with reindeer antler and goat willow root as the main raw materials. (Hyytinen 2005, 86.)

In the 1930s, Johannes Lauri and his products participated in various international fairs and exhibitions and achieved many awards with recognition from all over the world. When the production of traditional Lappish handicrafts had been successful on early stages, he wanted Lappish people to nurture their own culture by teaching reindeer bone work at Inari Kansalaisopisto (Inari Adult Education Centre). It later became an important source of income for the Sámi people. (Hyytinen 2005, 86.)

[...] People used to throw reindeer antlers away because they were useless. Samuli Paulaharju [...] gave the idea to Johannes Lauri. [...] He went to the north to teach Sámi people to do handicrafts and to not put these antlers away. [...] My teacher, who is a Sámi, was his oldest worker. (S1)

During the Lapland War in 1945, the factory was destroyed while the manufacturing was still continued in a small house. Johannes Lauri's successors later built an Ostrobothnian log house in the street Pohjolankatu, Rovaniemi, and set up the workshop there. After Johannes Lauri's death, the factory was carried on under several names until 1978, when Lauri Tuotteet Oy purchased the property and renovated the log house. Along with previous models, new products and knife designs were introduced and made of curly birch. Private gatherings

including weddings, christenings, birthday parties, and other meetings have also taken place there since the early 1990s. (Lauri 2022a.)

LAURI business model was changed during the summer of 2022 with serious consideration after Covid 19. Few studies have shown how souvenir shops and craft sector are dealing with growing demands after the restrictions were removed. It also underlines the fact that handicraft workers are becoming less in size, especially in terms of working with natural materials and making traditional handicrafts.

[...] part of the accommodation business has become a kindergarten. [...] it's less income but a more stable one. We want to diversify and to not depend a lot on tourism after what happened during Covid. (S3)

[...] Our artisan doesn't come enough. We depend on him but he couldn't make more products because we couldn't offer him fulltime during Covid. So the problem is that workers in tourism sector have found some other jobs. [...] In Inari there is a Sámi vocational school which teach reindeer antler handicrafts [...] we are looking for somebody who graduates from that school but it's really hard. (S3)

7.2 Backgrounds of the Interviewees

All of the interviewees were working related to handicrafts and souvenirs in different ways.

[...] I was an art teacher in Rovaniemi for 13 years. [...] Visitors ask from safari companies about someplace that they can visit to see local handicrafts. I started to think about what I can teach people to make and open the workshop. [...] I has exhibitions in Arktikum and Sámi museum. (S1)

[...] there are not so many workers like us who make handicrafts. (S1)

[...] I have been doing some research about handicrafts in general and also about Sámi culture (S2)

[...] five years ago Julia and I bought this property [...] we are interested and want to take over the shop. (S3)

7.3 Handicrafts as Souvenirs and Cultural Sensitivity

When being asked about why the interviewees started their business, one common view amongst them was because of cultural values.

[...] I continue the traditions [...] continue this Lauri history. [...] We have taught many Sámi people to make handicrafts because we are not coming younger anymore. (S1)

[...] to have Julia as Sámi heritage and we can use an existing Finnish Lapland brand [...] there is a story behind us and that we feel like a duty to carry on and take care of it. (S3)

It is common to assume that souvenir shops may fall into the shopping sector of tourism. However, considering locally handmade handicraft shop like LAURI, of which buildings have their own historical history, visitors should find cultural values in the shop itself.

[...] We try to promote this is an historical site worth seeing by itself even if you don't want to buy anything. We ask VisitRovaniemi to put our place on their official website not only under the section of shopping, but also to the section of sites. (S3)

There are numerous types of souvenirs and handicrafts in Lapland area, which can fulfil the increasing demands of tourists. Apart from souvenirs made of reindeer antlers, LAURI also offered a variety of products from different providers.

[...] We bought knit wears made of wool, reindeer hides [...] but in general, our rule is everything must be made in Lapland. [...] We have this Sámi dimension that we import things from Eastern Sámi culture. [...] We have to diversify by ordering from other producers things made by curly birch, or napkins holders, postcards [...] just general nice local handicrafts. (S3)

It was suggested that more and more visitors were aware of cultural sensitivity even though it was still a slow process of spreading the information. Despite those

efforts to enhance cultural and moral values, there are still countless tourism activities considered as cultural appropriation.

[...] Sámi education centre in Inari has this kind of project providing definitions for tourists whether if they can buy this and this and where to buy, and there are products only for Sámi that they cannot buy [...] the more they talk about it the more they are getting aware of it. Then people can change their way of thinking. It's good to have researches, projects and similar works. (S2)

[...] one company in Rovaniemi selling these kuksas which is not Lapland handmade, gave me this kuksa. I can tell from the shape and material. (S1)

[...] before Covid, there was an advertisement that "we are looking for a shaman working for touristic season" in Lapland University lobby. It was viral on Twitter and caused a debate. (S2)

Despite being an incredibly sensitive topic, the commissioner was asked if they had the right to sell those handicrafts. It was reported that they had the background and knowledge to operate this business, with Julia belonging to Sámi culture herself.

[...] This business has a long history from a time when people were actually not thinking much about culture appropriation. We don't know what previous owner doing with these issues. [...] The word Sámi was not presented anywhere in last business. It was just Lauri. [...] We can add more actively a Sámi background to it. [...] Someone can argue that some of the items obviously come from Sámi culture like kuksa for example. [...] When we came, Julia put the Sámi flag there, she started to make Sámi bracelets, bring some stuffs from Russian Sámi. [...] We have never attacked or criticised. [...] There were only twice that someone would come and wondered what rights do we have to sell Sámi products [...] but Julia was there. (S3)

[...] I think our business is ethical because we do everything under Julia supervision. [...] From the beginning it is Julia why we started this business, so without her, I think it is somehow unethical to continue the business

where we are using indigenous culture. Julia give us the background while Jouko, local Finnish, give us the history and he is also a skilled worker. (S3)

7.4 Identifying Authenticity of Souvenirs

In all cases, the informants reported that it was very tricky to answer to the questions of who own Indigenous culture, who can make and use handicraft products or who can sell these products. The topic of labels in handicrafts surfaced several times but the interviewees expressed different opinions about authenticity.

[...] If you are talking especially about Indigenous and Sámi culture then yes, partly it defines the authenticity saying that it is really originally from that culture and people who make the products are really Indigenous [...] these products belong to Sámi culture and should not be made by some else. (S2)

[...] We don't have and we don't need it. Authentic is when we make with these materials [...] I think we make very authentic Lappish souvenirs [...] My great grandfather was a shaman. (S1)

[...] There is Sami Duodji [...] actually we do not want it because it very limits what you can produce. (S3)

While outsiders seemed to be extremely cautious about labelling, handicraft makers had much more moderate views about labels. The setback of Sámi Doudji was that people need to follow certain strict rules, and there is an ongoing discussion about this matter.

[...] These labels inhibit creativity. [...] Actually lots of Sámi people who make Sámi handicrafts prefer not to have those labels because now they have more creative freedom. (S3)

[...] There are very strict rules about Sámi duodji. [...] It is a very ongoing discussion if there should be a parallel label to Sámi duodji that you can use in these souvenirs and handicrafts so there would be not so strict rules. (S2)

[...] people can have their own labels that this product is made in Lapland and it is handmade by that person and they have use inspiration by nature. (S2)

Furthermore, a concern emerged from the participants that people were afraid of buying handicrafts from Sámi culture because they did not know if they were allowed to buy those or if the businesses selling those are ethical or not. This results in challenges for Sámi handicraft makers.

[...] I have had discussions with some Sámi handworker in the North and it is a bit sad that they cannot selling beautiful Sámi Duodji handicrafts because people are scared to buy them. (S1)

Whereas authentic souvenirs were defined by its originality and locality, another finding shown that mass-produced objects still played an important part in merchandise shopping in tourism. S2 stated that there were several handicraft makers making cheaper products which, however, were low in quantities and designs.

[...] there is a niche for those cheaper products as well [...] handicrafts are self-made products and can be very expensive [...] there are people who cannot afford expensive products. (S2)

Nevertheless, opposing to previous studies' results, interviewees shared an similar observation that tourists are more and more aware of authenticity of souvenirs.

[...] In Finland, there is not many places that make reindeer antler works anymore. People are asking more and more about this kind of place. [...] When I explain these ecological and recycling materials like reindeer antlers and traditional materials are used, people respect them more and more. [...] I have seen that people really respect when they can see who has done these knives. [...] We have media here, films, news, bloggers, normally from VisitRovaniemi or VisitFinland and they have seen this is an authentic place. (S1)

[...] They ask questions and it is important that the labels say they are come from Lapland and originally made here. (S2)

7.5 Handicrafts as Souvenirs and Storytelling Enhancing Cultural Values

All the participants agreed that stories and storytelling were important for any tourism products or services.

[...] It is important to tell stories about handicrafts and material. Then people understand better. (S1)

[...] I think storytelling is a really important part of any products because it defines what the product is. [...] it can educate about the culture, the products and the history. It is a big part of souvenir culture as well. (S2)

[...] The previous owner was not very aware of selling a story. They wanted to sell the property but somehow did not think about selling the business. We said that we are interested and want to take over the shop. That is how we know about history of Johannes Lauri. [...] we compiled a text [...] on our website we have our story section because we want to emphasise that there is a story behind us and that we feel like a duty to carry on and take care of it. (S3)

Besides conveying historical messages, storytelling could also shape the authenticity of products and locations. It was shown that storytelling was an easy and accessible way to promote cultural values since it connected tourists with the experience more deeply. Moreover, storytelling also created a chance to introduce handicraft makers' personal values.

[...] We tell our story when we enter the building of the shop, you can see an exhibitions of historical LAURI items, not those on sale but used to be produced. For example, we have a series of lights coming from the time before the war and found on ground when they are building this building. [...] We also promote the history of the building themselves more on the accommodation side of the building while handicraft production history is more emphasised when it comes to the selling of handicrafts. (S3)

[...] During one my trips I saw a pot holder and I think well I can make one of these. But there was a story written for it in a paper and it says this was made from milk carton lids and there was a family collecting it together and the grandmother make it. [...] The stories make me remember the trip and it became more personal and make me feeling like I belong to these families stories, (S2)

[...] When I tell stories about reindeer antlers to the visitors, it is important to tell the history and culture and they feel like this is a very authentic place that they are now [...] It is more valuable to see how my husband has done it while I am telling stories [...] they understand how much work it is and what is this material come from. (S1)

[...] We have three values: Lappish handicraft is for practical use; they are aesthetically well done and they encourage emotional values. [...] My philosophy is that I tell people please respect mother nature and people are only second when we use traditional cycling material. (S1)

S2 suggested that there should be more written forms of stories for tourism products, especially souvenir items, besides oral storytelling. She also discussed about the trustworthiness of stories since sometimes it was impossible to verify.

[...] limits of products everywhere are the stories about who has made the products, what it is made of and what it tells about. [...] does not have to be long stories but some kinds of poem, descriptions or texts about inspirations. [...] sometimes you are in a hurry or the shop owner is busy, and when you give someone as a present, you might not remember to tell the stories behind those souvenirs. (S2)

[...] There are discussions about storytelling whether it should be facts or fictions. [...] but people should not lie or mixing facts and fiction. [...] Sometimes there are conflicts in stories told by different companies. And also there is expectation vs reality, so when you are doing storytelling, you should have what we call a “red line”, that it should start from the beginning and stay until the end. So you should think about customer journey and what

they are going through and the stories should be supporting each other.
(S2)

Another significant aspect of storytelling was that it strengthened the degree of authenticity of souvenirs and its setting even when there were differences in cultural backgrounds of seller. The author experienced many doubts from tourists because of her Asian background when working in LAURI, a Lappish handicraft shop. The author raised the concerns if her backgrounds affected the authenticity of the site. It was suggested from all interviewees that backgrounds did not matter as long as the provider knew the history and culture of the place. Indeed, interviewees shared the point that foreigners were even more aware of local culture.

[...] No, if you know the story and the culture. I know many foreigners coming from example Norway, Sweden to Lapland started to make handicrafts because they want to show to local people that please you must respect this. It is actually very good because it is difficult to see near. [...] Nowadays many young people they don't know history. (S1)

[...] It is more expectation vs reality and it should not really have an effect. Because if you are saying that we are selling authentic products,, it does not matter anymore. Here we can see how storytelling is important. (S2)

[...] No problem. It is just tourists' expectation. There are many foreigners who are willing to learn about local culture than locals themselves. (S3)

In closing, authentic local handicrafts carry stories about history and culture of a place and its residents. All the participants agreed that it is essential to apply storytelling in tourism practices, especially related to handicrafts as tourism souvenirs, in order to contribute greater value to cultural industry. Cultural sensitivity must be emphasized in any processes concerning Indigenous culture in tourism. Key findings of the research are summarised in Table 5.

Table 5. Key Results of the Research

Handicrafts as tourism souvenirs and cultural values	- Preserving handicraft traditions is a practical approach to teach younger generations about history and culture
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	<ul style="list-style-type: none"> - Local handicraft shop with historical and cultural values should be facilitated to list as historical or cultural site to attract visitors
Cultural sensitivity and cultural appropriation	<ul style="list-style-type: none"> - A growing percentage of visitors are aware of the importance of cultural sensitivity - There is a growing effort to disseminate information about cultural sensitivity - Cultural appropriation is still a major issue in Finnish Lapland - In the past, many products related to culture were made without regard for cultural sensitivity. This issue must be considered in current business environment
Authentic handicrafts as tourism souvenirs	<ul style="list-style-type: none"> - Authentic handicrafts are defined as products made by local handicraft makers with locally natural materials - The right to use, make, and sell Indigenous products is still being debated - Labels in Indigenous handicrafts are controversial because, while they conserve Indigenous traditions, they also limit the creativity and freedom of artisans - More tourists consider the authenticity of souvenirs; however, many have been seen to be afraid of purchasing handicrafts related to Indigenous culture - There should be less strict parallel labels for handicrafts related to Indigenous culture - Destination (or region) common handicraft labels should be developed as an authentication to promote local culture
Storytelling enhancing culture and handicraft authenticity	<ul style="list-style-type: none"> - Storytelling allows visitors to understand handicraft materials and making process, which educates them about local culture and history - Storytelling connects producers and consumers while also conveying handicraft makers' own beliefs and values - Storytelling strengthens the authenticity of tourism souvenirs and its settings, regardless providers' backgrounds - The credibility of stories should be easily assessed. - Regarding handicrafts as tourism artefacts, written forms of storytelling should be given more attention

8 DISCUSSIONS

There is no denying that mass-produced souvenirs are still dominant due to its low cost and accessibility; however, more and more tourists are concerned about souvenir authenticity. The purpose of this thesis was to determine the authenticity of local handicrafts as tourism souvenirs and their cultural values through storytelling. Finnish Lapland is rich in culture and local handicrafts should be recognised to play an important role in promoting these cultural values.

Previous studies suggest that the degree of authenticity is undoubtedly influenced by tourist perspectives and expectations about destinations and tourism products. While each individual may evaluate inversely about authentic souvenirs and settings, handicrafts as tourism souvenirs are characterised by their locality and originality. While labels help tourists to determine the authenticity provided organisations especially related to Indigenous culture, they are argued to limit the creativity of handicraft makers as they have to follow lots of rules and restrictions. The results suggest that there should be similar labels for local handicrafts but with fewer strict obligations.

The research findings claim that handicraft traditions can educate tourists and younger generations local history and culture by listening to stories about natural materials and handicraft making processes. This is an ethical way to engage local and Indigenous culture in contrast to cultural appropriation happening in Lapland tourism industry. It is also suggested for tourism businesses in Lapland to create a common written storyline in order to not cause any conflicts in storytelling process of individual business.

Theoretical concepts of authenticity and authentic souvenirs, as well as cultural sensitivity and storytelling had been studied before conducting interviews with the participants. Qualitative methodology was applied due to its nature of collecting in-depth data with few selected participants. Semi-structured interviews were conducted in a logical order to guarantee to cover all topics relating to the thesis questions. All the interviewees were understanding and had prepared with topics beforehand, so the interviews were smoothly run. The collected data was transcribed and analysed according to prior themes sent to the participants.

The interviews were conducted with only three stakeholders while there could have been more participants who directly related to Indigenous culture. More insights of Lappish and Sámi culture could have been gained if the author belonged to that culture. Another major challenge is that the topic of Indigenous handicraft utilisation and commoditisation is still an ongoing discussion. Thus, the thesis aimed to determine stakeholders' perspectives and making suggestions rather than giving right or wrong answers to the questions. In addition, mixed-method approach could have been used to gain a more comprehensive understanding of the subject with tourists' perspectives.

These challenges show a limitation of this thesis but also bring opportunities for future research. Further study of local handicraft authenticity may require a mixed methodology with more interview participants and quantitative data from surveys. Further research can deepen the knowledge about why tourists are afraid of purchasing local handicrafts. In addition, it will be motivating to expand the area of research because Finnish is not the only country with Indigenous population and handicraft traditions.

This thesis project offers a good opportunities to work independently for a study research and apply a significant amount of theories and knowledge from the degree. It was hard to keep motivated throughout the thesis process but the results are well-deserved. Several new potential topics have emerged for future studies not only in Lapland but also in other regions.

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APPENDICES

Appendix 1.	Interview themes for S1 and S2
Appendix 2.	Interview themes for the commissioner

Appendix 1. Interview themes for S1 and S2

THEME INTERVIEW QUESTIONS	
<p>BACKGROUND OF THE INTERVIEWEE</p> <ul style="list-style-type: none"> Field of researching Works and research related to culture, local handicrafts and designs <p>SOUVENIR AND CULTURE</p> <ul style="list-style-type: none"> Types of souvenirs <ul style="list-style-type: none"> Mass-produced, local handicrafts, purchased from other places Souvenir and culture. <ul style="list-style-type: none"> Are souvenirs related to culture? Cultural sensitivity vs appropriation <p>AUTHENTICITY SOUVENIRS</p> <ul style="list-style-type: none"> Do they need certificate (e.g., Duodji)? Do makers' origins help identify authenticity in handicrafts? (Lauri Johannes history) Indigenous' culture. Who owns the designs and souvenir making processes? Who has the rights to sell? Can authenticity be defined by tourists? Do tourists care about the authenticity of souvenirs? Do sellers/workers' backgrounds at souvenir shops affect the authenticity of souvenirs? 	<p>STORYTELLING</p> <ul style="list-style-type: none"> Storytelling application in interviewee's field <ul style="list-style-type: none"> Is it about origins of place or objects? Do stories have any meaning? What type of stories? Who are involved in storytelling process? Results of using storytelling Storytelling and authentic souvenirs <ul style="list-style-type: none"> Can storytelling help define authenticity of souvenir? How? Storytelling and culture <ul style="list-style-type: none"> Together with storytelling, can we enhance cultural values through souvenirs? <p>SUGGESTIONS FOR COMMISSIONER INTERVIEW</p>

Appendix 2. Interview themes for the commissioner

THEME INTERVIEW QUESTIONS	
<p>BACKGROUND OF THE COMPANY</p> <ul style="list-style-type: none"> Field of researching Services (including souvenir shop) Scale <p>SOUVENIR AND CULTURE</p> <ul style="list-style-type: none"> Types of souvenirs <ul style="list-style-type: none"> Mass-produced, local handicrafts, purchased from other places What types of products are there in the souvenir shop? Souvenir and culture. <ul style="list-style-type: none"> Are souvenirs related to culture? Cultural sensitivity vs appropriation <p>AUTHENTICITY SOUVENIRS</p> <ul style="list-style-type: none"> Do they need certificate (e.g., Duodji)? Do makers' origins help identify authenticity in handicrafts? (Lauri Johannes history) Indigenous' culture. Who owns the designs and souvenir making processes? Who has the rights to sell? Can authenticity be defined by tourists? Do tourists care about the authenticity of souvenirs? Do sellers/workers' backgrounds at souvenir shops affect the authenticity of souvenirs? 	<p>STORYTELLING</p> <ul style="list-style-type: none"> Storytelling application in interviewee's field <ul style="list-style-type: none"> Is it about origins of place or objects? Do stories have any meaning? What type of stories? Who are involved in storytelling process? Results of using storytelling Storytelling and authentic souvenirs <ul style="list-style-type: none"> Can storytelling help define authenticity of souvenir? How? Storytelling and culture <ul style="list-style-type: none"> Together with storytelling, can we enhance cultural values through souvenirs?