

# Authenticity

(Anthropology 50615)

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Fridays 11:30-2:20 PM



Authenticity is a concept that is invoked frequently in a wide variety of domains and often carries a heavy affective load. It plays an especially prominent role in discussions of identity, heritage, nationalism, tradition, music, art, food, literature, architecture, tourism, museums, theme parks, historical reenactment, gentrification, advertising, and so forth; and it has been much debated by academics, marketing people, artists, self-help gurus, and ordinary consumers. This seminar examines some of the major theoretical perspectives that notions of authenticity have generated and examines the uses of authenticity in a variety of empirical domains in an effort to trace the historical roots of the concept, its multiple shifting meanings in different contexts, the roles it has played in the creation of the self, communities, social boundaries, and networks, and its relationship to the production of value in consumption and commodity marketing. Related phenomena such as forgeries and fakes (in archaeology, folklore, art, etc.), issues of appropriation and exploitation, and the politics of indigeneity will also be treated.

This is a seminar course organized around critical discussion of a set of texts, which are all available on the Chalk site (except for the two books on sale at the Coop bookstore). Requirements for the course include active participation in class discussions and writing a 15-page research paper. Students will be divided into three teams, each of which will be responsible for organizing the discussion of a selection of the readings for a 50-minute period during each week's session.

The two required texts for the course are:

Lindholm, Charles (2008). *Culture and Authenticity*. Oxford: Blackwell.

Bendix, Regina (1997). *In Search of Authenticity: The Formation of Folklore Studies*. Madison, WI: University of Wisconsin Press.

## **Week 1 - The concept of authenticity: philosophy, the social sciences, and humanities**

**-Some key terms, definitions, objectives, and stakes**

**-The issue of simulacra and hyperreality**

Lindholm, Charles (2008). *Culture and Authenticity*. Oxford: Blackwell. Introduction, **pp. 1-10**.

Bendix, Regina (1997). *In Search of Authenticity: The Formation of Folklore Studies*. Madison, WI: University of Wisconsin Press. Introduction, **pp. 3-23**.

Handler, R. (2001). Anthropology of authenticity. In N. J. Smelser & P. B. Baltes (Eds.), *International Encyclopedia of the Social and Behavioral Sciences*, pp. 963-967. Oxford: Pergomon.

Baudrillard, J. (1994). *Simulacra and Simulation*. Ann Arbor, MI: University of Michigan Press, pp. 1-42.

Bruner, E. M. (1994). Abraham Lincoln as authentic reproduction: a critique of Postmodernism. *American Anthropologist* 96(2):397-415.

van de Port, M. (2004). Registers of incontestability: the quest for authenticity in academia and beyond. *Entfoor*, 17(1/2), 7-22.

## **Week 2 - Authenticity, Romanticism, Folklore and the Folk**

Bendix, Regina (1997). *In Search of Authenticity: The Formation of Folklore Studies*. Madison, WI: University of Wisconsin Press. Introduction, **pp. 25-153, 188-218**.

## **Week 3 – Authenticity, Music, and Dance: Constructing Self and Community; Issues of Appropriation and Exploitation**

Lindholm, Charles (2008). *Culture and Authenticity*. Oxford: Blackwell. Chapter 2: Authenticity and music, **pp. 25-38**; and Chapter 7: Authentic Dance and National Identity, **pp. 88-97**.

Moore, A. (2002). Authenticity as authentication. *Popular Music*, 21(2), 209–223.

Hamilton, Marybeth (2000). Sexuality, authenticity and the making of the blues tradition. *Past and Present* 169:132-160.

- Ryan, J. (2011). Beale Street Blues? Tourism, musical labor, and the fetishization of poverty in blues discourse. *Ethnomusicology*, 55(3), 473-503.
- Rudinow, J. (1994). Race, ethnicity, expressive authenticity: can white people sing the blues? *Journal of Aesthetics and Art Criticism*, 52(1), 127-137.
- Leach, E. E. (2001). Vicars of 'Wannabe': authenticity and the Spice Girls. *Popular Music*, 20(2), 143-167.
- Harkness, G. (2012). True school: situational authenticity in Chicago's hip-hop underground. *Cultural Sociology*, 6(3), 283–298.
- Harrison, A. K. (2008). Racial authenticity in rap music and hip hop. *Sociology Compass*, 2(6), 1783–1800.
- Cutler, C. A. (1999). Yorkville crossing: white teens, hip hop and African American English. *Journal of Sociolinguistics*, 3/4, 428-442.

#### **Week 4 – Authenticity, Marketing, and Consumption; Branding, Fakes, etc.**

- Lindholm, Charles (2008). *Culture and Authenticity*. Oxford: Blackwell. Chapter 4: The Commodification of Authenticity, **pp. 52-64**.
- Peterson, R. A. (2005). In search of authenticity. *Journal of Management Studies*, 42(5), 1083-1098.
- Beverland, M. B. (2005). Crafting brand authenticity: the case of luxury wines. *Journal of Management Studies*, 42(5), 1003-1029.
- Moeran, B. (2005). Tricks of the trade: the performance and interpretation of authenticity. *Journal of Management Studies*, 42(5), 901-922.
- Zukin, S. (2008). Consuming authenticity. *Cultural Studies*, 22(5), 724-748.
- Craciun, M. (2012). Rethinking fakes, authenticating selves. *Journal of the Royal Anthropological Institute*, 18(4), 846-863.
- Vann, E. F. (2006). The limits of authenticity in Vietnamese consumer markets. *American Anthropologist*, 108(2), 286–296.

## **Week 5 – Authenticity, Art, Craft Objects**

Lindholm, Charles (2008). *Culture and Authenticity*. Oxford: Blackwell. Chapter 1: Authenticity and art, **pp. 13-24**.

Benjamin, Walter (1977). The work of art in the age of mechanical reproduction. In *Illuminations* (ed. H. Arendt; trans. H. Zohn). New York: Schocken Books.

Scott, D. A. (2016). *Art: Authenticity, Restoration, Forgery*. Los Angeles, CA: Cotsen Institute of Archaeology Press. Chapter 2: The Cult of Authenticity, pp. 35-93.

Fine, G. A. (2003). Crafting authenticity: the validation of identity in self-taught art. *Theory and Society*, 32(2), 153-180.

Fillitz, T. (2012). Cultural regimes of authenticity and contemporary African art. In T. Fillitz & J. Saris (Eds.), *Debating Authenticity: Concepts of Modernity in Anthropological Perspective*. New York: Berghahn Books.

Spooner, B. (1988). Weavers and dealers: the authenticity of an oriental carpet. In A. Appadurai (Ed.), *The Social Life of Things: Commodities in Cultural Perspective* (pp. 195-235). Cambridge: Cambridge University Press.

## **Week 6 – Authenticity, Heritage, Nationalism, Community**

Lindholm, Charles (2008). *Culture and Authenticity*. Oxford: Blackwell. Chapter 8: Modes of Authenticity in the Nation State, **pp. 98-111**.

MacDonald, S. (2013). *Memorylands: Heritage and Identity in Europe Today*. London: Routledge. Chapter 5, "Selling the past: commodification, authenticity and heritage", pp.109-136.

Ehrentraut, A. (1993). Heritage authenticity and domestic tourism in Japan. *Annals of Tourism Research*, 20(2), 262-278.

Shackley, M. (1994). When is the past? Authenticity and the commoditization of heritage. *Tourism Management*, 15(5), 396-397.

Labadi, S. (2010). World heritage, authenticity and post-authenticity: international and national perspectives. In S. Labadi & C. Long (Eds.), *Heritage and Globalization* (pp. 66-84). New York: Routledge.

Andriotis, K. (2011). Genres of heritage authenticity: denotations from a pilgrimage landscape. *Annals of Tourism Research*, 38(4), 1613-1633.

### **Week 7 – Authenticity, Tourism, and Identity**

Lindholm, Charles (2008). *Culture and Authenticity*. Oxford: Blackwell. Chapter 3: Seeking Authenticity in Travel and Adventure, pp. 39-51.

MacCannell, D. (1973). Staged authenticity: arrangements of social space in tourist settings. *American Journal of Sociology*, 79(3), 589-603.

Medina, L. K. (2003). Commoditizing culture: tourism and Maya identity. *Annals of Tourism Research*, 30(2), 353–368.

Bruner, E. M. (2001). The Maasai and the Lion King: authenticity, nationalism, and globalization in African tourism. *American Ethnologist*, 28(4), 881-908.

Chhabra, D., Healy, R., & Sills, E. (2003). Staged authenticity and heritage tourism. *Annals of Tourism Research*, 30(3), 702-719.

Olsen, K. (2002). Authenticity as a concept in tourism research: the social organization of the experience of authenticity. *Tourist Studies*, 2(2), 159–182.

Cole, S. (2007). Beyond authenticity and commodification. *Annals of Tourism Research*, 34(4), 943–960.

West, P., & Carrier, J. G. (2004). Ecotourism and authenticity. *Current Anthropology*, 45(4), 483-498.

### **Week 8 – Authenticity, architecture, theme parks, museums, living history, reenactment**

Bosker, B. (2013). *Original Copies: Architectural Mimicry in Contemporary China*. Hong Kong: Hong Kong University Press. Pp. 1-92.

Gable, E., & Handler, R. (1996). After authenticity at an American heritage site. *American Anthropologist*, 98, 568-578.

- Handler, R., & Saxton, W. (1988). Dyssimulation: reflexivity, narrative, and the quest for authenticity in "Living History". *Cultural Anthropology*, 3(3), 242-260.
- Brædder, Anne, Kim Esmark, Tove Kruse, Carsten Tage Nielsen, and Anette Warring (2017). Doing pasts: authenticity from the reenactors' perspective. *Rethinking History: The Journal of Theory and Practice* 21(2):171-192.
- Moscardo, G. M., & Pearce, P. L. (1986). Historic theme parks: an Australian experience in authenticity. *Annals of Tourism Research*, 13, 467-479.
- Chhabra, D. (2007). Positioning museums on an authenticity continuum. *Annals of Tourism Research*, 35(2), 427-447.
- Prentice, R. (2001). Experiential cultural tourism: museums and the marketing of the new Romanticism of evoked authenticity. *Museum Management and Curatorship*, 19(1), 5-26.
- Halewood, C., & Hannam, K. (2001). Viking heritage tourism: authenticity and commodification. *Annals of Tourism Research*, 28(2), 565-580.

### **Week 9 – Authenticity and Food: Nationalism, Ethnicity, and Globalization**

- Lindholm, Charles (2008). *Culture and Authenticity*. Oxford: Blackwell. Chapter 6: Authentic Cuisine and National Identity, **pp. 75-87**.
- DeSoucey, M. (2010). Gastronationalism: food traditions and authenticity politics in the European Union. *American Sociological Review*, 75(3), 432-455.
- Lu, S., & Fine, G. A. (1995). The presentation of ethnic authenticity: Chinese food as a social accomplishment. *The Sociological Quarterly*, 36(3), 535-553.
- Sims, R. (2009). Food, place and authenticity: local food and the sustainable tourism experience. *Journal of Sustainable Tourism*, 17(3), 321-336.
- Martin, M.S. (2014). Authenticity, tourism, and Cajun cuisine in Lafayette, Louisiana. In *The Paradox of Authenticity in a Globalized World*, Cobb, R. (Ed.), pp. 13-22. New York: Palgrave Macmillan.
- Fielding, S.A. (2014). Currying flavor: authenticity, cultural capital, and the rise of Indian food in the United Kingdom. In *The Paradox of Authenticity in a Globalized World*, Cobb, R. (Ed.), pp. 35-52. New York: Palgrave Macmillan.

### Additional Reading List:

(Works of relevance to the concept of authenticity that may be useful for research papers. Inclusion on this list is not necessarily a sign of approval: the quality and points of view vary greatly, from thoughtful studies to cranky polemics. But the works included here do represent a wide variety of positions, attitudes, disciplinary perspectives, and empirical domains to be explored.)

- Adorno, T. W. (2003 [1964]). *The Jargon of Authenticity*. London: Routledge.
- Agnew, V. (2004). Introduction: what is reenactment? *Criticism*, 46(327-339).
- Agnew, V. (2007). History's affective turn: historical reenactment and its work in the present. *Rethinking History: The Journal of Theory and Practice*, 11(3), 299-312.
- Agnew, V. and J. Tomann (2019). Authenticity. In *The Routledge Handbook of Reenactment Studies: Key Terms in the Field*, edited by Vanessa Agnew, Jonathan Lamb, and Juliane Tomann, pp. 20-24. Routledge, London.
- Allen, K., & Mendick, H. (2012). Keeping it real? Social class, young people and 'authenticity' in Reality TV. *Sociology*, 47(3), 460–476.
- Aslama, M., & Pantti, M. (2006). Talking alone: Reality TV, emotions and authenticity. *European Journal of Cultural Studies*, 9(2), 167-184.
- Andriotis, K. (2011). Genres of heritage authenticity: denotations from a pilgrimage landscape. *Annals of Tourism Research*, 38(4), 1613-1633.
- Appiah, K. A. (1994). Identity, authenticity, survival: multicultural societies and social reproduction. In A. Gutmann (Ed.), *Multiculturalism: Examining the Politics of Recognition* (pp. 149-163). Princeton: Princeton University Press.
- Armstrong, E. G. (2004). Eminem's construction of authenticity. *Popular Music and Society*, 27(3), 335-355.
- Arthur, D. (2006). Authenticity and consumption in the Australian Hip Hop culture. *Qualitative Market Research*, 9(2), 140-156.
- Atkins, E. T. (2000). Can Japanese sing the blues? "Japanese jazz" and the problem of authenticity. In T. J. Craig (Ed.), *Japan Pop! Inside the World of Japanese Popular Culture* (pp. 27-58). London: Routledge.
- Barker, H., & Taylor, Y. (2007). *Faking It: The Quest for Authenticity in Popular Music*. New York: W. W. Norton.
- Barker, J. (2011). *Native Acts: Law, Recognition, and Cultural Authenticity*. Durham, NC: Duke University Press.
- Baudrillard, J. (1994). *Simulacra and Simulation*. Ann Arbor, MI: University of Michigan Press.
- Baudrillard, J. (1998[1970]). *The Consumer Society: Myths and Structures*. London: Sage.
- Belhassen, Y., Caton, K., & Stewart, W. P. (2008). The search for authenticity in the pilgrim experience. *Annals of Tourism Research*, 35(3), 668–689.
- Bendix, R. (1997). *In Search of Authenticity: The Formation of Folklore Studies*. Madison, WI: University of Wisconsin Press.
- Bennett, A. (1999). Rappin' on the Tyne: white hip hop culture in northeast

- England -- an ethnographic study. *The Sociological Review*, 47(1), 1-24.
- Berman, M. (1970). *The Politics of Authenticity: Radical Individualism and the Emergence of Modern Society*. London: Allen and Unwin.
- Beverland, M. B. (2005). Crafting brand authenticity: the case of luxury wines. *Journal of Management Studies*, 42(5), 1003-1029.
- Bigenho, M. (2002). *Sounding Indigenous: Authenticity in Bolivian Music Performance*. New York: Palgrave Macmillan.
- Blommaert, J., & Varis, P. (2011). Enough is enough: The heuristics of authenticity in superdiversity. *Tilburg Papers in Cultural Studies*, 2, 1-13.
- Bosker, B. (2013). *Original Copies: Architectural Mimicry in Contemporary China*. Hong Kong: Hong Kong University Press.
- Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press.
- Boyle, D. (2005). *Authenticity: Brands, Fakes, Spin and the Lust for Real Life*. London: Harper Collins.
- Brandtstädter, S. (2009). Fakes: fraud, value anxiety, and the politics of sincerity. In K. Sykes (Ed.), *Ethnographies of Moral Reasoning: Living Paradoxes of Global Age* (pp. 139-160). New York: Palgrave Macmillan.
- Brown, T. L., & Kopano, B. N. (Eds.). (2014). *Soul Thieves: The Appropriation and Misrepresentation of African American Popular Culture*. New York: Palgrave Macmillan.
- Brown-Saracino, J. (2009). *A Neighborhood that Never Changes: Gentrification, Social Preservation, and the Search for Authenticity*. Chicago: University of Chicago Press.
- Bruner, E. M. (2001). The Maasai and the Lion King: authenticity, nationalism, and globalization in African tourism. *American Ethnologist*, 28(4), 881-908.
- Buchmann, A., Moore, K., & Fisher, D. (2009). Experiencing film tourism: authenticity and fellowship. *Annals of Tourism Research*, 37(2), 229-248.
- Chhabra, D. (2005). Defining authenticity and its determinants: toward an authenticity flow model. *Journal of Travel Research*, 44, 64-73.
- Chhabra, D. (2007). Positioning museums on an authenticity continuum. *Annals of Tourism Research*, 35(2), 427-447.
- Chhabra, D., Healy, R., & Sills, E. (2003). Staged authenticity and heritage tourism. *Annals of Tourism Research*, 30(3), 702-719.
- Clarke, S., & Hiscock, P. (2009). Hip-hop in a post-insular community: hybridity, local language, and authenticity in an online Newfoundland rap group. *Journal of English Linguistics*, 37(3), 241-261.
- Clavé, S. A. (2007). *The Global Theme Park Industry*. Translated by Andrew Clarke. CABI, Cambridge, MA.
- Clifford, J. (2013). *Returns: Becoming Indigenous in the Twenty-first Century*. Cambridge, MA: Harvard University Press.
- Cobb, R. (Ed.) (2014). *The Paradox of Authenticity in a Globalized World*. New York: Palgrave Macmillan.
- Coco, A., & Woodward, I. (2007). Discourses of authenticity in a pagan



- community: the emergence of the 'fluffy bunny' sanction. *Journal of Contemporary Ethnography*, 36(5), 479-505.
- Cohen, E. (1988). Authenticity and commoditization in tourism. *Annals of Tourism Research*, 15(3), 371-386.
- Cole, S. (2007). Beyond authenticity and commodification. *Annals of Tourism Research*, 34(4), 943-960.
- Coleman, E. B., Coombe, R. J., & MacAraill, F. (2012). A broken record: subjecting 'music' to cultural rights. In J. O. Young & C. G. Brunk (Eds.), *The Ethics of Cultural Appropriation* (pp. 173-210). Oxford: Blackwell Publishers.
- Conklin, B. A. (1997). Body paint, feathers, and vcrs: aesthetics and authenticity in Amazonian activism. *American Ethnologist*, 24(4), 711-737.
- Coombe, R. (1998). *The Cultural Life of Intellectual Properties: Authorship, Appropriation, and the Law*. Durham, NC: Duke University Press.
- Craciun, M. (2012). Rethinking fakes, authenticating selves. *Journal of the Royal Anthropological Institute*, 18(4), 846-863.
- Craciun, M. (2014). *Material Culture and Authenticity: Fake Branded Fashion in Europe*. London: Bloomsbury.
- Crang, M. (1996). Living history: magic kingdoms or a quixotic quest for authenticity? *Annals of Tourism Research*, 23(2), 415-431.
- Daniel, Y. P. (1996). Tourism dance performances: authenticity and creativity. *Annals of Tourism Research*, 23(4), 780-797.
- Davison, A. (2001). Critical Musicology study day on 'Authenticity'. *Popular Music*, 20(2), 263-264.
- DeLyser, D. (1999). Authenticity on the ground: engaging the past in a California ghost town. *Annals of the Association of American Geographers*, 89(4), 602-632.
- DeSoucey, M. (2010). Gastronationalism: food traditions and authenticity politics in the European Union. *American Sociological Review*, 75(3), 432-455.
- Dutton, D. (1983). *The Forger's Art: Forgery and the Philosophy of Art*. Berkeley: University of California Press.
- Eco, U. (1983). *Travels in Hyperreality*. San Diego: Harcourt Brace Jovanovitch.
- Ehrentraut, A. (1993). Heritage authenticity and domestic tourism in Japan. *Annals of Tourism Research*, 20(2), 262-278.
- Erickson, R. J. (1995). The importance of authenticity for self and society. *Symbolic Interaction*, 18(2), 121-144.
- Errington, S. (1998). *The Death of Authentic Primitive Art and Other Tales of Progress*. Berkeley: University of California Press.
- Ferrara, A. (1998). *Reflective Authenticity: Rethinking the Project of Modernity*. London: Routledge.
- Fillitz, T. (2012). Cultural regimes of authenticity and contemporary African art. In T. Fillitz & J. Saris (Eds.), *Debating Authenticity: Concepts of Modernity in Anthropological Perspective*. New York: Berghahn Books.
- Fillitz, T., & Saris, J. (Eds.). (2012). *Debating Authenticity: Concepts of Modernity*

- in Anthropological Perspective*. New York: Berghahn Books.
- Fine, G. A. (2003). Crafting authenticity: the validation of identity in self-taught art. *Theory and Society*, 32(2), 153-180.
- Fraley, T. (2009). I got a natural skill...: Hip-Hop, authenticity, and whiteness. *Howard Journal of Communications*, 20(1), 37-54.
- Gable, E., & Handler, R. (1996). After authenticity at an American heritage site. *American Anthropologist*, 98, 568-578.
- Getz, D. (1998). Event tourism and the authenticity dilemma. In *Global Tourism*, W. Theobald (ed.), pp. 409–427. Oxford: Butterworth–Heinemann.
- Gilmore, J. H., & Pine, B. J. (2007). *Authenticity: What Consumers Really Want*. Cambridge, MA: Harvard Business School Press.
- Glynn, M. A., & Lounsbury, M. (2005). From the critics' corner: logic blending, discursive change and authenticity in a cultural production system. *Journal of Management Studies*, 42(5), 1031-1055.
- Goffman, E. (1971). *The Presentation of Self in Everyday Life*. Harmondsworth: Penguin.
- Golomb, J. (1995). *In Search of Authenticity: Existentialism from Kierkegaard to Camus*. New York: Routledge.
- Grazian, David (2004). The production of popular music as a confidence game: the case of the Chicago Blues. *Qualitative Sociology* 27(2):137-158.
- Grazian, D. (2003). *Blue Chicago: The Search for Authenticity in Urban Blues Clubs*. Chicago: University of Chicago Press.
- Griffiths, G. (1994). The myth of authenticity: representation, discourse and social practice. In C. Tiffin & A. Lawson (Eds.), *De-scribing Empire: Post-colonialism and Textuality* (pp. 70-85). London: Routledge.
- Grossberg, L. (1993). The media economy of rock culture: cinema, post-modernity and authenticity. In S. Frith, A. Goodwin, & L. Grossberg (Eds.), *Sound and Vision: The Music Video Reader* (pp. 185-209). London: Routledge.
- Guthey, E., & Jackson, B. (2005). CEO portraits and the authenticity paradox. *Journal of Management Studies*, 42(5), 1057-1082.
- Halewood, C., & Hannam, K. (2001). Viking heritage tourism: authenticity and commodification. *Annals of Tourism Research*, 28(2), 565-580.
- Hall, P. A. (1997). African-American music: dynamics of appropriation and innovation. In B. Ziff & P. V. Rao (Eds.), *Borrowed Power: Essays on Cultural Appropriation* (pp. 31-51). New Brunswick, NJ: Rutgers University Press.
- Hamilton, M. (2000). Sexuality, authenticity and the making of the blues tradition. *Past and Present*, 169, 132-160.
- Hamilton, M. (2008). *In Search Of the Blues: Black Voices, White Visions*. New York: Basic Books.
- Handler, R. (1986). Authenticity. *Anthropology Today*, 2(1), 2-4.
- Handler, R. (2001). Anthropology of authenticity. In N. J. Smelser & P. B. Baltes (Eds.), *International Encyclopedia of the Social and Behavioral Sciences*

- (pp. 963-967). Oxford: Pergamon.
- Handler, R. and J. Linnekin (1984). Tradition, genuine or spurious. *Journal of American Folklore* 97(385):273-290.
- Handler, R., & Saxton, W. (1988). Dyssimulation: reflexivity, narrative, and the quest for authenticity in "Living History". *Cultural Anthropology*, 3(3), 242-260.
- Harkness, G. (2012). True school: situational authenticity in Chicago's hip-hop underground. *Cultural Sociology*, 6(3), 283–298.
- Harrison, A. K. (2008). □Racial authenticity in rap music and hip hop. *Sociology Compass*, 2(6), 1783–1800.
- Hobsbawm, E., & Ranger, T. (Eds.). (1983). *The Invention of Tradition*. Cambridge: Cambridge University Press.
- Holtorf, C., & Schadla-Hall, T. (1999). Age as artefact: on archaeological authenticity. *European Journal of Archaeology*, 2(2), 229-247.
- Hughes, G. (1995). Authenticity in tourism. *Annals of Tourism Research*, 22(4), 781-803.
- Jackson, J. L. (2005). *Real Black: Adventures in Racial Sincerity*. Chicago: University of Chicago Press.
- Jasper, A. (2004). 'I am not a goth!': the unspoken morale of authenticity within the Dutch gothic subculture. *Entfoor* 17(1/2):90-115.
- Jensen, J. (1998). *The Nashville Sound: Authenticity, Commercialization, and Country Music*. Nashville, TN: Vanderbilt University Press.
- Johnson, E. P. (2003). *Appropriating Blackness: Performance and the Politics of Authenticity*. Durham, NC: Duke University Press.
- Jones, C., Anand, N., & Alvarez, J. L. (2005). Manufactured authenticity and creative voice in cultural industries. *Journal of Management Studies*, 42(5), 893-899.
- Jones, D., & Smith, K. (2005). Middle-earth meets New Zealand: authenticity and location in the making of *The Lord of theRings*. *Journal of Management Studies*, 42(5), 923-945.
- Jones, M. (Ed.) (1992). *Why Fakes Matter: Essays on Problems of Authenticity*. London: British Museum Press.
- Jones, S. (2010). Negotiating authentic objects and authentic selves: beyond the deconstruction of authenticity. *Journal of Material Culture*, 15(2), 181–203.
- Kahf, U. (2007). Arabic hip hop: claims of authenticity and identity of a new genre. *Journal of Popular Music Studies*, 19(4), 359–385.
- Kalshoven, P. T. (2012). *Crafting 'the Indian'. Knowledge, Desire and Play in Indianist Reenactment*. Berghahn Books, Oxford.
- Kim, H., & Jamal, T. (2007). Touristic quest for existential authenticity. *Annals of Tourism Research*, 34(1), 181–201.
- Kotarba, J. A. (2009). Pop music as a resource for assembling an authentic self: a phenomenological-existential perspective. In P. Vannini & J. P. Williams (Eds.), *Authenticity in Culture, Self, and Society* (pp. 153-170). London: Routledge.

- Labadi, S. (2010). World heritage, authenticity and post-authenticity: international and national perspectives. In S. Labadi & C. Long (Eds.), *Heritage and Globalization* (pp. 66-84). New York: Routledge.
- Lamla, J. (2009). Consuming authenticity: a paradoxical dynamic in contemporary Capitalism. In P. Vannini & J. P. Williams (Eds.), *Authenticity in Culture, Self, and Society* (pp. 171-186). London: Routledge.
- Landry, T. R. (2011). Touring the slave route: inaccurate authenticities in Bénin, West Africa. In *Contested Cultural Heritage: Religion, Nationalism, Erasure, and Exclusion in a Global World*, edited by Helaine Silverman, pp. 205-231. Springer, New York.
- Lattas, A. (1993). Essentialism, memory and resistance: aboriginality and the politics of authenticity. *Oceania*, 63(3), 240-267.
- Lau, R. W. K. (2010). Revisiting authenticity: a social realist approach. *Annals of Tourism Research*, 37(2), 478-498.
- Leach, E. E. (2001). Vicars of 'Wannabe': authenticity and the Spice Girls. *Popular Music*, 20(2), 143-167.
- Lewin, P., & Williams, J. P. (2009). The ideology and practice of authenticity in Punk subculture. In P. Vannini & J. P. Williams (Eds.), *Authenticity in Culture, Self, and Society* (pp. 65-86). London: Routledge.
- Lindholm, C. (2002). Authenticity, anthropology and the sacred. *Anthropological Quarterly*, 75(2), 331-339.
- Lindholm, C. (2008). *Culture and Authenticity*. Maddon, MA: Blackwell Publishers.
- Lindholm, C. (2013). The rise of expressive authenticity. *Anthropological Quarterly*, 86(2), 361-395.
- Linnekin, J. (1983). Defining tradition: variations on the Hawaiian identity. *American Ethnologist*, 10, 241-242.
- Linnekin, J. (1991). Cultural invention and the dilemma of authenticity. *American Anthropologist* 93:446-449.
- Looseley, D. L. (2003). *Popular Music in Contemporary France: Authenticity, Politics, Debate*. Oxford: Berg.
- Lowenthal, D. (1992). Authenticity? The dogma of self-delusion. In M. Jones (Ed.), *Why Fakes Matter: Essays on Problems of Authenticity* (pp. 184-192). London: British Museum Press.
- Lu, S., & Fine, G. A. (1995). The presentation of ethnic authenticity: Chinese food as a social accomplishment. *The Sociological Quarterly*, 36(3), 535-553.
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