

Appendix #3. Quotations on authenticity

Møller, L. (2014). *Professionelle Relationer (Professional Relationships)*. Akademisk Forlag.

[p.196] Being personal in professional relationships means being attentive and authentically present. Being authentic is not the same as being brutally honest. It does not make the professional authentic that she reveals any emotion that arises in her, or for that matter simply expresses what she is thinking. When that happens, the professional has typically lost sight of the other person's presence and needs and is mostly with herself.

However, it is also not possible to be authentic if our behavior has detached itself from our inner states and values and has become a repertoire of different expressions to be displayed, no matter how we are, what we think, experience and feel in the interaction. (...) So being authentic has nothing to do with our own immediate feelings and thoughts. It has to do with how we relate to and express inner states, and how we understand and unfold within a specific framework - here the task of the professional. [*First author's translation*]

Vannini, P. & Franzese, A. (2008). The Authenticity of Self: Conceptualization, Personal Experience, and Practice. *Sociology Compass*. 2(5), 1621-1637. <https://doi.org/10.1111/j.1751-9020.2008.00151.x>

[p.1625] (...) we believe that authenticity, (...), must take self and other into account. Whether others agree on your authentic existence is irrelevant, but it does influence how we *relate* to others (Anton 2001). Authenticity influences not only self-views, but how we negotiate interactions in which self-views are at stake.

Feldman, S. (2015). *Against Authenticity. Why you shouldn't be yourself*. Lexington Books.

[p.12] Those who think authenticity is justified as an ideal by its benefits to individual well-being can also be vulnerable to thinking that authenticity might be a standing defense against moral criticism. (Consider how we sometimes give "artists" or "geniuses" extra leeway to pursue their passions because of their apparently extra-special psychic need for authentic self-expression.)

Joseph, S. (2016). *Authentic. How to be yourself and why it matters*. Piatkus.

[p.18] Authenticity requires that we are aware of what's happening in our bodies; that we are not only attentive to our feelings and mindful of our thinking but to all that is happening within us.

Donaghy, M. (2002). Authenticity: A goal for therapy? *Practical Philosophy*, 40-45. <https://doi.org/10.1046/j.1474-7766.2003.00121.x>

[p.40] Authenticity is defined in the dictionary (Collins, 1997) as a 'quality of genuineness', 'real' and 'not of doubtful origin'. It is this idea that forms the basis for what Carl Rogers, the father of Person-centered therapy, calls 'congruence'. Rogers describes congruence as a close matching 'between what is being experienced at the gut level, what is present in awareness, and what is expressed to the client' (Rogers, 1980: 116). Thus, Rogers promotes congruence not just as a goal for the client, but as a task for the therapist, stating that the more congruent the therapist is, i.e., the more they are themselves in the relationship, putting up no professional front or personal façade, the more beneficial it will be for the client (Rogers, 1980). This, however, raises the question of what it is to be oneself...

[p.44] Secondly, it must also be remembered that authenticity, in existential terms, is not a dichotomous experience. We can be both inauthentic and authentic at the same time, to varying degrees, and in different areas of our life. As van Deurzen puts it:

Good psychotherapy constantly reminds the client of the paradox of living and enables the person to live creatively in the tension between authenticity and inauthenticity (Van Deurzen, 1999: 124)

Kottler, J. A. (1987). *On being a therapist*. Jossey-Bass Publishers.

[p.150] Basically the process of change follows a predictable pattern, even if the client's individual history and the therapist's characteristic style vary. Such a clinician attempts to translate her energy authentically in every session, to create each therapeutic masterpiece with personalized appeal.

Laursen, P. F. (2012) *Den autentiske lærer (The authentic teacher)*. Gyldendal.

[s.149] Authenticity and professionalism can be very well reconciled because authenticity is to act in accordance with one's life values, not necessarily with one's emotions. (...) Emotions are transient and changeable, and they can be remnants of childhood experiences, they can be the result of defense mechanisms, or they can be expressions of ease. There is not necessarily anything valuable about acting in accordance with one's emotions. The crucial thing is to act in accordance with one's values. And then one can consider it as the result of a successful personal development if one's feelings are in line with one's values. [*First author's translation*]

McKinna, D. R. (2014). *The touring musician: Repetition and Authenticity in Performance*. *Journal of the International Association for the Study of Popular Music*. 4(1), 56-72.

[https://doi.org/10.5429/2079-3871\(2014\)v4i1.5en](https://doi.org/10.5429/2079-3871(2014)v4i1.5en)

[p.58] (...) Moore (2002) argues that authenticity can be used as an interchangeable term with other concepts, such as 'honest', 'genuine', 'truthful' or 'sincere'. Finally, Auslander (1998: 10) discusses authenticity in terms of rock ideology as the idea that the music is sincere and genuine as the expression of the artist; this is inherent not just in the music but also in the presence of the visual performance, so that both must be considered in determining the authenticity of a musical experience.

[p.69] The performer is not looking to force repetition, like the "paranoid", technical, musician, but searching for the special moments, or a sensation that cannot be thought, only experienced. (...) The participation at this level with possibilities in a process of becoming, achieves an experience of the authentic in music performance, which in turn enables a deep engagement by the musician with both the music and audience.

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

<https://doi.org/10.1017/S0261143002002131>

[p.210] 'Authenticity' is a matter of interpretation which is made and fought for from within a cultural and, thus, historicised position. It is ascribed, not inscribed. As Sarah Rubidge has it: 'Authenticity is ... not a property *of*, but something we ascribe *to* a performance' (Rubidge, 1996, p.219). Whether a performance is authentic, then, depends on who 'we' are. However, if this quality that we call 'authenticity' does not inhere in the music we hear, where does it lie? It is my second assumption in this article that it is a construction made on the act of listening.