THE INFLUENCE OF ARTIST AUTHENTICITY ON

CONSUMERS' PERCEPTIONS AND BEHAVIORAL

INTENTIONS ACROSS GENDERS IN CHINA'S ART MARKET

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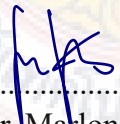|	
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ABSTRACT

Although the Chinese art market is a huge industry, marketing researchers have not yet fully explored the factors that drive consumers to buy artwork. This research draws on real research in the fields of art, marketing and psychology, and explores the influence of artists' perception of motivation on consumers' motivation and behavior. This study applies 518 participants from Chengdu, China as a sample. 500 valid questionnaires were collected. SPSS and AMOS are used for data analysis, and a structural equation model is used for regression analysis. The results show that the authenticity of an artist affects consumers' attitudes towards artists, and in turn, affects consumers' evaluation of artists' works and their behavioral intentions. In addition, studies have shown that women and men have different evaluations of artwork. Researchers believe that information about the artist who created a particular work is an important aspect that consumers need to consider.

Key words: Artist authenticity, behavioral intentions, artist, artwork.

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CHAPTER 1

INTRODUCTION

1.1 Overview

Regardless of the actual situation of market development or the state of market theory research and evaluation, most people's cognition of the Chinese art market is still in a chaotic, contradictory and helpless situation (Reger et al., 2021). This urgently needs to further return to the actual market development, return to the rationality and common sense of theoretical research, truly seek a consensus on the reality of the Chinese art market, and further construct a common framework for the analysis and research of the Chinese art market (Andersson & Pettersson, 2021). In this way, we can discover the systematic internal laws of the development of the Chinese art market in the new era more deeply and comprehensively. With the deepening knowledge and promotion of the laws, we can gather the consensus and strength of the market and society to find new market development strategies and directions，promote the high-quality and rapid development of the Chinese art market (ÖzkanPir,2021).

Figure 1.1 The art market (by author).

According to some structural changes in the Chinese art auction market, we believe that the upcoming response trends may focus on the following aspects. We need to formulate as soon as possible to effectively prevent force majeure and ensure that the art auction market responds quickly and satisfactorily. Special market demand, a series of emergency plans and necessary supporting measures are needed to promote a smooth transition. Relevant departments should also set up special agencies to coordinate management and ensure the smooth implementation of relevant measures (Kharchenkova & Velthuis, 2018). Online art auctions will become more stable and mature, which will bring a series of development opportunities suitable for this auction format or even the entire art auction format, including the supply of materials, technology, talents, equipment and related cultural resources (Preece, 2014). The construction of a new integrity mechanism that is suitable for the character and continuous and stable development of online art auctions will eliminate distrust, for example, accepts the reality of network congestion and does not change the rules, and the construction of a new identification mechanism is imminent and will continue to strongly restrict and influence the network. The art auction market is even the entire art auction market (Moulard et al., 2010).

1.2 The Statement of the Problem

The development of the Chinese art market in recent years can be described as moving forward in entanglement, especially in 2020. On one hand, the scale of traditional trading forms continues to shrink, and the overall trading status of the market is not active except for individual trading forms; on the other hand, market institutions' expectations continue to rise, and the integration of business innovation continues to deepen, but this seems that the development trend of the underlying structure of the Chinese art market has not been changed (Falabi & Afolabi F.I, 2021).

Ten years have passed since the signal of a new round of adjustments in the autumn auctions in 2011 in the Chinese art market, but the market did not have the basis and motivation for a new round of market rise (Figueroa et al., 2020). This has led to the gradual growth of the Chinese art market in the past 10 years. The confidence of the market is also uncertain. We know that the art market is a market full of confidence. As long as market confidence does not show up, it will be difficult for the market to revitalize. This is a foundation for the development of the Chinese art market in 2020 (DURSUN, 2021).

It can be said that in the past 10 years, the Chinese art market has undergone many rounds of high-intensity market expectations management efforts (Swan & Lands, 2021), and market institutional expectations have been continuously raised, but in the end, all failed because the underlying Chinese art market did not respond. What we see is that similar strong efforts in market expectations management are once again predicted in the Chinese art market in 2020, including auctions and expositions,

Hong Kong and   the mainland, launching rounds of impact and pull (Cima & Mbengue, 2021). However, due to too many uncontrollable factors in the market, it is difficult to continue to build and regain confidence in the market. In the end, the underlying market of the Chinese art market did not form a positive response. The market is entangled and unwilling to usher in 2021 (Haldrup & Drotner, 2021).

It seems lively but there is no breakthrough to focus on development, and it cannot form a market hotspot and a prosperous market structure (Molho, 2021). Driven by huge demand and the development of technological integration, the Chinese art market in 2020 can be described   to have many things to investigate, especially in the new politics (Kelly & Orsini, 2021). Under the background of ecology and the post-epidemic era, none hand, the consumption scene of artworks is undergoing major changes, and integrated experience consumption is popular (Maas et al., 2021). Corresponding to this, online marketing methods and models are developing rapidly, and online live broadcasting is constantly being constructed, leading to new marketing models and innovative formats, On the other hand, over 100 million lots are constantly appearing in the auction market, constantly drawing people's attention (Lee, 2021). The enthusiastic scene and relatively high turnover of the exposition are also stimulating the continuous rise of the art consumption market (Canada, 2020). However, due to the lack of support from market fundamentals and market fundamental mechanisms for these highlights, it has always been difficult to form a relatively continuous hot spot, let alone a breakthrough in the sustainable development of the market (Michael & Klein, 2021).

People generally have such a puzzle, that is, why more and more favorable market conditions and favorable conditions for development cannot start a new round of the Chinese art market? In 2020, more and more far-sighted people have realized that the huge potential demand of the Chinese art market and the rapid development of technology integration will make it difficult to further launch the traditional art trading market (Spilinek & Spilinek, 2021). In other words, we cannot take advantage of the traditional art market. The inertia of the development of the art trading market will promote the innovative development of the Chinese art market in the new era. New market development momentum requires a new market foundation and a new development model, and the development of the Chinese art market requires a new development track to promote the reshaping of the new structure of market innovation and development (Fazio et al., 2021).

These entangled phenomena in the development of the Chinese art market in 2020 actually have their own underlying market structures. It is precisely because of the existence of the underlying structure of these markets and their constant changes and development that the Chinese art market will continue to move forward no matter how entangled it is. In fact, the entanglement of the market is a game process of old and new, traditional and innovative formats in the advancement of the Chinese art market. It is in the entanglement of the market that we have seen that those are aging. In the content, I saw the vitality of life and the spring breeze of the development of the Chinese art

market in the new year (Halvorson, 2021).

1.2.1 Research objectives
The research objectives of this study are:
(1) To explore the impact of artist authenticity on people's attitudes towards artworks.
(2) To explore the impact of artist authenticity on artist attitudes
(3) To explore the impact of attitudes towards artists on attitudes towards artworks
(4) To explore the impact of attitudes toward artwork on behavioral intentions
(5) To explore the impact of attitudes toward artists on behavioral intentions

1.3 Research Questions and Significance of the Research

1.3.1 Research questions

RQ 1. Does artist authenticity have a significant impact on the attitude toward the artwork?

RQ 2. Does artist authenticity have a significant impact on the attitude toward the artist?

RQ 3. Does attitude toward the artist have a significant impact on the attitude toward the artwork?

RQ 4. Does attitude toward the artwork have a significant impact on behavioral intentions?

RQ 5. Does attitude toward the artists have a significant impact on behavioral intentions?

1.3.2 Significance of the research
Through this research, it can help artists and art salespeople: (1) Clarify certain aspects of the artwork, such as shape, color, symmetry, saturation, and other styling elements, influence consumers' attitudes towards the artwork, and provide artists with creative guidelines. (2) Clarify that the authenticity of the artist is an important factor in the evaluation of the artist's artwork, which in turn affects the consumer's behavioral intentions on the artwork, and will provide guidance to the art sales staff. (3) Explore whether the motivation of an artist is a factor used by consumers when evaluating artists, and the latter is used to evaluate artworks and influence behavioral intentions, providing guidelines for artists and art sales staff. (4) This paper assesses whether and how the authenticity of artists affects consumers' behavioral intentions, and provides guidelines for artists and art sales staff.

1.4 Purpose of the Study

The study has two research purposes:

(1) Explore how perceptions of artist authenticity influence consumer behavioral intentions about their artwork, and fill key gaps in marketing research related to the importance of artist authenticity. Specifically, the study develops a model that shows that an artist's authenticity affects consumers' evaluation of the artwork itself and the artist, which in turn affects behavioral intentions. The model also shows that attitudes toward artists influence attitudes toward art.

(2) Explore the moderating role of gender in the model, as this may play an important role in gaining a more complete picture of consumer responses to artist authenticity and art in general.

1.5 Scope Research

518 interviewees in Chengdu, China participated in this study as a sample to study the factors that affect Chinese consumers' artistic consumption behavior intentions, including artist authenticity, attitudes toward artworks, attitudes toward artists, behavior intentions, and gender variables. The questionnaires were distributed and data were collected online.

1.6 Benefits of Research

This research will clearly link the authenticity of the artist to his or her behavioral intentions, which has had many impacts on the art industry. The authenticity of an artist is a key determinant of consumers' attitudes towards artists, and this is a key part used in consumer evaluation. It is very important for consumers. The previous research results did not show a special brand authenticity, therefore, there is no quantitative analysis of the authenticity of brand influence. This research is related to the art background, but they may also be extended to other aesthetic product industries, including clothing design, shoe design, jewelry design, and even the catering and food industries involving art creators. This research shows that more emphasis is placed on communicating with them and the passion and commitment to craftsmanship can significantly improve their brand image and sales.

CHAPTER 2

LITERATURE REVIEWS

2.1 Definition

2.1.1 Art aesthetics

In *Introduction to Modern Art*, Chen Chiyu (year) pointed out that art is the highest form of human's aesthetic relationship with reality. In *Xin Yuanren*, Feng Youlan (year) believes that works of art touch human secret emotions and rationality through their unique artistic image (Graef, 2021). The spark, guided by the triumphant artistic situation, traverses the realms of nature, utilitarianism, and morality, and is greater than the highest realm of heaven and earth. In *Art Market Research*, Wu Mingdi (year) understood artwork as a kind of spiritual formation, and its value is mainly reflected in the fields of cognition, education and aesthetics (Tamang & Variables, 2020).

2.1.2 Art determinism

Art theorist Danto believes that the status of artworks depends on the "art world". (That is, it is determined in the "art atmosphere" constituted by art history, art criticism and art theory.) French sociology Bourdieu also pointed out the relationship between the value of artwork and the underlying system, which is determined by the underlying system including critics, publishers, art dealers, galleries, gallery managers, colleges, museums, sponsors, judging societies, etc. (Paul & Criado, 2020). From this point of view, prices in the art market are mourned by the basic principles of "value determines price" and "price fluctuates around value", and are affected by the "art world" and "behind the system" behind the influence and support of the "hands" (Battacchi et al., 2020).

2.1.3 Artist authenticity

Artist authenticity is defined in this article as the perception that an artist has intrinsic motivation because he/she is passionate about and committed to her/his craft, as opposed to extrinsic motivation where interest in art is commercially driven (Marshall & Forrest, 2011). Although not explicitly labeled as authentic, researchers have recognized that consumer perceptions of an artist's motivation to "produce for themselves" may have a positive impact on the evaluation of artists and their work. However, while the artist's authenticity is important, its impact on consumers' perceptions of artists, artworks and their behavioral intentions has not been empirically analyzed , as far as the authors know (Moulard et al., 2010).

2.1.4 Attitude toward the artwork

Attitudes are defined as personal opinions about objects, such as likes or dislikes. In other words, people are more likely to reject behaviors they disagree with and accept behaviors they agree with (Armitage & Conner, 2010). Davis et al. (1992) define attitude as "the degree to which an individual evaluates and associates the target system with his or her job". Attitudes towards artworks are defined as a certain degree of the positive or negative psychological state towards artworks perceived from social or personal stimuli (Kim & Lennon, 2013)

2.1.5 Attitude toward the artist

Cheon et al. (2012) hold that attitude refers to the degree to which a person feels good or bad about performing a particular behavior, and attitude is "an idea with effects that predispose a class of behavior to a particular class of social situation" . Attitude is not an exact term and is often used in discussions that do not require precision. Attitudes towards artists are defined as a certain degree of the positive or negative mental state towards artists perceived from social or personal stimuli (Kim & Lennon, 2013).

2.1.6 Behavioral intentions

Behavioral intent can be defined as the expected results that guide planned actions. These behavioral intentions represent the reasons that will motivate and influence users to take certain behaviors (Al-Debei et al., 2013). According to TRA , a person's performance of a particular behavior is determined by his or her behavioral intention to perform the behavior, which is determined jointly by the person's attitude toward the behavior involved and subjective norms (Davis et al., 1989).

2.2 Background of the Art Market

In 2020, the total sales of the global art market reached 50.1 billion dollars, a decline of 22% from 2019. From a numerical point of view, the market has returned to the level of trading between 2009 and 2010, which coincided with the last great recession of the art market. Affected by the global financial crisis, global sales fell by 36% in 2009 to 39.5 billion dollars. However, by 2010, it rose back to 57 billion US dollars (Museum, 2021).

Against the backdrop of the overall decline, global online art sales hit a record high of 12.4 billion dollars in 2020, which is twice the amount of the previous year. The market share has also risen from 9% last year to a record of 25%, and the share of online sales has surpassed that of general retail for the first time. Many critics have analyzed and summarized the art market. In *Several Issues in the Financial Development of Contemporary Chinese Art Market*, Ni Jin (year) analyzed the possibility and feasibility of the art market's financial development and explained the art securities. Art operation

modes such as internationalization, investment funds, and art trusts have made a more effective analysis of the development of the art market.

2.2.1 Primary market

In a mature art market, the gallery is a city farm business entity, the foundation of the art market, and is responsible for fulfilling the exhibitions and other functions (Meyers-Levy & Zhu, 2010). The secondary market is the circulation market for artworks, which relies on the advantages of the convergence of supply and demands information to discover the value of artworks and allocate resources. The tertiary market is an over-the-counter market for art transactions and is an important supplement to the primary and secondary markets. Although the level of the art market in has been formed early, the uneven development of each level is prominent, because the primary and secondary markets are developing rapidly, and the tertiary market issues are prominent and need to be resolved (Grigoroudis et al., 2020).

The primary market is the issuance market of artworks, including those who demand funds as art issuers and those who are suppliers of funds as art buyers. Different from the western art market level, the primary market represented by galleries in our country does not occupy the main position of the art market, but gives way to the secondary auction market (Grigoroudis et al., 2020). In my country, the primary art market mainly includes galleries and art districts formed by the gathering of galleries. Since 2010, the number of galleries in my country has risen sharply, entering a golden period of rapid growth in scale, which means that the scale of the primary art market dominated by galleries has expanded dramatically.

When the gallery solves its own problems, it must proceed from its own reality and handle the relationship between immediate and long-term interests. The art district must uphold its own cultural philosophy, correctly respond to the transformation of the art district, and be vigilant against excessive commercialization. At the same time, it is important to improve learning ability, learn from foreign high-quality galleries and art districts, continuously improve business strategies and methods, narrow the gap in learning, and improve their own competitiveness (Katzouris et al., 2021).

2.2.2 Secondary market

The secondary market is the art circulation market. The main functions are first, to meet the needs of art transfer, buying and selling, and to avoid the occurrence of liquidity risks for art holders when they need to be realized (Bialynicka-Birula, 2018). Second, changes in the prices of artworks on the secondary market are important reminders for issuers and investors in the primary market. For example, when the price of an artist's work rises in the secondary market, investors will be more willing to hold the artist's work in the primary market or increase the expected price, thereby promoting gallery operations and increasing gallery revenue. On the contrary, when the price of a

certain artist's works drops in the secondary market, investors will reduce their attention to his works in the primary market, or lower the expected price, which will have a negative impact on the operation of the gallery. The third is that the secondary market has a restrictive effect on galleries (Gérard-Varet, 1995). If the gallery's business performance is poor, the auction company can reject the auctions offered by the gallery, forcing the gallery to strengthen and improve its management. Although many new auction companies have joined, the auction industry is basically stable. Beijing Poly, China Guardian, Hong Kong Christie's, and Hong Kong Sotheby's, the four auction companies have obvious advantages in position (Itikawa & Santiago, 2021). Since the year, month and day, China's auction industry has opened up to other countries. International auction giants such as Sotheby's and Christie's have accelerated their steps to enter the Chinese market and jointly cut the "big cake" of China's art market. In Sotheby's annual report, for the first time, the transaction volume in Asia was US$100 million, indicating Sotheby's concern about the return rate of the Asian art market (Vysotskaya et al., 2020).

2.2.3 Tertiary market

The tertiary art market is an over-the-counter art market and an important supplement to the primary and secondary markets. The tertiary market represents the development direction of my country's art financialization, and is an organic combination of the art market and the capital market (Yuexin Li & Luc Renneboog, 2021). The main feature and trend is the financialization of artworks, that is, by using artworks as "financial assets into the financial management of customers and institutions" and turning artworks into "financial tools", trying to capitalize and standardize the art market. Art market entities rely on the professional operation of financial institutions to buy and sell art financial products to obtain a return on investment, operate with the concepts and models of the financial industry, and invest in art or their combination by means and procedures of financial assets, and incorporate them into individuals or the financial scope of the institution. In recent years, the tertiary art market in China has developed rapidly and the cultural exchanges have developed rapidly. However, irregular systems and frequent changes in trading rules have contributed to the chaos in the art market. The development conditions of China's cultural exchanges mainly include f, economic conditions, market conditions (Barboza et al., 2013), and demand conditions. According to the internationally accepted view, the starting condition of a country's art market is that the per capita reaches the US dollars (Barboza et al., 2013). When the per capita reaches the US dollars, the country will have systematic art collection behavior. In the ranking of the annual per capita income of Chinese cities, among the cities in China, there is one city with a per capita income of more than US dollar, which accounts for about the proportion of the total city. The growth of per capita income is the economic driving force for the prosperity and development of China's art market in recent years. Market conditions are an important component in the development

conditions of a country's cultural exchange (Barboza et al., 2013). The maturity of the financial market has played a role in promoting the financialization of the art year. First, the financial market is more mature and complete than the art market. The development of the art market can be guided by the development of the financial market and avoid detours. Secondly, investors with rich investment experience cultivated in the financial market can more easily be stepping into the process of financialization of art. Again, the innovation of the financial market can directly or indirectly affect the art market. Therefore, a stable financial environment will promote and support the process of art financialization. On the contrary, the turbulence of the financial market will be amplified to the art market. Therefore, the art market must pay more attention in order to avoid risks (Zhao et al., 2020). Additionally, demand conditions also play an important role in the development conditions of a country's cultural change. On one hand, the "marriage" of art and capital has promoted the development of the over-the-counter market for art and promoted the process of art financialization. With the unfolding of the global economic crisis, market operation risks have increased, directly leading to the need for art market participants to increase the risk of art investment risk and to maintain and increase the value of the investment. The financialization of artworks has attracted a large number of participants due to its flexible forms of participation and avoidance of art investment risks. On the other hand, the high prices of most high-end artworks in the world market discourage investors, and artworks financialization allows investors to participate in the art market "as much as possible" to meet their "diversified" needs (Ortiz, 2021).Supervision should be moderate, based on the early warning mechanism, centered on prevention and management of risks, and give full play to the role of policies and regulations, industry management, and technical support systems. It is necessary to pay attention to funding supervision, implement a membership-based operation and management model and a fund settlement mechanism with banks as a third party. Furthermore, learning from the membership management experience of China's stock exchanges could be beneficial. The first is to explore the membership management model of the Cultural Exchange, dividing members into issuer members and investor members, and requiring members with investment qualifications to conduct related businesses on the exchange platform. For art distribution members, the cultural exchange should formulate strict membership management measures, review membership qualifications, conduct membership management, art market education, risk tolerance assessments, financial strength inspections, and art for investors and cultural exchanges (Ali et al., 2021). The second is to ensure the safety of funds and the interests of both investors, improve the bank's capital settlement system, and establish a payment intermediary to collect accounts for custody and centralized storage of customer transaction funds, delivery of reserves, handling fees, and issuance. For example, the Han-Tang Art Exchange was the first exchange to sign capital accounts under the supervision of banks in the formulation of rules. The bank manages the deposit in a special account to prevent credit risks from occurring (Studies, 2021).

2.3 Previous Studies about the Art Market

Artwork is the carrier of culture, the medium for disseminating cultural information and symbols. The content of art is the goal and core of final consumption. Under normal circumstances, to judge the value of an artwork, we mainly base it on its own value and market price analysis (Purohit et al., 2021).

Based on its artistic value, historical value, collection value, and economic value, the value of the artwork is analyzed. These four values are mutually causal and mutually conditional. Only with aesthetic value and historical value can the artwork get collection value and economic value. Moreover, a work of art attaches great importance to collection value and economic value. We will conduct an in-depth analysis of its aesthetic value and historical value. With the development of art transactions and the popularization of network technology, art trading is moving from professional to private through the Internet. Leslie Cheung (Year) uses the analytic hierarchy process to consider the characteristics and various indicators of art trading websites, and establishes a website evaluation index system to deal with online art trading platforms such as Taobao and Artron. The evaluation by the Internet, etc. also provides a reference for the development of the art network market (Saud Alfayad, 2021).

Table 2.1 Summary of the previous study

No.	Topic	Author	Year	Variables	Objective
1	A cross-cultural comparison of consumer vanity in the People's Republic of China, South Korea and Thailand: an exploratory study	Kittichai (Tu) & Watchravesringkan	2008	Physical concern, physical view, achievement concern, achievement view.	Consumer vanity; cross-cultural; multi-sample analysis.
2	Could the Artwork in Hotels Attract More Bookings? – A Study Using the Experimental Design Method	Shuyu Zhou & Anyu Liu	2019	Aesthetic Appreciation, Achievement View, Physical View, Booking Intention.	Intention to Book; Artworks; Aesthetics; Hotel; Experiment.
3	Motives For Purchasing Artwork,	Mohammad Ali Zolfagharia	2011	Price Fairness, Value Preservation,	Purchase motivation; Artwork;

	Collectibles and Antiques	n & Angelica Cortes		Social Acceptability, Group Identification, Uniquenes, Curiosity, History, Culture, Good Cause, Harmony, Quantity of ACA Purchased.	Collectible ;Antiques.
4	Changes in the global art market	Joanna Bialynicka-Birula	2018	Aesthetic Appreciation, value of transactions and volume of transactions	art market; art economics; art; market analysis; cultural economics
5	On pricing the priceless: Comments on the economics of the visual art market	Louis-Andre & Grard-Varet	1995	Art returns, Prices, financial assets A, Social Acceptability, achievement concern.	Cultural economics; Art market and returns; Public goods.

2.4 Self-Determination Theory

Self-Determination Theory studies the theory of human personality and motivation from the macro aspect. It is also a theory to study human psychological needs and the overall evolution trend of human beings. This theory mainly focuses on the basic motivation behind human choices, excluding the interference of other external factors, and mainly focuses on the extent to which individual self-determination and internal

motivation affect a person's behavior. (Ryan R. M. & Deci E. L., 2002). In other words, a person can have the freedom and power to make his or her own choices without interference from any external factors. The study of intrinsic motivation directly leads to the emergence of the theory of self-determination. Intrinsic motivation refers to a person's inner motivation to do something, because it is interesting, or can satisfy some personal desires, but not to meet the expectations of the outside world. Motivation can be divided into several types to describe according to different degrees of internalization. Internalization refers to transforming extrinsic motives into things acceptable to the values that the individual agrees with so as to digest this behavioral code caused by extrinsic motives (Caso et al., 2015). The theory of self-determination has been used in all aspects of life, such as job requirements, nurturing children, education, and health, etc. In addition to these fields, self-determination theory research has also been widely applied to various aspects of competitive sports (Sweet et al., 2012)

Table 2.2 Overview of literature reviews.

Authors	Country	Purpose	Summary points
Chloe Preece (2014)	**UK**	**To explore the branding of Cynical Realism and Political Pop contemporary art movements in China.**	**The analysis sheds light on the ideological framework within which the art market operates and how this affects the art produced within it. In the context of cynical realism and political pop, art is framed and packaged by the art world to reflect the personal expression of Western liberal political thought.**
Birula (2018)	**PL**	**This article aims to present the changes in the global art market between 2002 and 2015. The results of the analysis of the art market dynamics are presented.**	**Between 2002 and 2015, sales in the global art market generally increased. The countries that hold the largest share of the global art market can be identified. In particular, there is a three-in-one phenomenon in the European, American and Chinese art markets. It is worth noting that the market share in Europe and the United States was quickly taken away by China.**
Moulard et al., (2010)	**USA**	**TO explore what drives consumers to**	**The authenticity of an artist influences attitudes toward the artist, conceptualizing it as a human**

		buy art.	brand, which in turn influences consumers' evaluation of an artist's work and their behavioral intentions. In addition, this study provides support for the selective model by showing how women and men rate the arts differently.
Annamma Joy & John F. Sherry Jr (2004)	USA	**Using political economy methods to examine the contours of the art world and art market.**	The country's policy of rapid development has brought a violent impetus to the cultural industry. Since the mid-1990s, two trends have emerged in the art world: the development of a collaborative framework for contemporary Chinese art (including commercial art) for domestic and international markets; and domestic art as a commentary on changing social and cultural values.

2.5 Research Hypothesis Development

This research aims to explore the factors that influence Chinese consumers' artistic consumption behavior intentions, including the authenticity of artists, attitudes towards artworks, attitudes towards artists, behavioral intentions and gender factors, and propose hypotheses.

2.5.1 Artist authenticity and attitude toward the artwork

Davis et al. (1992) define attitude as "the degree to which an individual evaluates and associates the target system with his or her job" (page number). Attitudes towards artworks are defined as a certain degree of the positive or negative psychological state towards artworks perceived from social or personal stimuli (Kim & Lennon, 2013). Previous research has shown that perceptions of an artist's authenticity affect two important outcomes -- the evaluation of the artist's work and the evaluation of the artist himself. As for the first result, Marshall and Forrest (2011) suggest that the artist's motivation should be reflected in his work. An artist who is dedicated and committed to his or her work can be expected to produce a higher quality of art than an artist who isn't. Passionate artists devote more time to their craft, use higher quality materials, and hold themselves to a higher standard. Although not explicitly labeled as authentic, researchers have recognized that consumer perceptions of an artist's motivation to "produce for themselves" may have a positive impact on the evaluation of artists and

their work. However, while the artist's authenticity is important, its impact on consumers' perceptions of artists, artworks and their behavioral intentions has not been empirically tested, as far as the authors know (Moulard et al., 2010). Therefore, the following assumption is proposed:

H1. Artist authenticity has a positive impact on attitude toward the artwork.

2.5.2 Artist authenticity and attitude toward the artist

While the word "brand" is most often associated with companies, products, and services, recent research has recognized that humans can also be conceptualized as brands. As the producer of the work and the public "face" of the product, the artist meets the definition of the human brand (Marshall & Forrest, 2011). As with any brand, the effective management of a human brand can increase brand value and produce a variety of positive results. Cheon et al. (2012) maintain that attitude refers to the degree to which a person feels good or bad about performing a particular behavior, and attitude is "an idea with effects that predispose a class of behavior to a particular class of social situation" (author, year, page number). Attitude is not an exact term and is often used in discussions that do not require precision. Attitudes towards artists are defined as a certain degree of the positive or negative mental state towards artists perceived from social or personal stimuli (Kim & Lennon, 2013). While a number of factors may influence the establishment and refinement of an artist's brand equity, the artist's authenticity is certainly an important factor in the process. In addition, many artists believe that the purpose of creating art is to satisfy their inner desires by creating art that they love rather than art aimed at meeting market needs. In evaluating art, consumers also recognize that creating art for themselves should be an artist's primary motivation (Moulard et al., 2010). An artist's lack of enthusiasm for his/her art may cause consumers to lose respect for the artist and thus reject the artist. Therefore, the author believes that the artist's authenticity has a positive impact on the artist's brand equity, which is operated as an attitude towards the artist. Therefore, the following assumption is proposed:

H2. Artist authenticity has a positive impact on attitude toward the artist.

2.5.3 Attitude toward the artist and attitude toward the artwork

In addition to using the artist's human brand as a signal of quality, the law of contagion may reinforce the effect of attitudes toward the artist on attitudes toward the artwork. The law of contagion states that when a person touches an object, that person's nonphysical qualities are transferred to that object (Argo et al., 2006). Attitudes are defined as personal opinions about objects, such as likes or dislikes. In other words, people are more likely to reject behaviors they disagree with and accept behaviors they agree with (Armitage & Conner, 2010). Davis et al. (1992) define attitude as "the degree to which an individual evaluates and associates the target system with his or her job" (page number). Attitudes towards artworks are defined as a certain degree of the positive or negative psychological state towards artworks perceived from social or

personal stimuli (Kim & Lennon, 2013). Attitude is not an exact term and is often used in discussions that do not require precision. Attitudes towards artists are defined as a certain degree of the positive or negative mental state towards artists perceived from social or personal stimuli (Kim & Lennon, 2013). This perception of empathy then affects the perception of the touched object. For example, products in a retail environment are perceived more positively when approached by attractive consumers. Similarly, research shows that the value of celebrity memorabilia is attributed to celebrity-touching objects, presumably leaving remnants of celebrities, rather than other explanations, such as pure association and market demand (Hewer & Brownlie, 2009). In most cases, the artist is the sole producer of an artwork, which means that the work of fine art has a physical connection to the artist. Based on this reasoning, consumers' positive association with an artist is likely to transfer to that artist's work because consumers perceive a physical connection between the artist and his or her art. The formal assumption is as follows:

H3. Attitude toward the artist has a positive impact on attitude toward the artwork.

2.5.4 Attitude and behavioral intentions

Consumers use a variety of cues when evaluating quality and making purchase decisions. In particular, consumers may rely on both internal and external cues. Internal cues are those that are directly related to the physical product. If these cues are changed, the product itself is changed (van Noort et al., 2012). External cues, on the other hand, are those that are indirectly related to the product. These external cues can be changed without changing the actual product. Farahat (2012) studied the determinants of students' acceptance of online learning, and how these determinants affect students' intention to use online learning. The results show that students' attitudes towards online learning have been identified as an important determinant of students' intention to practice online learning. Consumption intention represents a consumer's desire to buy and utilize a given product, and it may be used to predict a consumer's actual consumption habits, which demonstrated that behavioral orientation and behavior had a substantial link. The appearance of an artwork can be conceptualized as an internal suggestion. The artwork itself is made up of various physical elements, and any change in these elements changes the actual artwork (Meyers-Levy & Zhu, 2010). On the other hand, attitudes to artists, or artists' brand equity, can be conceptualized as an external cue. Although related to the artwork, the change of the artist does not directly affect the change of the artwork. As mentioned earlier, previous researchers categorized brands as external cues. Thus, both the actual artwork and the artist are proposed to influence behavioral intent through the perception of possible higher quality. Therefore, the following assumptions are proposed:

H4. Attitude toward the artwork has a positive impact on behavioral intentions.
H5. Attitude toward the artist has a positive impact on behavioral intentions.

2.5.5 Gender and behavioral intentions

According to TRA, a person's performance of a particular behavior is determined by his or her behavioral intention to perform the behavior, which is determined jointly by the person's attitude toward the behavior involved and subjective norms (Davis et al., 1989). Because the criteria for evaluating works of art are very vague, their evaluation usually requires a relatively high degree of elaboration, especially for abstract art. Given that women tend to be laborious and elaborate, it is suggested that they are more likely than men to deal with the subtle aspects of art, and therefore more likely than men to value their attitudes towards art in determining their behavioral intentions (Marshall & Forrest, 2011). On the other hand, because men tend to be less detailed, they are less likely to use art in behavioral decisions. Furthermore, while all consumers tend to use heuristic approaches to help simplify their decision-making process, selective modeling suggests that men are less likely to engage in laborious exposition and more likely to use heuristic processing when faced with complex stimuli such as art. Because brands have been found to be an important heuristic in consumer judgment (Maheswaran et al., 1992), it is suggested that men are more likely than women to use an artist's brand as an evaluation of art when they make decisions, which puts forward the following two hypotheses:

H6. Gender will moderate the effect of attitude toward the artwork on behavioral intentions.

H7. Gender will moderate the effect of attitude toward the artist on behavioral intentions.
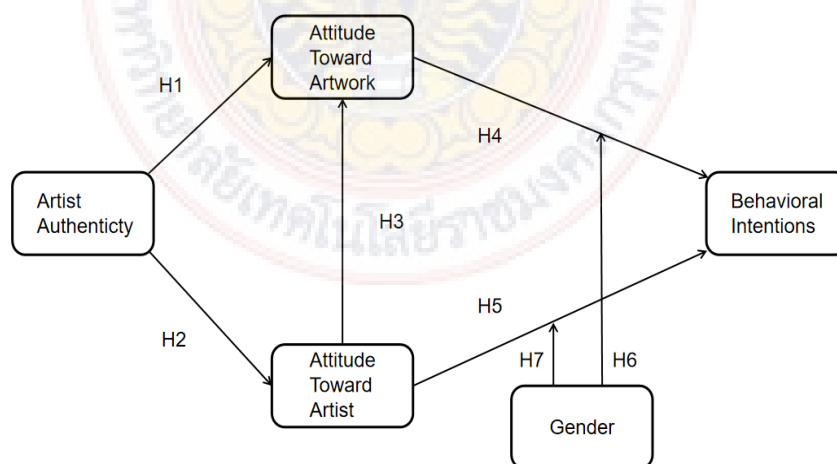
2.6 Conceptual Framework

Figure 2.1 The conceptual framework of this research (by author).

CHAPTER 3

RESEARCH METHOD

3.1 Research Method

This study uses self-managed questionnaires to collect data on Chinese consumers and uses a Likert five-point scale questionnaire to collect quantitative data that affect Chinese consumers' art consumption behavior. This study conducted a pilot study to check whether the composition of the questionnaire is correct and sufficient to verify and explore the above research questions. Fifty Chinese consumers participated in the preliminary survey. The researchers revised the questionnaire based on the preliminary survey results to make the survey as reliable as possible. The investigation was conducted in March 2021. The researchers used AMOS and SPSS to analyze the collected research data. AMOS analysis software was used to conduct structural equation framework (SEM) analysis and confirmatory factor analysis (CFA) on the research framework.

3.2 Research Design

This research aims to explore the factors that influence Chinese consumers' artistic consumption behavior intentions, including the authenticity of artists, attitudes towards artworks, attitudes towards artists, behavioral intentions and gender factors. Participants were required to complete a questionnaire. The survey showed that the respondents' answers were completely anonymous, but other demographic information in the questionnaire included age and gender. The privacy of interviewees is protected. All interviewees were voluntary and agreed to use the data set to answer. There are many types of research, suitable for exploratory research, descriptive research and contingency research. However, in this research, the appropriate type of research is based on descriptive research, that is, describing the answers to illustrate the research question. The significance of descriptive research lies in focusing on the characteristics of individuals and the characteristics of the entire sample, which can support the provision of useful information for problem-solving. This type of research is best for collecting data and describing the relationship between measured variables. In addition, this study also adopted survey technology, namely, through the distribution of online questionnaires, collecting raw data of more than 500 people in Chengdu. They are related to Chinese consumers' artistic consumption behavior intentions and several related factors that may be affected.

Interviewees were told that a local art gallery was trying to determine which artists the gallery would exhibit next year, and the gallery needed the opinions of local residents to help them make a decision. The interviewee was told that although the gallery was considering multiple artists, the interviewee would only evaluate the work of one artist. After reading the research objectives, the interviewees completed a project to measure their interest in art. Next, the interviewees were asked to view two images that were alleged to be paintings by the artists they were evaluating. All interviewees watched the same two images because all interviewees' paintings are unchanged. The interviewee then read a brief introduction to the artist. Then the respondent completes the questionnaire (See Appendix A and 3.4 for more detail …).

3.3 Population and Sample Selection

3.3.1 Population
The data used in this study were obtained through an online survey of Chengdu, China. This study uses the Chinese online crowdsourcing platform Questionnaire Star, which provides functions equivalent to Amazon Mechanical Turk. The questionnaire was distributed to consumers in Chengdu, China. As of May 2020, the population of Chengdu, China was 20.938 million (Yang et al., 2021). The population size involved in this study is 20.938 million.

3.3.2 Sample size
The researchers determined the sample size at an accuracy level of 0.05 and a 95% confidence level. This meets the relevant requirements put forward by Yamane (1967).

Based on the discussion of sample size, the following suggestions for minimum sample sizes are offered based on the model complexity and basic measurement model characteristics:

Minimum sample size 100: Models containing five or fewer constructs, each with more than three items (observed variables) and with high item communalities (.6 or higher).

Minimum sample size 150: Models with seven or less, modest communalities (below .5), and no underidentified constructs.

Minimum sample size 300: Models with seven or fewer constructs, lower communalities (below .45), and/or multiple underidentified (fewer than three) constructs.

Minimum sample size 500: Models with large numbers of constructs, some with lower commonalities, and/or having fewer than three measured items.

According to the model of this study, the model of this study has 7 or fewer constructs (Hair et al., 2009). Therefore, according to the above requirements, the sample size needs to select at least 300 samples. Considering the survey feedback rate and other issues, the sample size was selected as 486 for research data collection.

3.4 Design of Questionnaire and Scale

This study employed a questionnaire (see Appendix A), which creates a review of the relevant literature to collect data. The questionnaire was divided into two parts:

Part 1: Closed-end questions about the demographic characteristics of the participants, including gender, and income.

1. Gender
☐ Male
☐ Female

Part 2: 8 closed-ended answer questions about 3 factors that influence purchase intention, including:

Table 3.1 Number of questionnaires for 3 factors that affect purchase intention

Gender	1 Questions
Artist authenticity	5 Questions
Attitude toward artist	3 Questions
Attitude toward artwork	3 Questions
Behavior intentions	4 Questions

This part is measured on an interval scale by using a Five-point Likert Scale to measure the level of agreement.

Table 3.2 Five-point Likert Scale

Strongly Agree	5 points
Agree	4 points
Neutral	3 points
Disagree	2 points
Strongly Disagree	1 points

The following questions are the further meaning of each question mentioned in the questionnaire.

Table 3.3 Source for questionnaire items

Variables	Source
Artist authenticity	(Moulard et al., 2010)
This artist loves painting.	
It is obvious this artist is excited about his artwork.	
This artist shows a strong dedication to his paintings.	
This artist has a true passion for his art.	
Committed is a word I would use to describe this artist.	
Attitude toward artist	Marshall and Forrest (2011)
Like this artist.	
This artist is favorable.	
This artist is good.	
Attitude toward artwork	Marshall and Forrest (2011)
I think this artwork is very special.	
I think the quality of this artwork is very high.	
I think this artwork is good	
Behavior intentions	(Moulard et al., 2010)
If the price of this artist's work is within my budget, I will consider buying this artist's work.	
I want to show the artist's works in the company or at home.	
I will strongly recommend the artist's works to my friends or family if they are also in the art market.	
If I saw this artist's works in an outdoor market, festival or other places, I will stop to appreciate his paintings.	

The five questions about Artist Authenticity all come from the research of Moulard et al. (2010), and in the experiment, the Composite Reliability is 0.95. The three questions about Attitude Toward artists all come from the research of Marshall and Forrest (2011). The three questions about Attitude Toward artwork are all from the research of Marshall and Forrest (2011). The four questions about Behavior intentions are all from the research of Moulard et al. (2010), and the Composite Reliability is 0.92.

The questionnaires were reviewed by three experts, two of whom were artists, who agreed that it was necessary to study the factors affecting consumers' attitudes and willingness to purchase in the art market and uncover the motivations behind art consumption. The questionnaire is derived from the researcher's classic questionnaire, and the questions are suitable for the purpose of this study and further research. Another expert is a linguist who is good at both Chinese and English. Because the questionnaire was translated from English into Chinese and used for the participants, the linguist

confirmed that the translation is reasonable and the meaning before and after the translation remains unchanged. Table 3.4 shows the information of the three experts.

Table 3.4: IOC test expert information

Name	Academic degree		Major field	Experience
Hongzhi Shun	Master's degree		Painting Major	12 years
Ji Luo	Master's degree		Sculpture Major	9 years
Xuhan Gao	Ph. D		Language major	9 years

3.5 Collection of Data

In order to perform statistical analysis on the collected data, we use SPSS 20.0 for Windows and AMOS 24.0. SPSS analysis software was applied to test the reliability and demographic information of the measurement items. At the same time, AMOS analysis software was used to conduct confirmation factor analysis (CFA) on the research framework, test hypotheses 1-7, and analyze the structural equation framework (SEM).

3.6 Research Methodology

3.6.1 Descriptive statistics analysis

The data are presented in the form of tables, charts and graphs, which draw the survey of respondents and the distribution of factors that affect the willingness of college students to buy products with traditional cultural elements. Calculations of averages, frequency distributions, and percentage distributions are the most common forms of aggregated data (Zikmund & Basic, 2003).

3.6.2 Reliability test

Cronbach's alpha test was used to test the reliability of each variable. If the study tool has a minimum alpha score of 0.6 and overall reliability of 0.7 or higher, it has good reliability (Bagozzi, 1982). The greater the accuracy coefficient, the higher the reliability of measurement. 0.60~0.65 (preferably not); 0.65~0.70 (minimum acceptable value); 0.70~0.80 (good); Therefore, a good reliability scale or questionnaire should be within the acceptable range of 0.65 to 0.70 to 0.80. The subscale is preferably above 0.70, and between 0.60 and 0.70 is acceptable. Therefore, it is necessary to conduct a pretest to check whether the research tool can be used in this study. Table 3.5 presents the criteria of reliability.

Table 3.5 Criteria of reliability

Cronbach's Alpha Coefficient	Reliability level	Desirability level
0.8-1.00	Very high	Excellent
0.70-0.79	High	Good
0.50-0.69	Medium	Fair
0.30-0.49	Low	Poor
Less than 0.30	Very Low	Unacceptable

3.6.3 Correlation test

CPDA data analysis can measure the correlation strength between the two variables through the correlation coefficient. The correlation coefficient most commonly used by data analysts is called Pearson product moment correlation coefficient. The sign and absolute value of the correlation coefficient describe the direction and magnitude of the relationship between the two variables. It is used to measure the intensity of linear correlation between variables measured by interval or ratio scale. The weakest linear relationship is represented by a zero correlation coefficient. A positive correlation means that if one variable becomes larger, another variable tends to become larger. A negative correlation means that if one variable becomes larger, the other variable tends to become smaller. The phase relationship value in the data is between - 1 and 1. The greater the absolute value of the correlation coefficient, the stronger the linear relationship. The strongest linear relationship is represented by the correlation coefficient - 1 or 1.

3.6.4 Path analysis

This research aims to explore the factors that affect Chinese consumers' artistic consumption behavior intentions, including the authenticity of artists, attitudes toward artworks, attitudes toward artists, behavior intentions, and gender factors. In order to analyze the relationship within the research framework, this study used SPSS 28.0 and AMOS 21.0 software to conduct a structural equation model (SEM)-based path analysis.

3.6.5 Confirmatory factor analysis

Factor analysis can generally be divided into exploratory factor analysis (EFA) and confirmatory factor analysis (CFA). CFA must be based on a specific theoretical perspective or conceptual framework, and then through a mathematical process to confirm whether the econometric model derived from this theoretical perspective is

appropriate and reasonable (Hair et al., 2014). Therefore, what EFA wants to achieve is to establish the construct validity of the scale or questionnaire, and CFA wants to test the rationality and authenticity of this construct validity. A structural equation model (SEM) was established to verify that the model was suitable for data with a large sample data area (Hair et al., 2013). In SEM analysis, fit metrics are often used to test and select models. These fit metrics mainly include AGFI, NFI, x2/DF, GFI, NFI, CFI, IFI and RMSEA. The table below shows the test reference values for each fit metric.

Table 3.6 Structural equation fit metrics

Index	Ranges	Source
GFI	>0.85	Forza & Filippini (1998)
TLI	>0.90	Vandenberg & Scarpello (1994)
NFI	>0.90	Arbuckle (1995)
CFI	>0.90	Hair et al. (2010)
RMSEA	<0.08	Browne & Cudeck (1993)
X^2/df	<3.00	Hair et al. (2006)

CHAPTER 4

DATA ANALYSIS

4.1 Research Tool Reliability Test

Descriptive research is a common project research method. It refers to the different factors faced in different aspects such as research status, data collection, and data recording, and focuses on the static description of objective facts. Its purpose includes describing the characteristics of a fixed group, estimating the incidence of specific intention patterns in a specific group, determining the relationship between different variables, and making predictions based on this (Lippi et al., 2020). Quantitative research to determine the prescriptive quantity of a certain aspect of things is to express problems and phenomena in quantity, and then analyze, test and explain them, so as to obtain the research method and process of significance. Quantitative measurement is based on digital symbols.

The sample survey is incomplete. This is a survey method that surveys certain units of all respondents, and estimates and extrapolates all responses based on this. This study uses online and offline questionnaires to collect the necessary information. Communication with the target sampling group is a simple method. The researchers distributed the questionnaires via online chat, e-mail and paper-pased copy. Cronbach's alpha test was used for the reliability of each variable question. The reliability assessment is defined as Cronbach's alpha. If a tool has a minimum alpha score of 0.6 and overall reliability of 0.7 or higher, it is said to have good reliability (Bagozzi and Yi, 1988). Therefore, it is necessary to do a pre-test to check whether the research instrument can be used for this research. Table 4.1 demonstrates the reliability results of each variable.

Table 4.1 Reliability test for questionnaire

Variable	Alpha Test	Number of Question
Artist authenticity	0.95	5 Questions
Attitude toward artist	0.93	3 Questions
Attitude toward artwork	0.91	3 Questions
Behavior intentions	0.92	4 Questions

As can be observed in the above table, pretest data were collected from 50 samples. The alpha reliability value of all variables is higher than 0.6. Therefore, the questionnaire can be used for this research.

Table 4.2 Frequency of gender

Variables	Frequency(f)	Percentage(%)
Male	190	39.1%
Female	296	60.9%
Total	486	100

Note: N=486

As shown in Table 4.2, approximately 39.1% (N=190) of participants were males, while females comprised 60.9% (N=296).

4.2 Mean and Standard Deviation

The study calculated the correlation coefficient of the research framework. The highest effective coefficient is 0.62, which is the correlation coefficient between behavior intentions and attitude toward artwork. The correlation estimate ranges from 0.36 to 0.61, indicating that the correlation between any pair of constructs plus two standard errors does not include the value 1, so it satisfies Anderson (1987) for all construct pairs Discriminant validity requirements. The second evaluation of discriminant validity using the method of Fornell, C. and Larcker (1981) shows that for each construct pair, the average variance extracted from the two constructs is greater than their square correlation. It provides further evidence for discriminant validity.

Table 4.3 Standard deviations，correlations of measured constructs and means

Construct	Standard deviation	Mean	Authenticity	Artist	Artwork	BI
Artist authenticity	1.34	5.08	1.00			
Attitude toward artist	1.17	5.16	0.52***	1.00		
Attitude toward artwork	1.05	4.90	0.35***	0.61***	1.00	
Behavior intentions	1.37	4.62	0.37***	0.55***	0.62***	1.00

Note: * p < 0.05; ** p < 0.01; *** p < 0.001; N=486.

4.3 Hypothesis Test

The main purpose of the study is to explore the factors that influence Chinese consumers' artistic consumption behavior intentions, including the authenticity of artists, attitudes towards artworks, attitudes towards artists, behavioral intentions and gender factors. In order to analyze the relationship in the research framework, the researchers conducted a path analysis based on the structural equation model (SEM). Table 4.4 shows the output of this analysis and the standardized coefficients for each path and the hypothetical results.

Table 4.4 Hypothesis testing

Hypothesis	Path	Standardized Coefficient	C.R. (t-Value)	Standard Error
H1	Artist authenticity - > attitude toward the artwork	0.463 ***	11.641	0.039
H2	Artist authenticity - > attitude toward the artist	0.097 ***	3.055	0.034
H3	Attitude toward the artist - > attitude toward the artwork	0.593***	9.187	0.066
H4	Attitude toward the artwork - > behavioral intentions	0.517***	12.334	0.043
H5	Attitude toward the artist - > behavioral intentions	0.184***	2.729	0.065

Note: * p < 0.05; ** p < 0.01; *** p < 0.001; N=486.

To test H6 and H7, two models were analyzed. In each model, one of the two structural weights is restricted to be equal across groups. Men and women have different attitudes towards artworks and behavioral intentions. The weight of the standardized structure that assesses the influence of attitudes toward artworks on behavioral

intentions shows that the standardized estimates are better for (β = 0.23, p <0.05,). Therefore, in H6, pro-female (β = 0.56, p <0.001) is better than male. The relationship between attitudes towards artworks and behavioral intentions will be stronger for women than men and will be supported. A standardized structure estimate that assesses the influence of artists' attitudes on behavioral intentions shows that this estimate is stronger for men (β = 0.51, p <0.001) than for women (β = 0.22, p <.001). Therefore, in H7, male artists and behavioral intentions will be stronger than females and are also supported.

Table 4.5 Parameter estimates of the effects of attitude toward artwork and attitude toward artist on behavioral intentions: Males versus Females

Hypothesis	Path	Standardized Coefficient
H6	Attitude toward the artwork - > behavioral intentions	
	Male	**0.23***
	Female	**0.56****
H7	Attitude toward the artist - > behavioral intentions	
	Male	**0.51****
	Female	**0.22****

Note: * p < 0.05; ** p < 0.01; N=486.

According to the data in Table 9 and 10, H1 β=0.463, p <0.01, this hypothesis is accepted，indicating that the authenticity of the artist has a significant and positive impact on consumer attitudes towards artwork and the authenticity of the artist has a significant and positive impact on consumer attitudes towards artwork. This result is consistent with previous research findings. H2 β=0.097, p <0.01, this hypothesis holds，indicating that the authenticity of an artist has a significant and positive effect on artist attitudes, with consumers generally having better attitudes towards more authentic artists. H3 β=0.593, p <0.01 this hypothesis is accepted，showing that attitudes towards artists have been shown to have a significant positive impact on attitudes towards artworks. The more positive consumers have towards real artists, the better the works they create, showing a positive impact. H4 β=0.517, p <0.01, the hypothesis holds，indicating that attitudes towards artworks have been shown to have a significant impact on consumers' consumption behavior intentions. Consumers are more inclined to buy their favorite works, so there is a positive impact. H5 β=0.184 p <0.01 the hypothesis is accepted，considering that data analysis found that consumers' attitudes toward an artist influence their purchase behavior of artworks created by that artist. Consumers are more willing to buy works created by their favorite artists. H6 Male β=0.23，p < 0.01, Female：β=0.56，p <0.05， H7 Male β=0.51, Female：0.22，p <0.05, this

hypothesis holds. This result suggests that, in forming attitudes toward art, men rely more on heuristic attitudes toward artists to avoid finer processing of visual stimuli, while women rely less on attitudes toward artists. It is concluded the authors conclude that attitude toward the artist fully mediates the effect of artist authenticity on attitude toward the artwork for both men and women. However, the link between attitude toward the artist and attitude toward the artwork is moderated by gender. Figure 4.1 presents the revised factor structure model.

$$x^2 = 359$$
$$x^2/df = 1.32$$
$$GFI = 0.902$$
$$TLI = 0.991$$
$$CFI = 0.981$$
$$RMSEA = 0.056$$
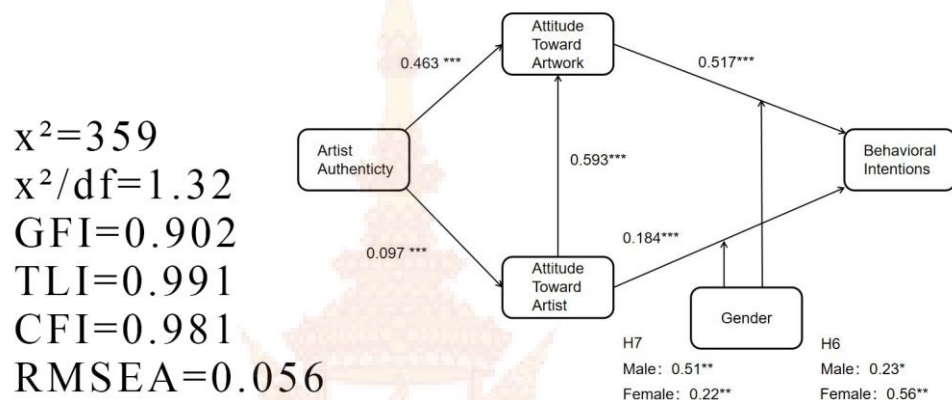
Figure 4.1 Path Coefficients Resulting (by author).

Note: * $p < 0.05$; ** $p < 0.01$; *** $p < 0.001$; N=486.

The figure above shows the fitted parameter values for the revised factor structure model. It can be seen that the X2/df of the factor model is 1.32, which is close to 1, and the RMSEA value is 0.056<0.06. This model fits perfectly. The goodness of fit index GFI was 0.902, higher than 0.85. CFI was 0.981, and TLI was 0.991, all higher than the standard of 0.9. And the data fit was good. In addition, the correlations of the three factors in the factor model are all above 0.85.

CHAPTER 5

CONCLUSION AND DISCUSSION

5.1 Conclusion

This research has attempted to identify individual preferences for visual aesthetics and may shed light on certain aspects of the artwork just like color saturation, symmetry, and so on. It may also influence consumers' attitudes towards the artwork. However, like products, the physical characteristics of art are only part of what drives people's attitudes and subsequent actions towards art (Marshall & Forrest, 2011). The authenticity of the artist is also considered to be an important factor in evaluating an artist's work, and then affects consumers' behavioral intention towards artworks. Based on the framework proposed by Marshall and Forrest (2011), this study is the first empirical study to explore whether the artist's motivation is an important factor for consumers when evaluating artists and choosing to buy artist works, and the motivation used by consumers when evaluating artists is in turn applied to evaluate works of art and affect behavioral intention. The results show that the artist's enthusiasm for his or her works or the authenticity of the artist and the time and energy invested in the process of his or her creation will indeed affect the behavioral intention through his or her attitude towards the artist and the works (Grigoroudis et al., 2020).

These assumptions correspond to the relationship between gender and consumers' art purchase intention, income and consumers' art purchase intention. Some assumptions, such as gender, are highly correlated with consumers' intention to buy art. As a result, the art consumer market is more focused on improving gender-related factors and developing better strategies around these factors.

One conclusion that can be drawn from this study is that an artist's brand plays a key role in how artistic authenticity affects behavioral intent. It is found Predicting and finding that an artist's authenticity affects attitudes toward the artist. Furthermore, given that the artist's authenticity is conceptualized as the artist's passion and commitment to his/her work, it is expected that the artist's authenticity will influence attitudes towards the artwork. Consumer perceptions of passionate and committed artists are expected to lead to a perception that the fruits of an artist's labor are high-quality artworks. Surprisingly, however, the correlation between the two variables was not found to be significant. On the contrary, the results show that attitudes towards artists completely moderated the effect of artist authenticity on attitudes towards artworks. In retrospect, this insignificant finding may have been resulted from a lot of attention paid to the artist's scene. This focus on the artist may inadvertently make the mediation of attitudes towards the artist a more significant clue to the formation of attitudes towards art, rather than a direct route between authenticity and attitudes towards art. Obviously, this is an

afterthought explanation, and more research is needed to see if, in the absence of other clues, in addition to the indirect effect (mediated by attitudes towards the artist), the authenticity of the artist does have a direct effect on attitudes towards the artwork that was found in our data.

5.2 Discussion

The key empirical results link artists' authenticity with their behavioral intentions, which will have had many effects on the art industry. The authenticity of the artist is a key determinant of consumer attitudes towards the artist, which in turn is a key component used in consumer evaluations and decisions. In a practical sense, this suggests that the artist's image must be treated and managed as a brand, because works of art must be evaluated not only on their own merit, including the actual components, but also on the attitude of consumers towards the work of art. One conclusion that can be drawn from this study is that an artist's brand plays a key role in how artistic authenticity affects behavioral intent. Predicting and finding that an artist's authenticity affects attitudes toward the artist. Furthermore, given that the artist's authenticity is conceptualized as the artist's passion and commitment to his/her work, it is expected that the artist's authenticity will influence attitudes towards the artwork. Consumer perceptions of passionate and committed artists are expected to lead to a perception that the fruits of an artist's labor are high-quality artworks. Surprisingly, however, the significant correlation between them was not supported. On the contrary, the results show that attitudes towards artists completely moderated the effect of artist authenticity on attitudes towards artworks. In retrospect, this insignificant finding may have been the result of a lot of attention paid to the artist's scene. This focus on the artist may inadvertently make the mediation of attitudes towards the artist a more important or significant clue to the formation of attitudes towards art, rather than a direct route between authenticity and attitudes towards art. Obviously, this is an afterthought explanation, and more research is needed to see if, in the absence of other clues, in addition to indirect effects, the authenticity of the artist does indeed have a direct effect on the attitude of the work of art that was found in our data.

5.3 Limitations

One limitation of the study is that it included only graphic art for consumer evaluation. However, research on consumer evaluation of art shows that the evaluation of various artistic media is similar. For example, researchers found that consumer evaluations of music also apply to graphic art (Meyers-Levy & Zhu, 2010). While there may be some similarities in evaluation across media, different processes can occur across different artistic media. Other studies, including tests of music or performing arts, will provide further evidence of the importance of authenticity in the art world.

Such tests could shed light on how headline news affects concert attendance and how the authenticity of guest conductors affects a symphony's reputation. The second limitation is the expertise of the sample. Given the inexperience of most people in evaluating and buying art, the results are likely to apply to those with lower art knowledge and expertise. However, given the large body of research showing that clear clues to art valuation are largely vague, it seems reasonable to conclude that this sample represents a large proportion of people who would consider buying art. Future research should use samples collected from more experienced people to evaluate these relationships, which may be less likely to rely on the artist's brand.

5.4 Research Contributions

Given the difficulty of evaluating art, the findings suggest that consumers depend on their attitudes toward artists to help them make judgments about works of art. These findings are consistent with previous research, as they suggest that consumers rely on the artist's human brand to infer the quality of a product when its quality is uncertain. In addition, because the artist personally creates and touches his or her artwork, the consumer's positive association with the artist can be transferred to the artwork through contagion. The combination of these results suggests an important role of attitudes to artists and extends the emerging research on human branding.

The key empirical results clearly link artists' authenticity with their behavioral intentions, which have had many effects on the art industry. The authenticity of the artist is a key determinant of consumer attitude to artists, which in turn is the consumer evaluation used in the key part of in consumer evaluations and decisions. It is important for consumers, but the results of the previous studies did not show special - brand sort of reality, therefore, there is no quantitative check of the truthfulness of the brand influence.

5.5 Practical Contributions

Although this research is related to the art background, the finding results may also be extended to other aesthetic product industries, in which the Creator - a human brand - is highly involved and visible. The fashion world is full of brand examples with the same Creator name and brand name, fashion designers such as Tory Burch, Michael Kors and Kate Spade, footwear designers such as Jimmy Choo, Christian Louboutin and Manolo Blahnik, and jewelry designers such as David Yurman, John Hardy and Roberto Coin. Similarly, the catering and food industries involve art creators and chefs, and chefs are increasingly recognized. Although designers and chefs often work behind the scenes, this study shows that a greater emphasis on communicating their enthusiasm and commitment to technology can significantly improve their brand image and sales.

5.6 Future Research

Future research in the field could also address the impact of artist authenticity on affiliated businesses. Companies often contact artists when designing advertisements and product labels, and even ask them to act as spokespeople for the company. For example, enthusiasm or love for traditional Chinese crafts, rather than extrinsic motivation, such as financial rewards, plays an important role. Do artists jeopardize their authenticity in the eyes of consumers by associating with businesses as spokespeople and by compromising the brands they are paid to promote through agencies? Instead, would consumers' perceptions of artists become more authentic if they were associated with a corporate brand that was related to something they were truly passionate about? For example, is George Rodrique better at working with companies that are closely associated with the Cajun culture than with companies that don't have ties? These questions also point to the need for future research into the authenticity of artists.

Over the past 10 years, the Chinese art market has undergone many rounds of high-intensity market expectations management efforts. The market's institutional expectations have been continuously raised, but in the end, all failed because the underlying Chinese art market did not respond. Similar strong efforts to manage market expectations are once again predicted in the Chinese art market in 2020, including auctions and expositions, Hong Kong and the mainland., launching rounds of impact and pull. However, due to too many uncontrollable factors in the market, it is difficult to continue to build and regain confidence in the market. In the end, the underlying market of the Chinese art market did not form a positive response.

We will continue to investigate the original factors and explore the factors that may influence art consumers' purchase intentions, update the collected data and calculate the data of potential influencing factors, so that the content, the accuracy and completeness of the research will be improved.

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APPENDICES

Appendix A: Questionnaire

Thank you very much for your kindness to complete this questionnaire. This questionnaire is going to measure the customers' art purchase intention. For finish this questionnaire, you may take one to five minutes. This questionnaire is a part of Master student's individual research for MBA program, Thailand. Please carefully read each question and make sure all answers are real idea from your mind. All of this information only to use for academic purposes.

Part 1：Closed answer questions about participants' gender, age, and income.

1.Gender
- ☐ Male
- ☐ Female

Part 2: 15 closed-ended answer questions about 4 factors that influence purchase intention, including:
Please write a '√' in the box to show you agree or disagree with the following statements
1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, 5 = strongly agree.

Variables	1	2	3	4	5
Artist authenticity					
This artist loves painting.					
It is obvious this artist is excited about his artwork.					
This artist shows a strong dedication to his paintings.					
This artist has a true passion for his art.					
Committed is a word I would use to describe this artist.					
Attitude toward artist					
Like this artist.					
This artist is favorable.					
This artist is good.					
Attitude toward artwork					

I think this artwork is very special.					
I think the quality of this artwork is very high.					
I think this artwork is good					
Behavior intentions					
If the price of this artist's work is within my budget, I will consider buying this artist's work.					
I want to show the artist's works in the company or at home.					
I will strongly recommend the artist's works to my friends or family if they are also in the art market.					
If I saw this artist's works in an outdoor market, festival or other places, I will stop to appreciate his paintings.					

Appendix B:

Artist's Paintings

Title: Lotus, Artist : Daqian ZHANG

Title: Bonsai, Artist : Baishi QI

BIOGRAPHY

Name Surname   Jiqian Liang

Academic Background   Graduated from Sichuan Music College in 2010 and Master's Degree in Management at Rajamangala University of Technology Krungthep, Bangkok, Thailand in 2021

Experience   Work at Urban and Environmental Art Institute, Sichuan Music College