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Art in the Age of AI: Consumer Perceptions
and Purchase Behavior towards
Human-created and AI-generated Artworks

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ABSTRACT

Title: Art in the Age of AI: Consumer Perceptions and Purchase Behavior towards Human-created and AI-generated Artworks

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The artworld has been undergoing drastic changes due to the increasing usage of digital tools, particularly artificial intelligence, to create artworks. The study explores the connection between the type of art, AI-generated and human-created, in regards to purchase behavior as well as the influence on perceptions of authenticity, uniqueness and creativity. The existing academic literature in connection with the collected data, provides insightful and relevant results. To further gather data, an experimental research method was used to compare perceptions towards AI-generated and human-created art, providing in-depth insights. First of all the results show that individuals have higher purchase intentions for human-created art than AI-generated art, indicating that the type of art influences the decision-making process. Furthermore, the attributes authenticity and creativity show strong influences on how artworks are perceived as well as influence purchase decisions. Interestingly, the overall perception of AI-generated art is not perceived as more negatively than human-created art, leading to similar influence of purchase intention. Nevertheless, in the end the purchase behavior still changes due to the origin of creation. Involvement in this framework can only be assumed to have limited influences since the results are at most marginally significant. These findings lead to managerial and academic implications for the overall approach of handling and communicating the opportunities and challenges of AI-generated art for the artworld as well as creating new perspectives for further research to comprehensively understand the complex interactions between the types of art and consumer behavior.

Keywords: Artificial Intelligence, Art, AI-generated art, human-created art, purchase behavior, perceptions, decision making process, uniqueness, authenticity, creativity, art in the age of AI, consumer behavior, challenges, digitalization

SUMÁRIO

Título: Arte na era da IA: Percepções do consumidor e comportamento de compra em relação a Obras de arte criadas por humanos e geradas por IA

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O mundo da arte tem vindo a sofrer mudanças drásticas devido à utilização crescente de ferramentas digitais, especialmente a inteligência artificial, para criar obras de arte. Este explora a relação entre o tipo de arte, gerada por IA e criada por humanos, relativamente ao comportamento de compra e à influência das percepções de autenticidade, singularidade e criatividade. Os artigos analisados, em relação aos dados recolhidos, apresentam resultados. Em primeiro lugar, os indivíduos têm intenções de compra mais elevadas para arte criada por humanos do que para arte gerada por IA, o que indica que o tipo de arte influencia o processo de tomada de decisão. Além disso, os atributos autenticidade e criatividade revelam fortes relevância na forma como a obra de arte é percebida. Curiosamente, a percepção geral da arte gerada por IA não é drasticamente percebida de forma mais negativa do que a arte criada por humanos, o que leva a uma influência semelhante na intenção de compra, porém, o comportamento de compra ainda muda devido à origem da criação. Só se pode presumir que o envolvimento neste quadro tem certas influências, uma vez que os resultados são, no máximo, marginalmente significativos. Estas conclusões conduzem a implicações administrativas e académicas para a abordagem global do tratamento e da comunicação das oportunidades e dos desafios da arte gerada por IA para o mundo da arte, bem como à criação de novas perspetivas de investigação para compreender melhor a complexa interação entre os tipos de arte e o comportamento dos consumidores.

Palavras-chave: Inteligência Artificial, Arte, arte gerada por IA, arte criada por humanos, comportamento de compra, percepções, processo de decisão, singularidade, autenticidade, criatividade, arte na era da IA, comportamento do consumidor, desafios, digitalização

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GLOSSARY

AI - Artificial Intelligence

CNNs - Convolutional neural networks

GANs - Generative adversarial networks

WTP - Willingness to pay

CHAPTER 1: INTRODUCTION

1.1 Problem statement

The Museum of Modern Art in New York City, one of the most renowned art museums in the world, has purchased its first generative artificial intelligence (AI) artwork in 2023 to contribute to increase exposure of digital art. This purchase demonstrated an important step in the development of digital art and the significance AI-generated art pieces hold (Lutz, 2023). The well-known AI image creator algorithm DALL-E has been integrated in the most famous AI tool ChatGPT, which opened up the world of AI-generated imagery and art to everyone. This highlights the importance and vastly changing landscape of art in our current society (Rogers, 2023). Over the last few years, the significance of AI in all sectors has increased significantly. Foremost, the development and usage of AI tools have been extensively involved in the distinguishment of trends as well as opening the artworld even further to society. AI art has become a genre itself, raising questions regarding how to distinguish it from artworks created by humans in perceptions and behavioral aspects. Art was defined as a human craft for centuries, influencing cultural and personal development. The induced change by AI has to be critically examined, especially since the behavior of consumers is still seen as ambiguous (McCormack et al., 2019). Attributes such as creativity play a significant role when it comes to art, influencing consumer behavior (Horn & Salvendy, 2006). Nevertheless, people are afraid of being replaced by AI, leading to negative perceptions towards all products connected to AI, questioning if it is possible to find a solution to combine the evolving trend and the challenge of fear of replacement. Therefore it is important to understand how the individual behaves when it comes to AI-generated art (Magni et al., 2023). Overall, challenging the business side behind the artworld, the increasing significance and influence of AI-generated art is indistinguishable. If people prefer human-created art over AI-generated art, what does this mean for aspiring digital artists and the further development of the trend.

The problem statement in this context can be started by the fact that it is crucial to understand the behavior of the consumer in the changing artworld to understand their needs and wants. There are several studies comparing the two types of art, concluding that most of the time human-created art is preferred, leaving out the assumption what this indicates for the purchase behavior of consumers. Currently, human-created art and AI-generated art coexist in the same world, therefore it is crucial to understand why individuals behave the way towards the types of art and what exactly influences consumers' perception as well as the process behind purchase

behavior. Trying to provide a comprehensive understanding, expanding the until now conducted research to gain insights on how purchase intention reflects on art offered in the digital age and if certain triggers such as involvement influence this behavior.

The aim of this study is to explore the impact of perceived authenticity, uniqueness and creativity on consumers' purchase behavior towards human-created and AI-generated art with the influence of involvement. The changing dynamics of the artworld will not stop in the near future and thus, the relevance to understand the interplay between perceptions, type of art, purchase intention and involvement will bring light into a very complex topic. The outlined assumptions regarding the influence of AI in the artworld and its perceptions, connecting to decision-making and purchase behavior, will be investigated and examined to answer the following research questions:

RQ1: Does the type of art (human or AI) affect the consumers' purchase intention for a certain artwork?

RQ2: How do differences in perceptions of authenticity, uniqueness, and creativity between human-created art and AI-generated art influence consumer purchase behavior? Do the perceptions mediate the relationship between type of art and purchase intention?

RQ3: How does the individuals' level of involvement in art (high vs. low) influence their perceptions of authenticity, uniqueness and creativity when comparing AI-generated art to human-created art and does it affect their purchase intention in regard to the type of art?

To overall answer the above-stated research questions an experimental research approach is used, which will be explained in the course of this study.

1.2 Academic and Managerial Relevance

The topic of art in the digital age is addressed to create a deeper understanding of its differences for academics and artists alike. AI technologies are changing all industries including the artworld. AI-generated art is continuously gaining awareness and relevance hence requiring a deeper understanding of perceptions, opinions and behavior. Introducing a new perspective by including the influence of involvement on perceptions and purchase intention, opens up a new approach of the before discussed context. The interplay between the two types of art, consumer

perceptions and purchase intentions are further evaluated and provides data for a very current topic, which still has existing research gaps that require investigation. The current research mainly focuses on proving that AI-generated art is perceived more negatively than human-created art, focusing on certain perceptions, leaving out the actual preferences and behavior of consumers towards the type of art. Including in the research, possible changes induced by aspects such as involvement, which can be further used to enhance the consumer experience and decision-making process. The scope of this research is to understand the complexity behind the consumers' perceptions and behavior towards the types of art.

Understanding preferences and behavior of consumers towards new trends is crucial for artists and businesses using AI tools to create art, to adapt their communication and behavior to overall position the product in the market. In order to enhance the consumers experience, it is necessary to identify and talk about the opportunities and challenges, which arise by generating AI art to further increase ways of meeting the consumer's needs.

1.3 Dissertation Outline and Research Approach

This thesis consist of five chapters. Starting with the Introduction, which focuses on the problem statement, relevance and outline of the thesis. The second chapter introduces the literature review and the included development of all hypotheses. This chapter focuses on explaining the connection between the variables of the framework and its importance, outlining the difference between human-created and AI-generated art, significant changes in perceptions of attributes connected to art as well as its relationship to purchase intention and the overall influence of involvement. The third chapter, Methodology, describes the approach in terms of data collection to examine the validity of the hypotheses. Differentiating between the types of data collection, in this case secondary data was collected by looking at before conducted studies and experiments, to overall base the further research on those results. Primary data was collected by using a Pretest, with a Within-Subject design, defining a stimuli and creating a base to further conduct the final survey, a two-times two experimental, Between-Subject design to analyze the differences between the two types of art with focus on perceptions and purchase intention. Followed by the fourth Chapter, Analysis and Results, which entails an in-depth analysis of the collected data in regard to the hypotheses. The final Chapter, Discussion, presents the overall results and answers the research questions as well as provides a conclusion of this study, while highlighting its limitations and potentials for further research.

CHAPTER 2: LITERATURE REVIEW

The following chapter provides a theoretical overview of the different topics relevant to gain an understanding of the proposed research questions and the connected hypotheses. The chapter is based on an academic literature review and empirical data from several academic journals and sources. The first part of the literature review presents the main trends in the art market followed by the topic of Digitalization and AI, showing possibilities and challenges for the market, creating a theoretical framework for this thesis. Subsequently, the comparison of AI-generated and human-created art, builds the fundament of the framework. The final part discusses the relevance of consumer behavior and involvement theory in context of the artworld.

2.1 Digitalization and AI in the Art Market

For over roughly 60 years, AI has continued to develop and adapt while reaching new opportunities and challenges. In the beginning AI was referred to as machines being able to imitate, learn and think the same way as “humans”. Even though AI includes several other possible definition, this definition lays the foundation of AI (Pan, 2016). Since then, the capabilities of AI tools have drastically increased, influencing businesses, economies and the related processes and hence the term cannot be comprehended through a singular definition (Loureiro et al., 2021). AI is establishing new ways of working in all major industries through new machine learning applications (Emmert-Streib et al., 2020). The art market has always played an important role in shaping and developing new art trends as well as understanding cultures and behaviors. New art genres have been emerging for centuries shaping the current society (DiMaggio, 1987). The art industry has been changed by the introduction of AI, leading the way of new artwork creation with the usage of generative adversarial networks (GANs). Furthermore, introducing the occurring negative bias between human-created and AI-generated art (Ragot et al., 2020).

AI has integrated itself in the everyday life of many people, which can be seen by the inclusion of AI in smartphones, the internet or driving a car. With negative and positive opinions side by side, AI is continuously dividing the outlook on its challenges and opportunities (Hong & Curran, 2019). AI also stands out as one of the main drivers for emerging technologies in sectors such as healthcare, graphic processing and notably, the art industry (Lu, 2019). Furthermore, compared to AI-generated art, human-created or conventionally-created art is often connected to statements such as the need of actual skills to create art and not limited to the use of

algorithms. Also, human-created art typically involves a very detailed creative process and analysis of possible tools while AI-generated art works with less effort (Lyu et al., 2022). Subsequently, there are several different approaches to creating AI artworks. One of the first and most famous ways of generating art with AI is called GANs, which creates realistic “fake” images of existing images. After this, the approach of convolutional neural networks (CNNs) made the usage of AI in the artworld even more talked about by combining styles of existing artists with new images. Although, critics immediately pointed out that the AI-generated artwork lacks uniqueness and individuality, the trend further evolved (Cetinic & She, 2021). Overall, AI-generated art can be defined as artworks, which are created with the help of artificial intelligence tools such as algorithms, neural networks and computer systems. With those technologies, different kinds of creative outputs are generated such as images, music and artworks that often imitate human creation processes (Cetinic & She, 2021).

The focus over the last few decades in the art industry was different styles of human-created art, being slowly replaced by digital creation trends (Chintalapati & Pandey, 2021). Also, many opportunities arose over the last few year in the artworld, creating platforms for creatives to sell, buy and actively create AI-generated art themselves, opening up the artworld to more people (Cetinic & She, 2021).

2.1 Human-created Art vs. AI-generated Art: Perceptions and Bias

Different studies have explored the topic of human-created art vs. AI-generated art with focus on perceptions of consumers. Cetinic & She (2021) state that a negative perception bias towards AI-generated art exists, leading to the assumption that the acceptance of this trend is still low, questioning the overall impact on the industry in regard to purchases. To clarify, in this study the definition of bias refers to the assumption that people evaluate artworks differently, more negatively for AI, when knowing the type of art, based on assumption and not the actual liking or evaluation of the picture, changing the overall outcome towards perceptions and purchase intention (Anand et al., 2007). Nevertheless, AI-generated art is strongly assumed to become a profound part of the art world and play a significant role in the development of the industry (Gitnux, 2023). The perceptions of beauty, creativity and other attributes connected to art will transform through AI-generated art. As AI will be included in the art world, certain expectations and values of consumers will alter. Currently, AI is critically perceived by many individuals, and human-created art is overall preferred (Chatterjee, 2022).

Foremost, the fast development of AI technology has disrupted the process of creating art. This advancement enabled the creation of AI-generated art with similar or even the same outcomes and structures as human-created artworks, but with diminished resources. It is shown that AI can easily replicate and generate art based on existing data (Bellaiche et al., 2023). In their study Bellaiche and colleagues conducted an experiment, showing that individuals interpret creativity and artistic value as a human trait and mostly do not see AI to incorporate this. The experiment used 30 AI-generated artworks, which were then randomly assigned a human-created or AI-generated label. The study revealed that individuals prefer human-created art over AI-generated art by looking at several factors such as liking, beauty and others. A negative bias towards art labeled as AI-generated was found, indicating that the label induces a negative perception towards the artwork since it was evaluated higher with the label human-created (Bellaiche et al., 2023).

Hong and Curran (2019) tried to evaluate whether AI-generated art can be perceived similar in value to human-created art. The study indicates that human-created artworks are evaluated more positive than AI-generated artworks, foremost when it comes to aesthetic value and composition. It suggests that AI-generated art has yet to break the barrier that isolates it work from being seen as the same as human-created art and therefore rejecting the assumption that AI creates similar value in art compared to human creations (Hong & Curran, 2019).

The ongoing psychological process occurring in the mind of the consumer, while evaluating artworks is very complex, indicating that individuals have made-up their mind before the decision-making begins. This underlines that the perceived identity of the creator directly influences the opinion of the art, arguing that there is a negative perception bias towards AI-generated art. Leading to the assumption that currently AI-generated art will not be bought by individuals despite the trend in the art world (Ragot et al., 2020). The two types of art are defined as the independent variable to further test the assumptions of an existing negative bias and the related impact on purchase intention and perceptions.

2.2 Consumer Purchase Behavior with focus on the Art Market

Consumer purchase behavior is one of the most significant processes to observe regarding the objective to sell and promote products. After looking at the changing artworld and emerging trends in Chapter 2.1 it is shown that in the future many artworks will be created digitally or generated through AI.

It is crucial to understand the decision-making process of the consumers to determine the potential outcomes of the purchase decision as well as to detect a behavioral scheme. This is an important factor for artists and businesses. Overall, the question arises, what the actual needs and preferences of the consumer are and how those later on affect the decision-making process (Kumar, 2016). The act of purchasing is not solely influenced by intrinsic qualities of the product but also by several other factors such as psychological, social, cultural, economic, and personal factors. Not all of these factors can be taken into consideration and therefore it is crucial to influence the aspects that might hold a negative connotation towards the product (Ramya & Ali, 2016). If there are already negative perceptions towards the offering, it is highly possible that this influences the decision-making process. Consequently, the needs, wants, and preferences should be understood to adapt products and communication accordingly (Ramya & Ali, 2016).

Consuming art has developed into a part of people's cultural normality and hence it has significant value in many individuals' personal life. The process of buying art differs tremendously from other product decision-making processes. The focus lays on the unique characteristics of the artwork and the cultural and emotional connections of the individual (Cao, 2016). The work of art itself stimulates the process of consumer behavior as well as the connected aesthetics and emotions (Bourgeon, 2000). Leading to the assumption that the purchase intention and decision-making process in the art sector is strongly influenced by emotional aspects, particularly considering the previously discussed predominant negative bias towards the product, this could lead to an overall negative outcome. Digitally created artworks are generally created with increased intention to be sold and therefore in this study, the purchase intention and willingness to pay is defined as the dependent variable.

***H1:** Individuals will show a higher purchase intention to human-created art than to AI-generated art.*

2.2.1 Factors influencing art purchase decisions and perception

Authenticity

Authenticity can be defined as whether the customer perceives the product or service to be true to its origin. This assessment is based on certain factors including the overall product-consumption experience as well as the perceived communication transparency and dependability of the source of information (Nunes et al., 2021). Additionally, it can be stated that authenticity is strongly influencing the consumer's perception of a product and therefore

indicating high levels of relevance of authenticity in the context of consumer behavior and decision-making processes. Ultimately, a customer's level of involvement, familiarity, and satisfaction with the supplied product may depend on how authentic they perceive the product to be (Nunes et al., 2021). These findings underline that consumers' opinions and behavior are significantly influenced by authenticity. Furthermore, when using the term authenticity in connection to art it is often used in relations to forgery and plagiarism. Over the last decades, many original artworks have been copied and sold as counterfeits. In this context, the copying of existing artwork is described as “unauthentic”. Therefore, it is relevant for consumers in order to purchase authentic and original work. This can directly be connected to art generated by AI. As mentioned above AI-generated art is often created by copying styles and structures from existing artworks and artists, being described as “unauthentic”. Thus, leading to the perception that AI-generated artworks are not created authentically, which can strongly influence the decision-making process of consumers (Dutton, 2009). Further research indicates that AI-generated artworks are often designed by similar tools or algorithms and therefore repetitive images can occur, leading to perceived lack of authenticity. The used algorithm is mainly responsible for the outcome of the artwork even if the artist controlling the program had an initial creative thought (McCormack et al., 2019).

Uniqueness

The general need for uniqueness has a major effect on the decision-making process and purchase intention of consumers (Tia net al., 2001). Uniqueness as a concept needs to be differentiated. While products can be perceived as unique, consumers can feel unique as well during the process of purchasing the product. Overall, the product often incurs the mentioned feeling. Products should be adapted to this knowledge if possible (Tia net al., 2001). All things considered, looking at the connection between uniqueness and art, it can be assumed that consumers often have a different perception of what uniqueness means. In a wide variety of cases though, uniqueness is interpreted as an aesthetic experience, which is not easily replicated. This argument can often not be matched by AI-generated artworks, whereas many consumers want to own a one of a kind artwork, which is mainly connected to the perception towards human-created artworks (Humble, 1983). Even though, nowadays there are also AI-generated artworks that are produced as one of a kind artworks and are only sold once. This knowledge needs to be brought to the attention of the consumer to further influence the negative perception towards the uniqueness of artworks not created by humans. Hong (2018), conducted an experiment to analyze the impact of certain perceptions on the decision-making and opinions

of individuals regarding human-created and AI-generated art. Through the experiment it was concluded that one of the shown artworks triggered the response that it is seen as less worthy due to the low level of uniqueness, highlighting the importance of uniqueness with regards to art, particularly in regard towards AI-generated art (Hong, 2018).

Creativity

The previous chapters describe the significance of AI tools in the art market and the related development in the industry. Therefore, it is crucial to investigate if certain perceptions actually influence purchase behavior and if people would still consider buying the AI-generated art piece, if it fits their beauty standards. If an art piece is labelled as created by AI instead of a human, the individual is very likely to change its opinion about the artwork. Particularly, if the individual connects creativity to human characteristics, this can induce a profound change in behavior towards the artwork, resulting in an diminished perceived creativity (Millet et al., 2023). In general, talking about art creates an instant connection to the word creativity (Townsend, 2023). It is an irreplaceable part of the artworld and therefore the debate to which extent AI can create creativity instead of replicating human creative actions is started. Since the art world will continue to evolve and different kinds of creativity definitions appear, the differentiation between new types of creativity is considered. The main challenge occurs when evaluating whether AI can achieve the depth of creativity humans can, which includes the usage of emotions and new ideas. The most important aspect of the creativity-AI relationship is the ongoing debate about the ability of AI to be truly creative. The used programs for AI-generated art mostly interpret existing styles and struggle with using aspects beyond that input, hence questioning creativity (Clarke, 2022). Overall, creativity is an important part in the creation process of art. Additionally, in comparison to humans, AI tools can only provide certain levels of creativity. Research shows creativity can overall be connected to humans and cannot be matched by AI tools (Crompton et al., 2022).

On the one hand it is strongly argued that AI-generated art will play an important role in the art industry and influence its current structure. On the other hand it can be stated that a negative bias towards AI-generated art exists. Furthermore, the three analyzed attributes connected to art indicate that the perceptions towards those attributes of the consumer highly influence the decision-making process. The attributes, authenticity, uniqueness and creativity, were chosen as the mediators of this framework, to understand the evolving connection between the type of art and purchase intention. The research gap that emerges from these findings suggests the need

to investigate how those differences in perceptions between human-created art and AI-generated art potentially influence consumer purchase behavior, leading to the following hypotheses.

***H2a:** If consumers express higher levels of perceived authenticity, uniqueness, and creativity towards the artwork, their purchase intention will be significantly greater.*

***H2b:** Higher perceived authenticity, uniqueness and creativity mediate the relationship between the type of art and consumer's purchase intention.*

2.3 Involvement Theory and its impact on Consumer Behavior

Connected to consumer behavior, is the concept of involvement, which plays a crucial role in shaping how consumers behave. Involvement can be categorized into two groups: high involvement and low involvement (Michaelidou & Dibb, 2008). Those two groups should be approached with different contexts. Involvement can be used as a variable that influences consumer decision-making and purchase intention. Involvement is seen as a complex matter and can be used to change the behavior and attitudes towards products as well as be temporarily influenced by the usage of stimuli. High involvement triggers more effort and relevance connected to the decision-making as well as the support of their values (Michaelidou & Dibb, 2008). Additionally, involvement in certain processes, such as choosing a product, is strongly influenced by the involvement of the consumer in the decision itself (Bauer et al., 2006).

Art is strongly influencing consumers perceptions, often based on before created opinions. The before gained insights and opinions of art further increase involvement in decision-making and lead to the assumption that certain attributes change the opinion towards the product (Hagtvedt & Patrick, 2008). Furthermore, involvement is often defined by certain preferences that the consumer has, increasing the original involvement with the product (Burns & Granbois, 1977). This can be connected to the assumption, that to perceive an artwork as authentic a certain level of involvement is needed, questioning if a change in perception towards AI-generated art can occur. High involved individuals, who value authenticity and traditional art, therefore may perceive human-created are as more authentic than AI-generated art.

Furthermore, another aspect to consider, is that the level of involvement is depending on aspects such as interests, importance, and values as well as the perceived difference compared to similar

products. In general, it is important to consider that the more involvement occurs the more attention is paid, and the consumer behaves differently (Zaichkowsky, 1986). This difference and the importance of certain values can be directly connected to the difference between the two types of art. High involved individuals are presumed to be more passionate about the art they engage with and to form a more emotional connection to it, which is most likely triggered by human-created art as the previous chapters outlined. Low involvement is not as emotional and therefore the differentiation between the two types of art may not be as different as when it comes to high involvement.

In this study, involvement is identified as the moderator variable and therefore is supposed to influence consumer purchase behavior and perceptions. Overall, there are several methods of using involvement as a moderator and potential influence on behavior in the case of experimental research (Singer & Bossarte, 2006). These findings lead to the assumption that involvement can further change the consumer's purchase behavior and perceptions regarding the different types of art.

H3a: Individuals with high involvement will perceive human-created art as more authentic, unique and creative than AI-generated art, while individuals with low involvement will not show a significant difference in their perceptions between the two types of art.

H3b: Furthermore, participants with high involvement in art will exhibit a higher purchase intention, favoring human-created art compared to AI-generated art, whereas consumers with low involvement will not demonstrate a significant difference in their purchase intention between the two art types.

2.4 Research Gap and Conceptual Framework

The overall objective of this study is to further understand the complex relationship between consumer perceptions regarding human-created and AI-generated art, as well as the interrelations and influence of purchase intention and changes in involvement. Overall, the above conducted empirical research and papers underline the reasoning for the negative perception towards AI-generated art. Since many artists are currently creating this type of art, it is crucial to understand, which factors influence those negative opinions and how the purchase intention is changing overall. The relevance of AI in the artworld is undeniable and the topic needs to be further investigated. How does the consumer actually behave when it comes to the

decision between the two types of art and is the purchase intention actually lower than the one for human-created art if the picture is the same and perceived similar. Can Involvement be seen as a further influence in this framework and create more positive perceptions towards AI? The available studies were conducted in a similar manner, leaving out certain topics such as the comprehension of consumer's decision-making and purchase behavior as well as the connection to art related attributes of authenticity, uniqueness and creativity and the aspect and influence of involvement. AI is challenging the general perception of art and its consumer behavior, creating a variety of challenges and opportunities. The actual behavior of the consumer, independent of its previous opinion, is curial and creates a gap in the existing research, which requires investigation.

The outlined conceptual framework visualizes the relationships between the before introduced variables, which overall combined are the hypotheses of this study. It is assumed that individuals generally prefer human-created art over AI-generated art, even though the relevance of AI in art is continuously increasing. Therefore, as the independent variable of this study, the type of art, human-created or AI-generated, needs to be examined. Firstly, looking at the purchase intention and willingness to pay (WTP) of the consumer and how it differs depending on the art type, leading to hypothesis 1. However, those studies did not consider the following attributes: authenticity, uniqueness and creativity, which are significant. The perceptions and importance of those attributes were chosen as the mediators of the study, looking at the influence on the purchase decision between the two types of art, leading to the construction of hypothesis 2a and 2b. Consequently, it can be hypothesized that differences in perceptions of those aspects could accentuate the preference for human-created art and subsequently influence consumer purchase behavior. The moderator is defined as involvement, which distinguishes between high and low involvement, examining the influence on the perceptions and overall purchase intention, leading to hypothesis 3a and 3b. Involvement is seen as a significant influence on consumer's decision-making process. The three mentioned hypotheses can be seen in the conceptual framework, where the interaction effects are shown and the influence of the moderator and mediator variables on the independent and dependent variable. This complex model will be further looked at and described in the following Methodology chapter.

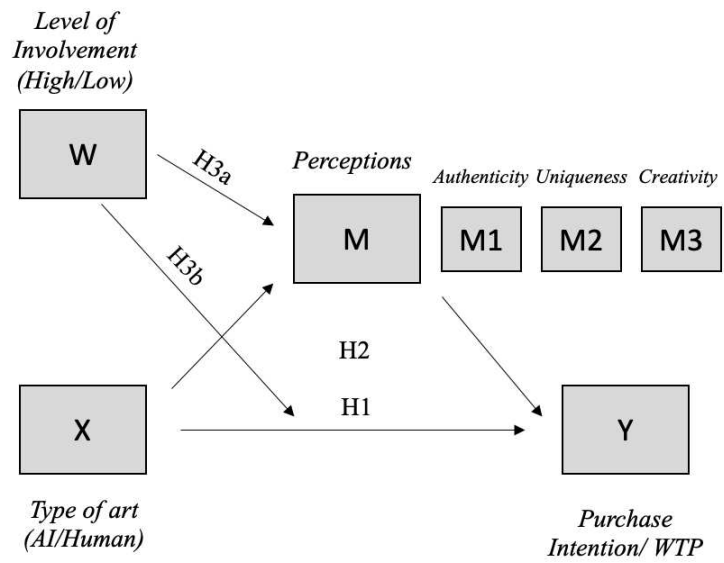


Figure 1: Conceptual Framework

CHAPTER 3: METHODOLOGY

This next chapter focuses on the description of the methodology used to gather data, analyze, and answer the hypotheses stated in the previous chapter. This research is conducted to identify, which variables are the cause and effect of the described scenario and answer the research questions. First of all, the chosen approach is looked at. Then the concept of the pretest survey is described. Followed by the overall structure of the final survey, where the focus is on the used materials, procedure, participants, data reliability, and analysis.

3.1 Research Approach

The main objective of this thesis is to understand the complex relationship between perceptions of authenticity, uniqueness, and creativity in both human-created and AI-generated art and how these perceptions influence purchase behavior. In addition, the aim is to gain insights into how people's perceived levels of involvement affect the perceptions and the decision-making process that follows intended purchases. Primary, as well as secondary data have been selected as suitable data sources to create a structured approach of firstly analyzing existing literature, which then later on will be connected to the collected data by the conducted experimental survey. A wide variety of data sources are included into the research methodology, enabling an in-depth evaluation of this topic. Significant contributions to the depth of this study came from secondary data sources. Academic journals, reports and books on those topics have been used as sources interlinking existing literature. Furthermore, since the subject of AI-generated art is continuously changing and developing it was essential to include recent secondary data to represent the latest advancements and trends. Primary data is specifically collected for the research of this thesis. In this case, the method of creating surveys was used to collect primary data. In total two surveys were created. The first survey was used as a pretest and created as a basic Within-Subject design, stating that all participants answer the same questions. The primary aim of this pretest was to collect data of several artworks to then analyze, which of the shown artworks would be fitting to use in the main study as a stimuli. All six shown artworks were generated by an AI program but not communicated as that to the participants, in order to see how the individuals react to the artworks and choose the artwork, which is seen as mediocre in all aspects to avoid bias in the main study. For the final survey, a two-times-two experimental design was applied with an Between-Subject design and the participants were chosen through the method of randomization. In general, the main advantages of online surveys are the easy usage, independent participation from location and time and a lot of individuals can be reached in a short period of time. Both surveys were created with the online software Qualtrics. The

software allows participants to take the survey anonymously. For all questions, whether scaling or multiple-choice, predetermined answers were offered for a more consistent data collection. All questions needed to be answered and forced a response. After closing the surveys, a full data set was collected for an in-depth analysis with the statistical tool SPSS.

3.2 Pre-Study

In order to create a main study that gathers high quality data and provides the desired information, a pretest survey was created. The pretest plays a significant role in determining the fitting template for the final survey and collect first data regarding the variables and hypotheses. The study was created to find the stimuli for the final survey.

3.2.1 Procedure, Samples and Measure

The pretest survey was online for six days and participants were contacted through the Social Media App What's App. The participants were introduced to the overall conditions to participate and an introduction text. Subsequently, six AI-generated artworks with different styles were shown, which can be derived from Table 1. All artworks were taken from the following website: <https://www.artaigallery.com>.







Artwork 1: Astronaut	Artwork 2: Blue Landscape	Artwork 3: Colorful Landscape
		
Artwork 4: Abstract	Artwork 5: City Views	Artwork 6: Painted Woman
		

Table 1: Artworks Pretest Survey

For every artwork the same eight questions were asked. Starting with the likeability, beauty, and aesthetic of the artwork, to then later on find the artwork with the most moderate likeability.

In the following part, the perceptions of authenticity, uniqueness and creativity were asked about with the usage of a Likert scale (1 = do not agree, 5 = strongly agree). The next two questions focus on the purchase intention. Asking if the participant would consider buying the shown artwork. After that, three statements regarding the purchase intention had to be evaluated with a scale from 1 = very low to 5 = very high. The last two questions of this part asked the participant to evaluate, with a scale from 1 = not at all to 5 = completely, if the artwork was created by a human artist or generated by an AI program.

At the end, two questions were asked regarding art preferences, followed by several demographic questions. The complete survey can be found in Appendix 1. Most of the used scales are based on already used questions and scales from academic papers analyzing similar themes. From the paper by Bellaiche et al., 2023, the questions and scaling of Liking and Beauty were copied. Additionally, the questions regarding the creator of the artwork were used as well from this paper. In order to collect data for the purchase intention the paper by Dodds et al., 1991 was considered. Three statements from the paper were used to assess the purchase intention. The Likert scale to measure those statements was originally ranging from 1 (very low) to 7 (very high) and was adapted to a 5-point Likert scale. To measure the perceptions of the three defined attributes the paper by Hagtvedt et al., 2008 was taken into consideration. This paper focuses on measuring perceived attributes of artworks. A list of chosen attributes was provided and the participants were asked to 1 = do not agree to 5 = strongly agree. The scale was again adapted to a 5-point Likert scale.

After closing the survey, a total of 28 individuals participated. The participants consist of 72,4% females and 24,1% males. Composed of mainly individuals aged between 18 – 24 with 51,7%. Most of the participants were from Germany with 86,2% and 10,3% from other nationalities. Furthermore, most of the participants were students with 58,6%. For more detailed information, a table can be found in Appendix 3.

Data Reliability can be measured by using the Cronbach's Alpha Reliability analysis. This analysis shows the consistency of the used items and can confirm that the data is reliable and usable for further analysis. In academic papers, a score above 0,7 is considered as reliable (Taber, 2017). Cronbach's Alpha can be measured with the analytical tool SPSS. All used scales provide reliable data.

Scale	N of items	Cronbach's Alpha
Perceptions	3	0.802
Purchase Intention	3	0.957

Table 2: Cronbach's Alpha Pretest

3.3 Main Study

3.3.1 Materials

The aim of the conducted main study is to collect data regarding the before defined variables. For the purpose of validating the hypotheses, the independent variable was manipulated. One of the above outlined studies conducted a similar experiment to examine the perceptions towards human-created art versus AI-generated art. The paper by Bellaiche et al. 2023 focused on several attributes such as meaningfulness and perceived effort under the assumption that human-created artwork will generally be perceived as of higher value. Opting for a similar approach, the main study uses one AI-generated artwork and deceives the participant to ensure constant results (Bellaiche et al., 2023).

For this experimental survey, a two-times two Between-Subject design was selected in order to account for variations in participants' perceptions of authenticity, uniqueness, and creativity between AI-generated and human-created art, while focusing on the high and low involvement moderator variable (Table 3). This design provides details about how these various groups view and engage with art.

	Low Involvement	High Involvement
AI-generated Artwork	AI Artwork x Low Involvement	AI Artwork x High Involvement
Human created Artwork	Human Artwork x Low Involvement	Human Artwork x High Involvement

Table 3: 2 x 2 Between-Subjects Design

Over half of the questions are using a Likert scale. The Likert scale can be easily used for data analysis with the statistical tool SPSS. In this study only 5-point Likert scales were used to ensure consistency in the overall analysis. Moreover, as it was already noted in the pretest survey, participants easily get tired of long scales as well as using Likert scales as answer possibilities. In this case, to minimize result deviations, the 5-point scale was chosen (Joshi et al., 2015). As the used stimuli, the artwork with the least bias and most mediocre likeability was chosen. All participants were randomly presented with the same artwork; however it was

presented as AI-generated or human-created. This reflects an intentional manipulation of the independent variable to see how it affects participants' perceptions and intention of purchasing.

Besides the manipulation of the independent variable and the used stimuli, the manipulation of the moderator was crucial. The moderator, being the variable of high and low involvement, adds a significant addition to the study, as well as impacts the behavior of the participant towards the artwork. High involvement is induced by asking the participant to imagine purchasing the artwork for their room, hence creating a scenario where the art stands for personal relevance. Low involvement is created by asking to choose an artwork for their favorite café, creating a context that is less personally connected to them. To test if the manipulation actually worked, three questions from the academic Decision-Making Progress scale were used, for which the participant needed to indicate which level of involvement is fitting to the decision-making prior in the survey (Sachdeva, 2015).

To answer Hypothesis 2, the mediator and dependent variable need to be closely looked at. First of all, the mediator standing for the three attributes is measured in the beginning of the survey by using the same scales as in the Pretest, the Attributes Measurement Scaling and the mentioned Perception Scaling. To measure the dependent variable, purchase intention and the WTP, the same scales as in the pretest were used. As a third variable, the art preference was measured to see if there is a connection regarding the behavior, using three questions including the art involvement check scale, which is based on a 5-point Likert scale from 1 = strongly disagree to 5 = strongly agree (Kemp, 2015).

3.3.2 Procedure

After receiving the link to the survey through one of the possible channels, the participants were provided with a brief introductory text. Then, the participants were randomly and automatically forwarded to one of the four possible blocks, which were evenly randomized. After that the stimuli regarding the independent variable was shown (Figure 2).



Figure 2: Stimuli Artwork City Views

In the same text, the manipulation in form of involvement was added. Then the participants were asked to answer a few questions in a matrix regarding perceptions of the artwork, creating a hedonic value index. Subsequently, the perception of authenticity, uniqueness and creativity was rated. The next section focuses on the purchase intention and WTP. The participant was asked to show on a scale (1 = not at all, 5 = very much) to what extent the purchase of the artwork was considered, followed by the mentioned purchase intention scale as well as the WTP approach. To be sure that the participant is aware of the assigned group, a manipulation check was installed, asking the participant to state who the creator of the artwork is. Then the actual degree of involvement was measured, also working as a form of manipulation check. Subsequently, the next section aims to collect data about the art involvement. At the end of the project, a short thank you was communicated after gathering demographic data. The full structure of the survey can be seen in Appendix 4.

3.4 Participants

In total, 220 individuals participated in the survey and it took the participants 9 minutes on average to finish the survey. The participation was voluntarily and without extrinsic motivations. The overall goal was to reach 50 participants for each of the four groups. Overall, 57 participated in AI-generated art/high involvement, 61 for AI-generated art/low involvement, 51 for human-created art/high involvement as well as 52 for human-created art/low involvement. For the sampling approach, the snowball method was chosen as it is often used for quantitative research and described as a non-random collection system. Several initial contacts were chosen and those contacts forwarded the survey in their network. This approach was started by contributing the survey via several Social Media apps such as What's App, LinkedIn, Instagram and Facebook ("Snowball Sampling," 2020). The demographic data was analyzed with the usage of frequencies and the following results were noted: 64,5% of the participants identify as female the other 34,5% as male, 1% did prefer not to share their identity.

The age ranged from 15 – 83, with the highest percentage being at 24 with 16,4%. Further, the majority of participants were German, with 85% followed by Portuguese, Spanish and English. Further demographic data can be found in Appendix 5.

3.5 Data Reliability

To ensure the collected data is reliable, the calculation of Cronbach's alpha was used. As already stated before, all analyzed data with an alpha above 0,7 is considered as very reliable (Taber, 2017). The reliability of the data was measured with Cronbach's alpha for all four groups as well as the art involvement scale. Overall, the collected data can be defined as reliable since all alpha values are above 0,7 or in very few exceptions very close to the acceptable value, still being seen as valuable due to the circumstances of the survey. High internal consistency can be noted in most of the used scales. More information regarding the composition of the data and the exact values can be found in Appendix 6.

3.6 Data Analysis

After closing the survey with 220 participants, the data file was extracted and downloaded as a fitting file for the statistical tool IBM SPSS. Ensuring that the data was usable and coded correctly, the first analysis were approached with SPSS. Overall, the hypotheses were tested with different approaches depending on the nature of the variable. All details regarding the used analysis and techniques will be outlined in the following results and discussion chapters.

CHAPTER 4: ANALYSIS AND RESULTS

4.1 Pre-Study

The pretest survey was conducted to find the fitting stimuli for the final survey. Analyzing the differences of perception between six artworks, all generated by AI, which is not known by the participant. The overall goal was to choose the most ambiguous artwork. The impressions of the participants opinions can be seen in the figure below.

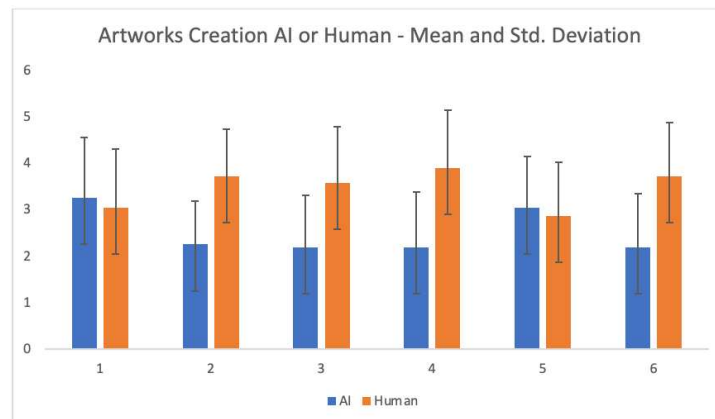


Table 4: To what extent the artwork is created by an AI tool or a Human

The two most ambiguous artworks were artwork 1 and 5. The perception of creation was almost equal between AI and human. To determine which artwork is the best stimuli further tests were conducted. Looking at the frequencies of the intention to buy the artwork, for A1, three participants stated yes, five maybe and 20 no, for A5 nine stated yes, seven maybe and 12 no, showing a more positive perception towards A5. To overall compare the perceptions (assessment of the artwork in regard to attributes such as likability, authenticity, uniqueness and creativity, positive perceptions stand for a more positive opinion towards the artwork for the mentioned attributes) of the two artworks, a paired t-test was conducted. The results of the analysis show consistent higher means for A5 in terms of perceptions and purchase intention, indicating a more positive perception and overall a more fitting choice for the final survey (Appendix 7/Table 1). This supports part of the hypothesis, that in general more positive perceptions, increase the purchase intention. Consumers value those attributes in connection to art and let their decisions be influenced.

4.2 Main Study

The following sub-chapters focus on the evaluation of the data gathered by the final survey. All stated and significant variables will be looked at and analyzed.

4.2.1 Data Preparation and Cleaning

Before analyzing the collected data, the data set needs to be prepared and cleaned by deleting outliers in order to provide useful outputs. All 220 participants filled out the whole survey; over 80 incomplete sets were deleted before even creating the data set. Furthermore, after creating the final data set, the variable names were edited for easier usage during the analysis. Also, since the data for the same questions was collected in four different groups, several new variables were coded in order to conduct a fitting analysis, which often requires the combination of values and variables. To further define the successful usage of the data, several question were added to execute a manipulation check and control for the understanding of the participant, which is closely looked at in the next sub-chapter.

4.2.2 Manipulation Check and Control Questions

A control question was asked to check, if the participants understood who actually created the painting, AI or human. To test if there is a significant difference between the AI and human group, an independent t-test was conducted. The results show a statistically significant difference between the artwork created by AI ($M = 3.36, SD = 1.19$) and human ($M = 2.83, SD = 1.20$); $t(219) = 3.31, p = .001$. The differences in the means ($MD = .53, 95\% CI: [.22, .85]$) is moderate to large (*Cohen's d* = 1.19) (Appendix 6/Table 2). The difference in perception is significant and the manipulation worked. Leading to the decision to not take out any of the participants answers to avoid decreasing the sample size.

The manipulation of involvement is a crucial part of the data analysis and needs to be checked as well to ensure suitable data for further analysis. Three questions were used to assess the involvement of the participants. The frequencies indicate that the manipulation worked, looking at table 5. Overall, the mean scores show a manipulation check for all four groups.

	AI/High	AI/Low
Involvement with decision	3.25 (1.1138)	2.82 (1.298)
Importance of decision	3.81 (1.288)	2.54 (1.298)
Effort in decision	3.46 (1.019)	2.67 (1.136)
	Human/High	Human/Low
Involvement with decision	3.18 (1.244)	3.13 (1.067)
Importance of decision	3.65 (1.262)	2.60 (1.317)
Effort in decision	3.27 (1.133)	2.94 (0.958)

Table 5: Involvement Manipulation Frequencies

Furthermore, to test if the manipulated involvement is actually significant, an independent t-test was conducted, using a composite variable for all three questions, looking at the difference

between the high and low groups for both art types. The independent t-test for the AI group showed a statistically significant higher mean score for the high AI involvement group ($M = 3.50$, $SD = 0.71$) compared to the low AI involvement group ($M = 2.7$, $SD = 0.94$), $t(110.939) = 5.40$, $p < .001$. The effect size was large (*Cohen's d* = .84, 95% *CI* [.601, 1.366]). The independent t-test for the human group revealed that the high involvement group ($M = 3.36$, $SD = 0.93$) had significantly higher means than the low involvement human group ($M = 2.89$, $SD = 0.76$), $t(101) = 2.81$, $p = 0.006$. The effect size for this difference is also large (*Cohen's d* = 0.85, 95% *CI* [.158, 0.945]). Leading to the conclusion, that the manipulation worked. Exact values and data can be found in Appendix 7/ Table 3.

It was controlled for if the participant had seen the picture before. 90% of participants have not seen the picture before, 5% cannot remember and only 4,5% have seen the artwork before (Appendix 7/ Table 4).

4.3 Hypothesis Testing

4.3.1 Authenticity, Uniqueness and Creativity

The following analysis are conducted to investigate the stated hypotheses. The effect of the type of art on the three attributes, uniqueness, authenticity and creativity was analyzed by conducting a series of ANOVA's 2 type of art x 2 involvement, using the type of art as well as the involvement group as the independent variables. The ANOVA revealed no significant main effect of the art type on authenticity $F(1, 216) = 1.11$, $p = .293$, with AI ($M = 2.96$ $SD = 1.13$) and human art ($M = 3.28$ $SD = 0.94$) not differing significantly. There was also no significant main effect regarding the level of involvement $F(3, 216) = 0.37$, $p = .774$, with the following means and standard deviations AI high ($M = 3.04$, $SD = 1.15$), AI low ($M = 2.90$, $SD = 1.12$), human high ($M = 3.25$, $SD = 0.87$), and human low ($M = 3.25$, $SD = 0.87$). The non significant effect suggests that involvement and type of art have no influence on authenticity. The level of involvement does not significantly affect the perceived authenticity of the artwork.

The results for uniqueness show that the effect of the type of art is marginally significant, $F(1, 216) = 3.18$, $p = .076$, meaning that AI art ($M = 2.97$, $SD = 1.16$) and human art ($M = 3.11$, $SD = 1.05$) differ in terms of how they influence the perception of uniqueness. The main effect of the level of involvement was not significant, $F(3, 216) = .87$, $p = .456$. Specifically, the unique values for AI high ($M = 2.95$, $SD = 1.22$), AI low ($M = 3.00$, $SD = 1.12$), human high ($M = 3.21$,

$SD = 1.19$), and human low ($M = 3.27, SD = 0.87$) groups did not significantly differ. Therefore, the level of involvement is not influencing the perception of uniqueness.

The two-way ANOVA conducted to explore the effect of art type and involvement on creativity showed that the main effect of art type was not significant, $F(1, 216) = 0.01, p = .976$, indicating that AI art ($M = 3.24, SD = .57$) and human art ($M = 3.21, SD = .55$) did not significantly differ in perceived creativity. The main effect of involvement level was also not significant, $F(3, 216) = .26, p = .854$. There were no significant differences in creativity for AI high ($M = 2.98, SD = .57$), AI low ($M = 3.01, SD = .55$), human high ($M = 3.35, SD = .57$), and human low ($M = 3.37, SD = .57$) groups (Appendix 7/ Table 5). Leading to the conclusion that the level of involvement does not significantly affect the perceived creativity of the artwork and therefore the hypothesis 3a is not supported by the data. Different perceptions between the groups of AI-generated art and Human created art can be still detected.

4.3.2 Purchase Intention and Willingness to Pay

A two-way ANOVA was conducted to explore the impact of the type of art and level of involvement on individuals' purchase intentions. Indicating a significant effect of the type of art, $F(1, 216) = 4.36, p = .038$, with higher purchase intentions for human art ($M = 2.24, SD = 1.13$) compared to AI art ($M = 1.9, SD = 1.14$). The effect of involvement is only marginally significant, $F(3, 216) = 2.56, p = .055$. Meaning only marginally significant differences for AI high ($M = 2.09, SD = 1.12$), AI low ($M = 1.73, SD = .95$), human high ($M = 2.36, SD = 1.18$) and human low ($M = 2.07, SD = 1.03$). The descriptive frequencies show that the human/high group has the highest purchase intention. There is a difference between the high and low groups, AI/low showing the lowest purchase intention. The difference between the values can be seen in table 6.

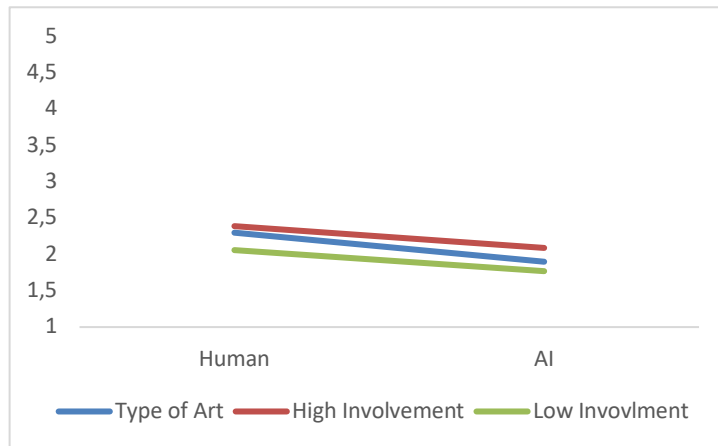


Table 6: Purchase Intention for the different groups

Those results can be connected to hypothesis 3b, showing only a marginally significance in the difference between the type of involvement and purchase intention. A part of the hypothesis is validated since the difference between the two low groups is not significant as well as the assumption that there is a tendency towards a difference between the two groups and a favor of human-created art (Appendix 7/ Table 6).

WTP was also installed as a dependent variable and is analyzed with a two-way ANOVA to examine the effect of the type of art and involvement level on WTP. The analysis showed no significant main effect for the type of art, $F(1, 216) = 1.38, p = .241$, with AI art ($M = 66.82, SD = 94.83$) and human art ($M = 104.86, SD = 113.76$). There was also no significant main effect for the level of involvement, $F(3, 216) = 2.09, p = .102$. There is no significant difference between AI high ($M = 88.17, SD = 111.23$), AI Low ($M = 48.54, SD = 72.38$), human high ($M = 93.40, SD = 96.72$) and human low ($M = 115.29, SD = 129.57$). The interaction between the art type and involvement level shown through the corrected model stated a significant effect, $F(4, 216) = 3.43, p = .010$, hence suggesting that there may be some combined effect of the two independent variables on WTP (Appendix 6/ Table 7). An independent samples t-test was conducted to compare the WTP for AI art and human art. There was a significant difference in the scores for AI ($M = 66.82, SD = 94.83$) and Human ($M = 104.86, SD = 113.766$ art; $t(201.333) = -2.68, p = .008$ (two-tailed). The differences in means (mean difference = -38.04) was large enough to be significant, with a small to medium effect size (Cohen's $d = -0.37$). This indicates that participants were willing to pay significantly less for AI-generated art compared to human-created art (Appendix 6/ Table 8). With that information the hypothesis 1 can be answered: **H1: Individuals will show a higher purchase intention to human created art than AI-generated**

art. The assumption that individuals show a higher purchase intention towards human created art can be confirmed and **hypothesis one is accepted and supported by the data.**

4.3.3 Regression Analyses

By taking the conducted analysis into consideration, it can be stated that the type of art influences purchase intention and that human created art is preferred in comparison to AI-generated art. Confirming that purchase intention is higher for human-created art than AI-generated art. There are no significant differences between the two types of art. Nevertheless, it can be observed that the means are higher for human-created art than AI-generated art, confirming the assumption of more positive perceptions in regards to human-created art.

	Authenticity	Uniqueness	Creativity
Human	M = 3.3, SD = 0.94	M = 3.25, SD = 1.05	M = 3.43, SD = 1.03
AI	M = 2.95, SD = 1.13	M = 2.97, SD = 1.16	M = 3.01, SD = 1.13

Table 7: Perceptions Human vs. AI

To investigate the relationship between the attributes: authenticity, uniqueness, creativity and purchase intention, two multiple regression analysis were conducted - one for each type of art - to differentiate between the effects of variables. Starting with the regression for the AI group, the model significantly predicted purchase intention, $F(3, 114) = 12.96, p < .001$, and approximately 25.4% of the variance in purchase intention ($R^2 = .50, Adjusted R^2 = .25$). Perceived authenticity is significantly predicting purchase intention ($\beta = .41, p < .001$), indicating that higher levels of perceived authenticity are connected to higher purchase intentions. Uniqueness is only marginally significant ($\beta = -.22, p = .078$), leading to the assumption that perceived uniqueness does not influence purchase intentions for AI art. Perceived creativity is also significant ($\beta = .36, p < .001$), stating that higher levels of creativity are connected to higher levels of purchase intentions. Concluding that authenticity and creativity are important factors in predicting purchase intentions, while in contrast uniqueness does not have a significant effect (Appendix 6/ Table 9). The regression analysis for human-created art indicates that the model significantly predicts purchase intention, $F(3, 99) = 9.95, p < .001$, and shows about 23.2% of the variance in purchase intention ($R^2 = .48, Adjusted R^2 = .21$). Authenticity ($\beta = 0.23, p = .016$) has a positive coefficient and is significant, showing that if authenticity increases, so does purchase intention. Fitting to the AI data, uniqueness has a positive coefficient ($\beta = .12, p = .304$) but is not significant. Creativity ($\beta = .27, p = .018$) is

also significant, indicating that increased perceived creativity positively affects purchase intention (Appendix 7/ Table 10).

To conclude, it can be stated that for both groups, authenticity and creativity increase purchase intention, if the perception is more positive so is the correlated purchase intention. This can directly be connected to hypothesis 2a: **H2a: If consumers express higher levels of perceived authenticity, uniqueness, and creativity towards the artwork, their purchase intention will be significantly greater. Since uniqueness is not a significant influence the hypothesis 2a is not supported by the data.** It can be accepted in regards of authenticity and creativity, confirming the assumption of these attributes being critical influences in the art sector.

4.3.4 Mediation Models

The developed tool PROCESS by Andrew F. Hayes uses regressions as the basis to look at the moderator and mediator effect of variables, in this case the 4.3 version was used. As the independent variable, the type of art was chosen, the dependent variable being the purchase intention and the mediator the three attributes starting with the analysis of creativity. The r-squared value ($R^2 = .18$) shows that 18,46% of purchase intention is explained by creativity. The logistic regression indicated that higher levels of perceived creativity ($coeff = .41, p = <0.0001$) lead to an increased purchase intention and hence has a strong effect. The indirect effect indicated that the effect of the type of art on purchase intention is mediated by creativity ($coeff = .17, SE = .06, 95\% CI [.0528, .2946]$) since the interval effect is significant. Therefore, confirming the hypothesis that creativity mediates the relationship between type of art and purchase intention. Continuing with looking at uniqueness as a mediator, 11,06% of the variance in purchase intention is explained by the model ($R^2 = .11$). The effect of uniqueness on purchase intention is positive and significant ($coeff = .29, p = <0.0001$), indicating that increasing uniqueness, also increases purchase intention. The mediation effect is not showing that there is a mediation effect between the variables, rejecting the assumption that uniqueness mediated between the variables. Lastly, looking at authenticity as a mediator, shows that 15,51% of variance in purchase intention is explained by the model. Furthermore, Authenticity has a positive significant effect on purchase intention ($coeff = .38, p = <0.0001$), higher perceptions of Authenticity leading to higher purchase intentions. Also, the mediation effect of the type of art on purchase intention through authenticity is significant ($coeff = .12, SE = .0593, 95\% CI [.0196, .2504]$).

Concluding that the assumption is correct that authenticity mediates the two variables (Appendix 7/ Table 11). Leading to the overall answering of hypothesis 2b: **H2b:** *Higher perceived authenticity, uniqueness and creativity mediate the relationship between the type of art and consumer's purchase intention.* Confirming the assumption that creativity and authenticity mediate the relationship between the type of art and purchase intention, excluding uniqueness from this statement. **Therefore, hypothesis H2b is not supported.**

Since the involvement variable is identified as the moderator in this framework, another analysis – model 1 - was conducted to look at the moderator effect of the involvement groups. The results indicate that there is no effect of the involvement group on authenticity, with the coefficient ($coeff = -.23, p = .591$), and the interaction term, which stands for the effect of the moderation, is not significant ($coeff = 0.08, p = 0.767$). There is no moderation effect. Furthermore, the squared r-value ($R^2 = .03$) shows that only 2,65% of the variance of authenticity is explained by the model (Appendix 6/ Table 12). There is no effect of the involvement group on creativity, with the coefficient ($coeff = .19, p = .665$), and the interaction term, which stands for the effect of the moderation, is not significant ($coeff = -.16, p = 0.572$). There is no moderation effect. The squared r-value ($R^2 = .04$) shows that only 3,72% of the variance of creativity is explained by the model. There is no effect of the involvement group on uniqueness, with the coefficient ($coeff = .14, p = .763$), and the interaction term, which stands for the effect of the moderation, is not significant ($coeff = -.09, p = 0.767$). There is no moderation effect. The squared r-value ($R^2 = .02$) shows that only 1,67% of the variance of uniqueness is explained by the model. Concluding again, that in this case involvement does not moderate the effect of authenticity, uniqueness and creativity. With these additional findings, hypothesis 3a can be answered: **H3a:** *Individuals with high involvement will perceive human-created art as more authentic, unique and creative than AI-generated art, while individuals with low involvement will not show a significant difference in their perceptions between the two types of art.* **H3a is not supported.**

As stated above, involvement is the moderator in this framework and therefore a PROCESS analysis with model 1 was conducted. Similar results are shown, there is no effect of group involvement on purchase intention ($coeff = -.35, p = .434$), as well as no moderator effect, stated by the interaction term ($coeff = -.003, p = .557$). The model also only explains 5.06% of the variance in purchase intention ($R^2 = .05$). **H3b:** *Furthermore, participants with high involvement in art will exhibit a higher purchase intention for human-created art compared to*

AI-generated art, whereas consumers with low involvement will have lower purchase intention and not demonstrate a significant difference in their purchase intention between the two art types, needs to be rejected, since not all assumptions are accepted and the data is non significant (Appendix 6/ Table 13).

4.3 Art Involvement and Interest

Another aspect, when looking at the perception of different kinds of art is the preference of consumers and overall connection to art itself. This measurement was not a specific aspect of the hypotheses, but it could nevertheless be an interesting additional factor to consider. Overall, the participants were interested in art ($M = 3.37, SD = 1.19$), indicating that the before seen analysis can be based on the assumption that the participants opinion are driven by their interest in art. Furthermore, the assumption that individuals prefer human-created art over AI-generated art can be seen by people liking human-created art ($M = 4.07, SD = 1$) more than AI-generated art ($M = 2.55, SD = 1.073$) (Appendix 7/ Table 14). To test the connection between art preferences and purchase intention as well as type of art, a linear regression analysis was conducted. The analysis significantly predicts purchase intention, $F(3, 216) = 6.737, p < .001$, and stands for 8.6% of the variance in purchase intentions ($R^2 = .09, Adjusted R^2 = .07$). First it can be seen that liking AI art is positive correlated with purchase intention ($\beta = .24, p = <0,0001$) as well as between type of art ($\beta = .15, p = .014$). The preference for human art is not significant ($\beta = .09, p = .013$), leading to the assumption that in this data case, only the liking of AI-art significantly influences purchase intention (Appendix 7/ Table 15).

CHAPTER 5: DISCUSSION

The final chapter of this thesis focuses on providing the main findings of the conducted analysis based on the collected data in correlation with the academic literature review. All research questions will be answered with the respective results while effects on academic and managerial implications will be highlighted. To conclude, limitations of the study and potentials for further research are pointed out.

5.1 Main Findings & Conclusions

RQ1: Does the type of art (human or AI) affect the consumers' purchase intention for a certain artwork?

The objective of this research question is to understand if the type of art directly influences the purchase intention or if the assumption of the negative connotation towards AI is not as influential as expected. Based on the reviewed literature, it can be stated that consumer behavior is strongly influenced by the work of art itself including its emotional values and therefore the purchase decision-making is changing (Bourgeon, 2000). Furthermore, it has been documented that a negative bias towards AI-generated art exists, questioning the impact on purchase decisions (Cetinic & She, 2021). Assuming that if a negative connotation towards the AI-generated artwork exists, the overall purchase intention and willingness to pay is smaller than for the human-created artwork.

To test this assumption the same artwork was shown to all participants, but labeled as an AI-generated or human-created artwork. The results of the collected data show that individuals are willing to pay more for a human-created artwork than for an AI-generated artwork. The significant difference between the two types of art in regards to purchase intention indicates the positive connotation towards human-created art since the same artwork was shown, confirming the before stated assumptions by other studies. Subsequently, this behavior can be connected to emotional values, preferences or changes in perception when knowing who created the artwork, connected to the type of creation. This information can be further used for the promotion of either type of art and understanding the tendency of the consumer.

RQ2: How do differences in perceptions of authenticity, uniqueness, and creativity between human-created art and AI-generated art influence consumer purchase behavior? Do the perceptions mediate the relationship between type of art and purchase intention?

The first part of the research question can be answered by looking at hypothesis 2a: higher levels of perceived authenticity, uniqueness and creativity towards the artwork, lead to greater purchase intention, expecting more positive results for human-created art. As already confirmed by certain studies, all three attributes are closely connected to art. Authenticity is a crucial factor when it comes to the consumers' perception of a product, since the decision-making process depends on how authentic it is perceived (Nunes et al., 2021). AI-generated art is often described as unauthentic due to its origin, which also applies to uniqueness. Also, creativity might hold the most significant when considering art. AI art is often seen as less creative due to the generation of the artwork and creative traits are not connected to AI-generated art. As already outlined, the reviewed literature provides compelling evidence that a negative perception bias towards AI-generated art exists, meaning that the opinion towards the artwork formed before analyzing it. This has a strong influence on the general perception of artworks generated by AI. From the reviewed literature it is assumed that if there is a connection between perceptions of certain attributes and purchase intention. The conducted analysis reveals an existing difference in the means of the perception of authenticity, uniqueness and creativity with more positive perceptions towards human-created art. Nevertheless the difference between the means is smaller than expected (Table 5). The separate conducted linear regression for both types of art highlights that if the perceptions of authenticity and creativity increase, the purchase intention increases as well. Nevertheless, the hypothesis cannot be fully accepted since against the assumption, uniqueness has not a significant influence on purchase intention. This result for authenticity and creativity is consistent with the literature review in its relevant connection to art, on the other hand it was not expected to see a similar outcome of influence of the perceptions for both types of art. AI-generated art is perceived as more authentic and creative, where the mean perceptions show the difference to human-created art is not as big, the purchase intention increases as well despite the type of art. The importance of authenticity and creativity is highlighted in the creation process for both types of art. To answer the research question, the second hypothesis 2b is looked at, which focuses on the assumption that the three attributes mediate the relationship between the type of art and purchase intention. The data shows again that authenticity and creativity actually mediate the relationship between the type of art and purchase intention, the effect of uniqueness is not significant. This further challenges the

existing theories that there is a very strong preference for human-created art compared to AI-generated art when it comes to the perceptions of certain attributes. Overall, the artworks are evaluated similar but still the last decision-making process remains more negative towards AI art.

RQ3: How does the individuals' level of involvement in art (high vs. low) influence their perceptions of authenticity, uniqueness and creativity when comparing AI-generated art to human-created art and does it affect their purchase intention in regards to the type of art?

The academic literature clearly highlights the influence of involvement on consumer behavior, indicating that involvement further changes behavior towards products such as art. The two groups, high and low involvement, influence the decision-making process. For instance, high involvement leads to more effort put into the decision and values as well as interests are even more important. Furthermore, the hedonic value matrix highlights the differences between the four groups, highlighting that the perceptions between high and low as well as human and AI art differ.

	Likeability	Beauty	Aesthetic	Interesting	Stimulating
AI/High	2,93	2,74	3,05	3,26	2,58
Human/High	3,02	3,00	3,20	3,25	3,04
AI/Low	2,67	2,67	2,98	3,18	2,54
Human/Low	2,90	2,85	3,02	3,25	2,92

Table 6: Hedonic Value Matrix

To answer the first part of the third research question, the hypothesis 3a is looked at, which focuses on the assumption that individuals with high involvement will perceive human art as more authentic, unique and creative than AI art, whereas low involvement will not show a strong difference. Research question 2 already outlined the influence of authenticity, uniqueness and creativity on purchase intention and its relevance in connection to art. The results in terms of influence of involvement show that firstly the human/high group perceives the artwork as more authentic, creative and unique than the AI group and as the two low groups. The results show no significant effects on each other, indicating that involvement does not further influence the perception of authenticity, uniqueness and creativity. In addition, the in-depth mediation analysis shows that there is no significant effect of involvement on the attributes. Nevertheless, involvement influences the perceived perception when considering the means, which highlight that higher involvement triggers more positive perceptions. This finding might be relevant for further research.

The second part of the research question is answered by looking at hypothesis 3b, which states that individuals with high involvement have a higher purchase intention for human-created art and that there is no significant difference between the two types of art for the low groups. The frequencies show that as expected the human/high group had the highest purchase intention with a difference towards AI as well as the low groups. There are marginally significant results that indicate that involvement influences purchase intention. Notably, even if the overall purchase intention and likeability is dominated by human-created art, it is clearly seen that in a high involvement scenario, the purchase intention for AI-generated artworks is significantly increasing. This leads to the assumption that if this scenario is created, individuals would also tend to buy AI-generated art. The relationship towards the new arising art trends seems to further change which can be influenced by society and the communication of the art industry. Even though the results are not significant, involvement influences the decision-making process by increasing purchase intention and perception with high involvement.

5.2 Managerial / Academic Implications

Understanding the complexity of AI in the artworld and its influence on consumer behavior, preferences and perceptions is still very unexplored and needs to be further investigated. This study helps to understand parts of this complex matter and therefore provides initial implications for the academic and managerial applications. Artworks created by humans will probably continue to be overall preferred by the majority of consumers in the long run. Nevertheless when looking at the perceptions of the consumer towards AI-generated art, it can be seen that the difference between the two types of art is not as significant as thought and stated by before conducted experiments and studies. First of all, AI art needs to be promoted to overcome this existing bias. The two types of art need to be strongly differentiated in order to not create a direct comparison. Furthermore, educational campaigns could be implemented and introduce consumer to the opportunities in terms of AI art, which potentially increases the demand. Nevertheless, the perceived negative connotation needs to be considered by artists creating AI art, to understand the reaction of consumers. Further revising theories on consumer behavior to actually understand the various aspects actually influencing the final decision. Therefore, ensuring that at least the perception of AI art is constant seen as authentic and creative since those perceptions mediate and influence purchase behavior.

Perceptions influence the purchase intention for both types of art, not as assumed before primarily for human-created art. The purchase intention is lower for AI-generated art even

though the perceptions are on similar levels for the two types of art. This needs to be further investigated to understand that the actual perception of the AI-generated artwork is not as negative as expected, leading to opportunities for digital artists. The usage of AI needs to be further understood by the customer to overall overcome the preexisting negative bias towards AI-generated art. These findings can open up new approaches to understanding consumers in regard to AI art and their complex interaction with attributes originally connected to human-created art. The mentioned academic and managerial implications are valuable to consider to further understanding of consumer behavior in terms of human and AI art.

5.3 Limitations and Further Research

Based on the reviewed literature and collected data as well as concluded results, this thesis was created under certain limitations, which will be looked at and connected to further research possibilities based on the results and constraints of this study.

First of all, the participants were randomly selected without any conditions to fulfill, since a snowball sampling was used. It can be assumed that all participants are from a similar environment, producing undiversified data. Most of the participants were from Germany and younger than 30 years old, restricting the data to a specified cluster of individuals. Participants were not excluded based on any information. In general, it has to be kept in mind that data collected from surveys is often falsified since the participant has no incentive to participate. Overall, providing data that cannot be generalized and applied to the total population, which leads to the possibility and interesting approach of conducting a study in regard to AI-generated art with certain target groups. It can be assumed that individuals with certain preferences towards technology and AI react differently than individuals with a more traditional view on art. AI art can still be defined as a niche trend and the overall tendency towards human art will remain for the time being. Needing to find a way to endorse and market AI art to further sell those artworks. Also, knowing that involvement levels have an influence but do not significantly drive perceptions or purchase intention, further research could entail an in-depth investigation in terms of the above mentioned concepts as well as the examination of additional psychological factors.

Additionally in total 220 people participated in the study. Those participants were split into four groups. Further research could be executed through a large-scale study analyzing if the significance of the data changes and if new assumptions can be made. Many p-values were only

marginally significant, which can be caused by lack of variable data. Subsequently, the questions were predefined, not leaving a lot of opportunities for the provision of an in-depth opinion. Also, only one artwork was used in the study, leading to limited variety in data. The usage of more artworks might show different results, particularly regarding perceptions. Further research could also include a different approach of communicating AI to see how consumers react when the origin of the art is challenged. It could be stressed that the initial idea comes from the artist behind the algorithm, creating a more human approach towards AI in general (Hong, 2018). The main challenge for AI is to overcome the negative perception bias in regard to emotional values, creativity and other human traits.

To conclude, it can be stated that how the artwork is perceived by the consumer is almost independent from the type of creation, nevertheless the following purchase decision is influenced by whether the artwork was human-created or AI-generated. This highlights further possibilities of working with AI-generated art and indicates the need for further communication in regard to the value behind the AI creation process.

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APPENDICES

Appendix 1: Pretest Survey Questions

Introduction

Dear Participant,
the following Study aims to understand the perception of certain artworks, which will be shown to you during this study. The survey is conducted in partial fulfillment of the Master Thesis in Management: Strategic Marketing at the Católica-Lisbon School of Business and Economics.

The survey will take about 5 minutes and all answers are highly appreciated. The collected data will be treated anonymously and only used for research and academic purposes. Your Participation in this research study is voluntary and you can choose to not participate.

If you have any questions or comments regarding this study, please do not hesitate to contact s-fmeggert@ucp.pt.

Thank you very much for your time and participation!

Art Introduction

The following survey will show you several artworks and the overall goal is to understand your personal opinion of them. Please rate each artwork with your honest opinion.

Artwork 1 – Astronaut

Please rate the following artwork.



Artwork 2 – Blue Landscape

Please rate the following artwork.



Artwork 3 – Colorful Landscape

Please rate the following artwork.



Artwork 4 – Abstract

Please rate the following artwork.



Artwork 5 – City Views

Please rate the following artwork.



Artwork 6 – Painted Woman

Please rate the following artwork.



Questions for all 6 artworks

How much do you like this artwork?

	1 = Not at all	2	3	4	5 = Very Much
Likability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How beautiful/ aesthetically pleasing is this artwork?

	1 = Not at all	2	3	4	5 = Very Much
Beauty	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aesthetic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I perceive the following artwork as ...

	1 = do not agree	2	3	4	5 = strongly agree
Authentic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unique	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Would you consider buying the artwork you just evaluated?

- Yes
- Maybe
- No

Please indicate how much you agree with the following statements regarding the shown artwork: (1 = very low, 5 = very high)

	1 = very low	2	3	4	5 = very high
The likelihood of me purchasing this product is	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The probability that I would consider buying this product	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My willingness to buy this Artwork is	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

To what extent do you think this artwork was created by a human artist?

	1 = not at all	2	3	4	5 = Completely
Human Artist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

To what extent do you think this artwork was created by an artificial intelligence program?

	1 = not at all	2	3	4	5 = Completely
Artificial Intelligence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Art Preference

Would you say that you spend a lot of time talking and thinking about art?

	1 = Never	2	3	4	5 = Always
Talking/thinking about art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How interested in art do you consider yourself to be?

	1 = Not at all	2	3	4	5 = Very much
Interested in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Demographics

How do you identify yourself?

- Female
- Male
- Other
- Prefer not to say

How old are you?

- Under 18
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64
- 65 - 74
- 75 - 84
- 85 or older

What is your nationality?

- Portuguese
- German
- Spanish
- English
- Other

What is your current Occupation?

- Student
- Employed
- Not employed
- Retired
- Student with a job
- Self-employed

Appendix 2: Demographics Overview Pretest Survey

Frequency Statistics				
Question	Value	Frequency	Percentage	Cumulative
Gender	Female	21	72,4%	75%
	Male	7	24,1%	100%
Age	Under 18	1	3,4%	3,6%
	18-24	7	24,1%	28,6%
	25-34	15	51,7%	82,1%
	45-54	4	13,8%	96,4%
	75-84	1	3,4%	100%
Nationality	German	25	86,2%	89,3%
	Other	3	10,3%	100%
Occupation	Student	17	58,6%	60,7%
	Employed	6	20,7%	82,1%
	Retired	1	3,4%	85,7%
	Student with a job	4	14,3%	100%

Appendix 3: Link to SPSS Dataset

<https://www.dropbox.com/scl/fo/51nsczv68x1lw9ofe8u32/h?rlkey=1th92qse7x0de1vv3woyc0504&dl=0>

Appendix 4: Final Survey

Introduction

Dear Participant,

the following Study aims to understand the perception of artworks, which will be shown to you during this study.

The survey is conducted in partial fulfillment of the Master Thesis in Management: Strategic Marketing at the Católica-Lisbon School of Business and Economics. The survey will take about 8 minutes and all answers are highly appreciated. The collected data will be treated anonymously and only used for research and academic purposes. Your Participation in this research study is voluntary and you can choose to not participate.

If you have any questions or comments regarding this study, please do not hesitate to contact s-fmegert@ucp.pt. Thank you very much for your time and participation!

AI/High Involvement Introduction

Imagine the following scenario: You are thinking about **decorating your room** and are looking for an artwork to put in your room. The artwork shown below is currently offered to you for your room. **The artwork was generated by an Artificial Intelligence Computer Program.** Please keep this scenario and artwork in mind while answering the following questions.



AI/Low Involvement Introduction

Imagine the following scenario: You are asked to help choose an artwork for your **favorite coffee place** and the artwork shown below is the main option. **The shown Artwork was generated by an Artificial Intelligence Computer Program.** With this scenario and artwork in mind, please answer the following questions.



Human/High Involvement Introduction

Imagine the following scenario: You are thinking about **decorating your room** and are looking for an artwork to put in your room. The artwork shown below is currently offered to you for your room. **The artwork was created by a Human Artist.** Please keep this scenario and artwork in mind while answering the following questions.



Human/Low Involvement Introduction

Imagine the following scenario: You are asked to help choose an artwork for your **favorite coffee place** and the artwork shown below is the main option. **The shown Artwork was created by a Human Artist.** With this scenario and artwork in mind, please answer the following questions.



Questions for all Groups

Please answer the following questions about your perception of the artwork. Rate on a scale from 1 = Not at all to 5 = Very much

	1 = Not at all	2	3	4	5 = Very much
How much do you like the artwork?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How beautiful?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How aesthetic?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How interesting?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How stimulating?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rate to what extent you think the artwork is ...

	1 = Not at all	2	3	4	5 = Very much
Authentic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unique	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

To what extent would you consider buying this artwork? (1 = Not at all, 5 = Very much)

	1	2	3	4	5
Buying	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate how much you agree with the following statements regarding the shown (human created or artificial intelligence generated) artwork: (1 = very low, 5 = very high)

	1	2	3	4	5
The likelihood of me purchasing this product is	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The probability that I would consider buying this product is	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My willingness to buy this Artwork is	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How much would you be willing to pay for this artwork?



Control Question

While you were evaluating the artwork, who were you considering was the creator of the artwork. (1 = definitely a human, 5 = definitely an AI program)

	1	2	3	4	5
Creator of Artwork	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Manipulation Involvement

How personally involved were you in making this decision?

Not involved at all | | Very involved

How much effort did you put into the decision regarding the artwork?

Not a lot of effort | | A lot of effort

Manipulation High Involvement

How important is the decision of choosing this artwork for your room?

Not important at all | | Very important

Manipulation Low Involvement

How important is the decision of choosing this artwork for your favorite coffee shop?

Not important at all | | Very important

Art Preference

Are you interested in art? (1 = Not at all, 5 = Very much)

	1	2	3	4	5
Interested in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate from 1 to 5, how true the statements are to you personally (1 = strongly disagree, 5 = strongly agree)

	1	2	3	4	5
I do activities connected to art on a regular basis	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would say that I know more about art than my direct environment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Art plays a significant role in my life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think and talk a lot about art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Part of me is defined by my favorite arts experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How much do you like art created by ... (1 = Not at all, 5 = Very much)

	1	2	3	4	5
Human Artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artificial Intelligence Programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Demographics

Please indicate your age.

0 10 20 30 40 50 60 70 80 90 100

Age

How do you identify yourself?

- Male
- Female
- Non-binary/ third gender
- Prefer not to say

What is your nationality?

- Portuguese
- German
- Spanish
- English
- Other

What is your current Occupation?

- Student
- Employed
- Not employed
- Retired
- Student with a job
- Self-employed

What is the highest academic degree you have completed?

- Less than High School
- High school graduate
- Bachelors degree
- Masters degree
- Doctorate

Pretest Check

Have you seen the shown picture before in a survey or other study?

- Yes
- No
- I cannot remember

Appendix 5: Final Survey Demographics

Frequency Statistics				
Question	Value	Frequency	Percentage	Cumulative
Gender	Female	142	64,5%	99,1%
	Male	76	34,5%	34,5%
Age	15	1	0,5%	0,9%
	16	2	0,9%	1,8%
	17	6	51,7%	4,5%
	18	12	13,8%	10%
	19	3	3,4%	11,4%
	20	2	0,9%	12,3%
	21	6	2,7%	15%
	22	10	4,5%	19,5%
	23	10	4,5%	24,1%
	24	36	16,4%	40,5%
	25	27	12,3%	52,7%
	26	12	5,5%	58,2%
	27	8	3,6%	61,8%
	28	5	2,3%	64,1%
	29	2	0,9%	65%
	30	4	1,8%	66,8%
	31	1	0,5%	67,3%
	32	1	0,5%	67,7%
	33	1	0,5%	68,2%
	37	1	0,5%	68,6%

	41	1	0,5%	69,1%
	42	1	0,5%	69,5%
	44	2	0,9%	70,5%
	45	3	1,4%	71,8%
	46	5	2,3%	74,1%
	47	1	0,5%	74,5%
	48	2	0,9%	75,5%
	49	3	1,4%	76,8%
	50	7	3,2%	80%
	51	3	0,9%	80,9%
	52	6	2,7%	83,6%
	53	7	3,2%	86,8%
	54	8	3,6%	90,5%
	55	2	0,9%	91,4%
	57	4	1,8%	93,2%
	58	1	0,5%	93,6%
	59	1	0,5%	94,1%
	60	3	1,4%	95,5%
	61	2	0,9%	96,4%
	62	2	0,9%	97,3%
	63	1	0,5%	97,7%
	64	1	0,5%	98,2%
	65	1	0,5%	98,6%
	66	1	0,5%	99,1%
	75	1	0,5%	99,5%
	83	1	0,5%	100%
Nationality	German	187	85%	91,4%
	Portuguese	9	4,1%	4,1%
	Spanish	5	2,3%	6,4%
	English	1	0,5%	91,8%
	Other	18	8,2%	100%
Occupation	Student	79	35,9%	35,9%
	Unemployed	4	1,8%	37,7%
	Student with a job	37	16,8%	54,5%
	Employed	84	38,2%	92,7%
	Retired	5	2,3%	95%
	Self-employed	6	2,7%	97,7%
	Other	5	2,3%	100%

Appendix 6: Cronbach's Alpha

Cronbach's Alpha			
Variable	Q	Cronbach's α	Cronbach's α if item deleted
Group: AI/High			
Hedonic Value Matrix	Q1 L	0,848	0,806
	Q1 B		0,820
	Q1 A		0,823
	Q1 I		0,818

	Q1 S		0,820
Perceptions	Q2 A	0,627	0,670
	Q2 U		0,302
	Q2 C		0,555
Perceptions of Attributes	Q3 C	0,837	0,839
	Q3 O		0,781
	Q3 I		0,809
	Q3 C		0,788
	Q3 U		0,797
Purchase Intention	Q5 Li	0,950	0,922
	Q5 Pro		0,924
	Q5 Wi		0,934
Importance of Perception	Q11 A	0,638	0,764
	Q11 U		0,453
	Q11 C		0,380
Group: AI/Low			
Hedonic Value Matrix	Q1 L	0,819	0,768
	Q1 B		0,777
	Q1 A		0,764
	Q1 I		0,811
	Q1 S		0,800
Perceptions	Q2 A	0,768	0,762
	Q2 U		0,710
	Q2 C		0,578
Perceptions of Attributes	Q3 C	0,823	0,823
	Q3 O		0,779
	Q3 I		0,822
	Q3 C		0,746
	Q3 U		0,761
Purchase Intention	Q5 Li	0,945	0,931
	Q5 Pro		0,911
	Q5 Wi		0,919
Importance of Perception	Q11 A	0,696	0,716
	Q11 U		0,401
	Q11 C		0,660
Group: Human/High			
Hedonic Value Matrix	Q1 L	0,908	0,877
	Q1 B		0,878
	Q1 A		0,858
	Q1 I		0,894
	Q1 S		0,906
Perceptions	Q2 A	0,704	0,822
	Q2 U		0,451
	Q2 C		0,473
Perceptions of Attributes	Q3 C	0,867	0,883
	Q3 O		0,827
	Q3 I		0,839
	Q3 C		0,813
	Q3 U		0,827
Purchase Intention	Q5 Li	0,919	0,816
	Q5 Pro		0,921
	Q5 Wi		0,909
Importance of Perception	Q11 A	0,696	0,545
	Q11 U		0,469
	Q11 C		0,731

Group: Human/Low			
Hedonic Value Matrix	Q1 L	0,843	0,802
	Q1 B		0,789
	Q1 A		0,801
	Q1 I		0,826
	Q1 S		0,834
Perceptions	Q2 A	0,619	0,683
	Q2 U		0,470
	Q2 C		0,343
Perceptions of Attributes	Q3 C	0,770	0,803
	Q3 O		0,723
	Q3 I		0,668
	Q3 C		0,690
	Q3 U		0,745
Purchase Intention	Q5 Li	0,949	0,891
	Q5 Pro		0,945
	Q5 Wi		0,936
Importance of Perception	Q11 A	0,794	0,779
	Q11 U		0,659
	Q11 C		0,706
Art Involvement Scale			
	Q2 1	0,936	0,932
	Q2 2		0,927
	Q2 3		0,911
	Q2 4		0,915
	Q2 5		0,923

Appendix 7: Results and Analysis

Table 1: Paired T-Test Pre-Survey

Group Statistics				
	Artwork	Mean	Std. Deviation	Std. Error Mean
Pair 1 Authenticity	Artwork 1	2.68	1.278	.242
	Artwork 5	3.14	1.297	.245
Pair 2 Uniqueness	Artwork 1	3.61	1.166	.220
	Artwork 5	3.54	1.290	.244
Pair 3 Creativity	Artwork 1	3.68	.905	.171
	Artwork 5	3.39	1.197	.226
Pair 4 Likelihood	Artwork 1	1.86	1.145	.216
	Artwork 5	2.50	1.401	.265
Pair 5 Probability	Artwork 1	1.82	1.090	.206
	Artwork 5	2.32	1.278	.242
Pair 6 Willingness	Artwork 1	1.75	1.076	.203
	Artwork 5	2.32	1.335	.252

Paired Samples Correlations				
	N	Correlation	One-Sided p	Two-sided p
Pair 1 Authenticity	28	.006	.487	.974
Pair 2 Uniqueness	28	.342	.037	.075
Pair 3 Creativity	28	.189	.167	.335
Pair 4 Likelihood	28	.323	.047	.094
Pair 5 Probability	28	.442	.009	.019
Pair 6 Willingness	28	.445	.009	.018

Paired Samples Test										
		Paired Differences							Significance	
		Mean	Std. Deviation	Std. Error Means	95% Confidence Interval of the Difference		t	df	One-sided p	Two-sided p
					Lower	Upper				
Pair 1	Authenticity Artwork 1 + 5	-.464	1.815	.343	-1.168	.240	-1.353	27	.094	.187
Pair 2	Uniqueness Artwork 1 + 5	.071	1.412	.267	-.476	.619	.268	27	.396	.791
Pair 3	Creativity Artwork 1 + 5	.286	1.357	.256	-.240	.812	1.114	27	.138	.275
Pair 4	Likelihood Artwork 1 + 5	-.643	1.496	.283	-1.223	-.063	-2.274	27	.016	.031
Pair 5	Probability Artwork 1 + 5	-.500	1.262	.238	-.989	-.011	-2.097	27	.023	.046
Pair 6	Willingness Artwork 1 + 5	-.571	1.289	.244	-1.071	-.072	-2.346	27	.013	.027

Table 2: Involvement Manipulation Check Independent T-Test AI and Human Group

Group Statistics					
		Type of Art	Mean	Std. Deviation	Std. Error Mean
Artworkorigin – Manipulation Check		AI	3.3590	1.18512	.10956
		Human	2.8269	1.20228	.11789

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Artworkorigin – Manipulation Check	Equal variances assumed	.001	.971	3.309	219	.001	.53205	.16081	.21512	.84898
	Equal variances not assumed			3.306	215.208	.001	.53205	.16094	.21482	.84928

Independent Samples Effect Sizes				
Artworkorigin – Manipulation Check	Cohen's d	Standardizer	95% Confidence Interval	
			Lower	Upper
				1.19322

Table 3: Involvement Manipulation Check Independent T-Test AI and Human Group AI

Group Statistics					
		Involvement	Mean	Std. Deviation	Std. Error Mean
Involvement_CompositeAI		AI High	3.5029	0.70745	0.09370
		AI Low	2.6776	0.94274	0.12071

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Involvement_CompositeAI	Equal variances assumed	7.533	0.007	5.350	116	<.001	0.82533	0.15428	0.51977	1.13089
	Equal variances not assumed			5.401	110.939	<.001	0.82533	0.15281	0.52253	1.12813

Independent Samples Effect Sizes				
Involvement_CompositeAI	Cohen's d	Standardizer	95% Confidence Interval	
			Lower	Upper
			0.83745	0.601

Human

Group Statistics				
	Involvement	Mean	Std. Deviation	Std. Error Mean
Involvement_CompositeHuman	Human High	3.3590	0.93316	0.12941
	Human Low	2.8889	0.75621	0.10589

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Involvement_CompositeAI	Equal variances assumed	1.806	0.182	2.806	101	0.003	0.47009	0.16755	0.13771	0.80246
	Equal variances			2.811	97.552	0.003	0.47009	0.16721	0.13825	0.80192

	not assumed									
--	-------------	--	--	--	--	--	--	--	--	--

Independent Samples Effect Sizes				
Involvement_CompositeHuman	Cohen's d	Standardizer	95% Confidence Interval	
			Lower	Upper
			0.85018	0.158

Table 4: Control Question Pre-Test

Have you seen the shown picture before?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	10	4.5	4.5	4.5
	No	199	90.0	90.5	95.0
	I cannot remember	11	5.0	5.0	100.0
	Total	220	99.5	100.0	
Missing	System	1	0.5		
Total		221	100.0		

Table 5: 2x2 ANOVAS Process Measures Uniqueness

Descriptive Statistics				
Dependent Variable: Uniqueness				
Groups	Mean	Std. Deviation	N	
AI High	2,9474	1,21627	57	
AI Low	3,0000	1,11993	61	
Human High	3,21115	1,19372	52	
Human Low	3,2745	0,87358	51	
AI All	2,9744	1,16309	117	
Human All	3,1086	1,05200	104	

Test of Between-Subjects Effects						
Dependent Variable: Uniqueness						
Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	7,722	4	1,930	1,558	0,187	,028
Intercept	2116,245	1	2116,245	1707,720	<,001	,888
Group Involvement	3,241	3	1,080	,872	,456	,012
Type of Art	3,934	1	3,934	3,175	,076	,014
Error	267,672	216	1,239			
Total	2411,000	221				
Corrected Total	275,394	220				

Authenticity

Descriptive Statistics				
Dependent Variable: Authenticity				
Groups	Mean	Std. Deviation	N	
AI High	3,0351	1,14899	57	
AI Low	2,9016	1,12108	61	
Human High	3,2549	,86817	52	
Human Low	3,2549	,86817	51	

AI All	2,9573	1,13254	117
Human All	3,2788	,93950	104

Test of Between-Subjects Effects						
Dependent Variable: Authenticity						
Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	6,921	4	1,730	1,55	0,187	,028
Intercept	2125,912	1	2125,912	1707,720	<,001	,888
Group Involvement	1,227	3	,409	,371	,774	,005
Type of Art	1,227	1	1,227	1,111	,293	,005
Error	238,473	216	1,104			
Total	2381,000	221				
Corrected Total	245,394	220				

Creativity

Descriptive Statistics			
Dependent Variable: Creativity			
Groups	Mean	Std. Deviation	N
AI High	3,000	1,13389	57
AI Low	3,0328	1,14831	61
Human High	3,5192	1,05701	52
Human Low	3,3529	1,01634	51
AI All	3,0171	1,13702	117
Human All	3,4327	1,03121	104

Test of Between-Subjects Effects						
Dependent Variable: Creativity						
Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	10,443	4	2,611	2,181	,072	,039
Intercept	2280,000	1	2280,000	1904,695	<,001	,898
Group Involvement	,933	3	,311	,260	,854	,004
Type of Art	,001	1	,001	,001	,976	,000
Error	258,561	216	1,197			
Total	2550,000	221				
Corrected Total	269,005	220				

Table 6: 2 x 2 ANOVA Purchase Intention

Purchase Intention

Descriptive Statistics			
Dependent Variable: Purchase Intention			
Groups	Mean	Std. Deviation	N
AI High	2.0877	1.12251	57
AI Low	1.7333	10,98984	61
Human High	2.3654	1.18865	52
Human Low	2.0784	1.03621	51
AI All	1.9060	1.05031	117
Human All	2.2404	1.12772	104

Test of Between-Subjects Effects						
Dependent Variable: Purchase Intention						
Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	15.074	4	3.769	3.256	.013	.057
Intercept	935.097	1	935.097	807.799	<.001	.0789
Group Involvement	8.917	3	2.972	2.568	.055	.034
Type of Art	5.054	1	5.054	4.366	.038	.020
Error	250.039	216	1.158			
Total	1206.000	221				
Corrected Total	265.113	220				

Table 7: 2 x 2 ANOVA Willingness to Pay

Willingness to pay

Descriptive Statistics			
Dependent Variable: Willigness to pay			
Groups	Mean	Std. Deviation	N
AI High	88.1754	111.23722	57
AI Low	46.5333	71.26472	61
Human High	93.4038	96.72931	52
Human Low	115.2941	129.57041	51
AI All	66.8205	94.83458	117
Human All	104.8654	113.76607	104

Test of Between-Subjects Effects						
Dependent Variable: Purchase Intention						
Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	146871.88	4	26717.969	3.435	.010	.060
Intercept	1614367.92	1	1614367.92	151.008	<.001	.411
Group Involvement	6717.060	3	22393.020	2.095	.102	.028
Type of Art	14752.214	1	14752.214	1.380	.241	.006
Error	2309178.29	216	10690.640			
Total	4042422.00	221				
Corrected Total	2456050.16	220				

Table 8: Independent T-Test Willingness to Pay

Group Statistics				
	Type of Art	Mean	Std. Deviation	Std. Error Mean
WTP	AI	66.8205	94.83458	8.76746
	Human	104.8654	113.76607	11.15568

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Authenticity	Equal variances assumed	4.734	.031	-2.710	219	.004	-38.04487	14.03849	-65.71270	-10.37704
	Equal variances not assumed			-2.681	201.333	.004	-38.04487	14.18864	-66.02228	-10.06747

Table 9: Linear Regression AI Group

Descriptive Statistics			
	Mean	Std. Deviation	N
Purchase Intention	1.9237	1.06343	118
Authenticity	3.0339	1.13929	118
Uniqueness	2.9915	1.17303	118
Creativity	3.0169	1.13215	118

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.504	.254	.235	.93029

ANOVA						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	33.654	3	11.218	12.962	<.001
	Residual	98.660	114	.865		
	Total	132.314	117			

Coefficients						
Model		Unstandardized Coefficient		Standardized Coefficient	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.330	.288		1.149	.253
	Authenticity	.382	.104	.409	3.657	<.001
	Uniqueness	-.199	.112	-.220	-1.777	.078
	Creativity	.341	.092	.363	3.722	<.001

Table 10: Linear Regression Human Group

Descriptive Statistics			
	Mean	Std. Deviation	N
Purchase Intention	2.2233	1.11963	103
Authenticity	3.2718	.94136	103
Uniqueness	3.2427	1.04287	103
Creativity	3.4369	1.03535	103

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.481	.232	.209	.99606

ANOVA						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	29.643	3	9.881	9.959	<.001
	Residual	98.221	99	.992		
	Total	127.864	102			

Coefficients						
Model		Unstandardized Coefficient		Standardized Coefficient	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.088	.440		-.199	.842
	Authenticity	.271	.111	.228	2.455	.016
	Uniqueness	.125	.121	.117	1.034	.304
	Creativity	.296	.123	.274	2.404	.018

Table 11: Model 4 PROCESS by Hayes Perceptions Creativity

Run MATRIX procedure:

***** PROCESS Procedure for SPSS Version 4.2 *****

Written by Andrew F. Hayes, Ph.D. www.afhayes.com
Documentation available in Hayes (2022). www.guilford.com/p/hayes3

Model : 4
Y : Purchase
X : AIandHum
M : Creative

Sample Size: 221

OUTCOME VARIABLE:
Creative

Model Summary	R	R-sq	MSE	F	df1	df2	p
	.1880	.0354	1,1849	8,0258	1,0000	219,0000	.0050

Model	coeff	se	t	p	LLCI	ULCI
constant	2,6015	,2278	11,4190	,0000	2,1525	3,0505
AIandHum	,4156	,1467	2,8330	,0050	,1265	,7047

OUTCOME VARIABLE:
Purchase

Model Summary

	R	R-sq	MSE	F	df1	df2	p
	,4297	,1846	,9916	24,6792	2,0000	218,0000	,0000

Model

	coeff	se	t	p	LLCI	ULCI
constant	,5152	,2632	1,9572	,0516	-,0036	1,0340
AIandHum	,1656	,1366	1,2123	,2267	-,1037	,4349
Creative	,4061	,0618	6,5688	,0000	,2842	,5279

***** DIRECT AND INDIRECT EFFECTS OF X ON Y *****

Direct effect of X on Y

Effect	se	t	p	LLCI	ULCI
,1656	,1366	1,2123	,2267	-,1037	,4349

Indirect effect(s) of X on Y:

	Effect	BootSE	BootLLCI	BootULCI
Creative	,1688	,0620	,0528	,2946

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
95,0000

Number of bootstrap samples for percentile bootstrap confidence intervals:
5000

WARNING: Variables names longer than eight characters can produce incorrect output when some variables in the data file have the same first eight characters. Shorter variable names are recommended. By using this output, you are accepting all risk and consequences of interpreting or reporting results that may be incorrect.

----- END MATRIX -----

Uniqueness

Run MATRIX procedure:

***** PROCESS Procedure for SPSS Version 4.2 *****

Written by Andrew F. Hayes, Ph.D. www.afhayes.com
Documentation available in Hayes (2022). www.guilford.com/p/hayes3

Model : 4
Y : Purchase
X : AIandHum
M : UniqueAl

Sample
Size: 221

OUTCOME VARIABLE:
UniqueAl

Model Summary

	R	R-sq	MSE	F	df1	df2	p
	,1275	,0163	1,2370	3,6217	1,0000	219,0000	,0583

Model

	coeff	se	t	p	LLCI	ULCI
constant	2,6891	,2328	11,5521	,0000	2,2303	3,1479
AIandHum	,2853	,1499	1,9031	,0583	-,0102	,5807

OUTCOME VARIABLE:
Purchase

Model Summary

	R	R-sq	MSE	F	df1	df2	p
	,3326	,1106	1,0816	13,5572	2,0000	218,0000	,0000

Model

	coeff	se	t	p	LLCI	ULCI
constant	,7852	,2761	2,8435	,0049	,2409	1,3294
AIandHum	,2510	,1413	1,7761	,0771	-,0275	,5295
UniqueAl	,2924	,0632	4,6284	,0000	,1679	,4170

***** DIRECT AND INDIRECT EFFECTS OF X ON Y *****

Direct effect of X on Y

Effect	se	t	p	LLCI	ULCI
,2510	,1413	1,7761	,0771	-,0275	,5295

Indirect effect(s) of X on Y:

	Effect	BootSE	BootLLCI	BootULCI
UniqueAl	,0834	,0478	-,0027	,1843

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
95,0000

Number of bootstrap samples for percentile bootstrap confidence intervals:
5000

WARNING: Variables names longer than eight characters can produce incorrect output when some variables in the data file have the same first eight characters. Shorter variable names are recommended. By using this output, you are accepting all risk and consequences of interpreting or reporting results that may be incorrect.

----- END MATRIX -----

Authenticity

Run MATRIX procedure:

***** PROCESS Procedure for SPSS Version 4.2 *****

Written by Andrew F. Hayes, Ph.D. www.afhayes.com
Documentation available in Hayes (2022). www.guilford.com/p/hayes3

Model : 4
Y : Purchase
X : AIandHum
M : Authenti

Sample
Size: 221

OUTCOME VARIABLE:
Authenti

Model Summary

	R	R-sq	MSE	F	df1	df2	p
	,1523	,0232	1,0945	5,2022	1,0000	219,0000	,0235

Model

	coeff	se	t	p	LLCI	ULCI
constant	2,6357	,2190	12,0373	,0000	2,2041	3,0672
AIandHum	,3216	,1410	2,2808	,0235	,0437	,5995

OUTCOME VARIABLE:
Purchase

Model Summary

	R	R-sq	MSE	F	df1	df2	p
	,3939	,1551	1,0274	20,0156	2,0000	218,0000	,0000

Model

	coeff	se	t	p	LLCI	ULCI
constant	,5648	,2735	2,0654	,0401	,0259	1,1038
AIandHum	,2116	,1382	1,5307	,1273	-,0608	,4840
Authenti	,3820	,0655	5,8343	,0000	,2529	,5110

***** DIRECT AND INDIRECT EFFECTS OF X ON Y *****

Direct effect of X on Y

Effect	se	t	p	LLCI	ULCI	
	,2116	,1382	1,5307	,1273	-,0608	,4840

Indirect effect(s) of X on Y:

Effect	BootSE	BootLLCI	BootULCI	
Authenti	,1228	,0592	,0196	,2504

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
95,0000

Number of bootstrap samples for percentile bootstrap confidence intervals:
5000

WARNING: Variables names longer than eight characters can produce incorrect output when some variables in the data file have the same first eight characters. Shorter variable names are recommended. By using this output, you are accepting all risk and consequences of interpreting or reporting results that may be incorrect.

----- END MATRIX -----

Table 12: Model 1 PROCESS by Hayes Moderator Involvement

Authenticity

Run MATRIX procedure:

***** PROCESS Procedure for SPSS Version 4.2 *****

Written by Andrew F. Hayes, Ph.D. www.afhayes.com
Documentation available in Hayes (2022). www.guilford.com/p/hayes3

Model : 1
Y : Authenti
X : AIandHum
W : Group_In

Sample
Size: 221

OUTCOME VARIABLE:
Authenti

Model Summary

	R	R-sq	MSE	F	df1	df2	p
	,1628	,0265	1,1009	1,9687	3,0000	217,0000	,1196

Model

	coeff	se	t	p	LLCI	ULCI
constant	2,8531	,9327	3,0588	,0025	1,0147	4,6914
AIandHum	,3338	,7637	,4371	,6625	-1,1714	1,8390
Group_In	-,2340	,4359	-,5369	,5919	-1,0932	,6251
Int_1	,0823	,2775	,2965	,7671	-,4647	,6293

Product terms key:
 Int_1 : AIandHum x Group_In

Test(s) of highest order unconditional interaction(s):

	R2-chng	F	df1	df2	p
X*W	,0004	,0879	1,0000	217,0000	,7671

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
 95,0000

WARNING: Variables names longer than eight characters can produce incorrect output when some variables in the data file have the same first eight characters. Shorter variable names are recommended. By using this output, you are accepting all risk and consequences of interpreting or reporting results that may be incorrect.

----- END MATRIX -----

Creativity

Written by Andrew F. Hayes, Ph.D. www.afhayes.com
 Documentation available in Hayes (2022). www.guilford.com/p/hayes3

 Model : 1
 Y : Creative
 X : AIandHum
 W : Group_In

Sample
 Size: 221

 OUTCOME VARIABLE:
 Creative

Model Summary

	R	R-sq	MSE	F	df1	df2	p
	,1929	,0372	1,1935	2,7970	3,0000	217,0000	,0411

Model

	coeff	se	t	p	LLCI	ULCI
constant	2,0482	,9712	2,1090	,0361	,1340	3,9624
AIandHum	,9185	,7952	1,1551	,2493	-,6487	2,4857
Group_In	,1967	,4539	,4333	,6652	-,6979	1,0912
Int_1	-,1633	,2890	-,5651	,5726	-,7329	,4063

Product terms key:
 Int_1 : AIandHum x Group_In

Test(s) of highest order unconditional interaction(s):

	R2-chng	F	df1	df2	p
X*W	,0014	,3194	1,0000	217,0000	,5726

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
 95,0000

Uniqueness

Written by Andrew F. Hayes, Ph.D. www.afhayes.com
 Documentation available in Hayes (2022). www.guilford.com/p/hayes3

 Model : 1
 Y : Creative
 X : AIandHum
 W : Group_In

Sample
 Size: 221

 OUTCOME VARIABLE:
 Creative

Model Summary

	R	R-sq	MSE	F	df1	df2	p
	,1929	,0372	1,1935	2,7970	3,0000	217,0000	,0411

Model

	coeff	se	t	p	LLCI	ULCI
constant	2,0482	,9712	2,1090	,0361	,1340	3,9624
AIandHum	,9185	,7952	1,1551	,2493	-,6487	2,4857
Group_In	,1967	,4539	,4333	,6652	-,6979	1,0912
Int_1	-,1633	,2890	-,5651	,5726	-,7329	,4063

Product terms key:
 Int_1 : AIandHum x Group_In

Test(s) of highest order unconditional interaction(s):

	R2-chng	F	df1	df2	p
X*W	,0014	,3194	1,0000	217,0000	,5726

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
 95,0000

Table 13: Model 1 PROCESS by Hayes Moderator Involvement Purchase Intention

```

Run MATRIX procedure:

***** PROCESS Procedure for SPSS Version 4.2 *****

      Written by Andrew F. Hayes, Ph.D.      www.afhayes.com
      Documentation available in Hayes (2022). www.guilford.com/p/hayes3

*****

Model   : 1
Y       : Purchase
X       : AIandHum
W       : Group_In

Sample
Size:   221

*****
OUTCOME VARIABLE:
Purchase

Model Summary
      R      R-sq      MSE      F      df1      df2      p
,2250  ,0506      1,1599      3,8562      3,0000      217,0000      ,0102

Model
      coeff      se      t      p      LLCI      ULCI
constant      1,3966      ,9574      1,4587      ,1461      -,4904      3,2836
AIandHum      1,0455      ,7839      1,3338      ,1837      -,4995      2,5905
Group_In      -,3505      ,4474      -,7832      ,4343      -1,2323      ,5314
Int_1         -,0039      ,2849      -,0138      ,9890      -,5654      ,5576

Product terms key:
Int_1      :      AIandHum x      Group_In

Test(s) of highest order unconditional interaction(s):
      R2-chng      F      df1      df2      p
X*W      ,0000      ,0002      1,0000      217,0000      ,9890

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
95,0000

WARNING: Variables names longer than eight characters can produce incorrect output
when some variables in the data file have the same first eight characters. Shorter
variable names are recommended. By using this output, you are accepting all risk
and consequences of interpreting or reporting results that may be incorrect.

----- END MATRIX -----

```

Table 14: Art Preference Descriptive Frequencies

Descriptive Statistics			
	Mean	Std. Deviation	N
Interested in Art	3.37	1.193	220
Likeability of Art by AI	2.55	1.073	220
Likeability of Art by Human	4.07	1.000	220

Table 15: Art Preference Linear Regression

Descriptive Statistics			
	Mean	Std. Deviation	N
Purchase Intention	2.0682	1.09790	220
Type of Art	1.4727	.050039	220
Likeability of Art by Human	4.07	1.000	220
Likeability of Art by AI	2.55	1.073	220
Interested in Art	3.37	1.193	220

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.293	.086	.073	1.05714

ANOVA						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	22.588	3	7.529	6.737	<.001
	Residual	241.389	216	1.118		
	Total	263.977	219			

Coefficients						
Model		Unstandardized Coefficient		Standardized Coefficient	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.432	.424		1.018	.310
	Type of Art	.344	.143	.157	2.405	.017
	Likeability of Art by Human	.061	.083	.056	.739	.461
	Likeability of Art by AI	.242	.067	.236	3.628	<.001
	Interested in Art	.078	.069	.085	1.137	.257