Analysis of Changes in Art Consumption Psychology and Behavior Based on Artificial Intelligence Models

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Abstract The development of artificial intelligence (AI) technology has also brought about new ways of consuming art, driving continuous upgrades in people's art consumption. This paper is based on consumer behavior theory and comprehensively applies theories from economics, management, and psychology. It uses the AIDMA model to explore the impact and mechanisms of art consumption psychology and behavior in an AI environment. Specifically, this study treats the perceived value of art consumption in an AI environment (interactivity, entertainment value, content quality, attractiveness, trustworthiness, and relevance) as independent variables, the AI-supported art consumption context (usefulness and usability) as mediating variables, and art consumption behavior as the dependent variable. It systematically explores the pathways through which AI models influence changes in art consumption psychology and behavior. The results indicate that all perceived values in an AI environment have a positive impact on art consumption behavior (B > 0, p < 0.01). In AI-supported art consumption scenarios, the effect sizes of usefulness and usability are 34.15% and 50.29%, respectively. These findings contribute to enriching research on art consumers' psychology and behavior. From a practical perspective, they help businesses redefine their understanding of AI, thereby promoting its application and development in the field of art consumption.

Index Terms artificial intelligence, AIDMA model, perceived value, art consumption behavior

I. Introduction

Art consumption, as an important component of cultural consumption, is a key element of the national cultural industry and a focal point of research, playing an indispensable role in promoting the development and innovation of cultural arts [1], [2]. In terms of purpose, art consumers engage in art consumption to satisfy their own spiritual and cultural needs [3]. In terms of process, art consumption refers to the social behavior process through which art consumers purchase art products and participate in art activities [4]. Art consumption is not only a crucial link in the production and distribution process of artworks but also the final form through which the economic value of artworks is realized [5], [6]. Therefore, the improvement of art consumption levels holds significant importance for enhancing people's quality of life and promoting social and economic development [7].

With the rapid development of the emotional economy, art institutions urgently need to understand the characteristics of consumers' art consumption behavior, particularly changes in art consumption psychology and behavior, in order to better understand and influence the market, thereby achieving better market performance [8]-[11]. Consumer psychology and behavior analysis is an essential stage in the process of analyzing consumer behavior and the most direct and effective method for predicting whether a consumer will engage in a particular consumption behavior [12]. However, art consumption behavior is a form of spiritual consumption. The general theories of consumer psychology and behavior analysis developed based on industrial products have significant limitations when applied to art consumption behavior [13], [14]. Therefore, the use of scientific and practical intelligent tools can provide reliable basis for institutions to adopt effective methods and strategies in art marketing activities [15]-[17].

The core of consumer psychological and behavioral analysis lies in the study of factors influencing consumer behavior. In the context of art consumption, some scholars have discussed the overall model of changes in consumer psychology and behavior. Cui, J. and Photchanachan, S. used multiple linear regression analysis to study the relationship between consumer purchase intent and tourism art consumption behavior, finding that purchase intent can serve as an incomplete mediating factor, promoting consumer purchase by enhancing the quality of art products [18]. An, D., et al. investigated the mechanisms through which art consumption influences consumer well-being, emphasizing that artworks and services in art consumption behavior not only evoke appreciation in

consumers but also stimulate their creativity, thereby enhancing their well-being [19]. Siu, N. Y. M., et al. demonstrated that customer satisfaction is a key prerequisite for driving positive art consumption behavior among consumers. Satisfaction enhances well-being by transforming consumers' consumption experiences into processes that satisfy autonomy and needs, thereby positively promoting the emergence of art consumption behavior [20]. Tao, S. P. examined the driving effects of consumer personality traits on consumer psychology and behavior in art consumption contexts, indicating that consumer behavioral intentions are not only directly influenced by personality traits but also indirectly influenced by consumption experiences dominated by consumption motives [21]. Tubillejas Andres, B., et al. designed a structural equation model based on partial least squares regression to analyze the relationship between the social service environment and consumers' perceived emotions in the context of art consumption, thereby providing guidance for cultural managers to optimize the consumption experience of performing arts audiences [22]. Coman, I elucidated the state of art consumption in society during the COVID-19 pandemic, pointing out that consumers can derive life satisfaction from art consumption experiences with the support of internet platforms, and that this satisfaction can further enhance consumers' belief in their ability to engage in social life, which in turn influences their art consumption behavior [23]. From the above research findings, scholars in this field generally use traditional statistical tools such as questionnaires to study the factors influencing art consumer behavior. While these tools have good analytical capabilities for individual consumer factors, they have significant limitations when dealing with situations where multiple factors such as environmental services and market conditions are intertwined. Therefore, intelligent tools are needed to conduct factor segmentation to help formulate different art product marketing strategies.

This paper derives research questions and hypotheses from existing theories and proposes a research model and framework based on the AIDMA theory model in marketing. Through theoretical analysis and logical deduction, it identifies the characteristics of art consumption in an AI environment and its potential impact on consumer psychology and behavior. The independent variables, mediating variables, and dependent variables in the model are defined, and the paper systematically explores the pathways through which AI models influence changes in art consumption psychology and behavior through empirical analysis.

II. Related concepts and theoretical foundations

II. A. Related Concepts

II. A. 1) Art Consumption

Currently, in the academic community, many experts and scholars define art consumption primarily from the perspectives of the purpose of art consumption, the art production process, and the art market. Through literature analysis, it can be observed that while there are differences in conceptual definitions, consensus has been reached on the following aspects:

In terms of purpose, the purpose of art consumers engaging in art consumption is to satisfy their own spiritual and cultural needs.

In terms of process, art consumption is the social behavioral process through which art consumers purchase art products and participate in art activities.

In terms of subjects, art consumers (art audiences) are the primary agents of art consumption; in terms of objects, the objects of art consumption are tangible art products and intangible art appreciation activities.

In terms of means, the means of art consumption involve art consumers purchasing, participating in, and appreciating the objects of consumption through intermediary channels in the art market.

Therefore, based on these characteristics of art consumption, art consumption can be understood as "the social behavioral process by which art consumers purchase, participate in, and appreciate the objects of art consumption to satisfy their own spiritual and cultural needs." The art consumption process is a dynamic interactive relationship between cognition, behavior, and environmental outcomes [24].

II. A. 2) Art Consumption Psychology

Currently, the academic community classifies the psychology of art consumption into three levels [25]:

The first is the psychological level of aesthetic pleasure.

As cultural beings, humans have an inherent need for spiritual consumption, and art consumption constitutes a major aspect of human spiritual consumption. Taking survival as a prerequisite, an unhappy life has a material lower limit, but a happy life has no material upper limit. The satisfaction of spiritual life is not always proportional to material wealth, and it will never be possible to determine the standard for a happy life. Through aesthetic-art consumption, one can regulate one's satisfaction with material possessions. Aesthetic psychology has evolved into a psychology of enjoyment in contemporary popular culture, thereby constituting the first level of art consumption psychology—the aesthetic pleasure psychological level.

The second level is the value preservation or appreciation level.

The consumption process of most consumer goods is essentially a process of depletion. Participatory spiritual consumption, such as movies and concerts, is almost purely consumptive, and such consumption investments generally do not yield tangible returns. However, in the process of artistic consumption, not only can preservation and appreciation be achieved, but more importantly, this consumption is also an aesthetic enjoyment. This is a significant difference between artistic consumption and other forms of consumption. Since the 1980s, art investment has become another investment hotspot, making artworks the consumer goods with the greatest potential for appreciation, thereby constituting the second level of artistic consumption—the psychological level of value preservation and appreciation.

The third is the psychological level of possession and competition.

The psychological dimensions of possession and competition, wrapped in layers of cultural cultivation, become the deepest structural state of the human psyche. Material possession and comparison are insufficient to prove an individual's cultural cultivation and spiritual superiority. The possession of artworks inevitably becomes another arena of competition, indicating that an individual holds an advantage in both material and spiritual dimensions. As the art market system gradually matures, people will shift their material extravagance toward investments in spiritual culture to fulfill self-realization through spiritual consumption and achieve the most dignified form of consumption. This constitutes the third level of art consumption psychology—the psychological levels of possession and competition.

II. A. 3)   Changes in Art Consumption Behavior

The evaluation and perception of art consumers toward art consumption objects manifest as a subjective tendency, characterized by art consumers judging whether the art consumption objects meet their own needs and align with their expectations. The outcome of this judgment is the likelihood or subjective tendency to "purchase, participate in, or appreciate" the art. From the perspectives of purpose, subject, and means, the changes in art consumption behavior can be defined as: "Art consumers, in order to satisfy their spiritual and cultural needs, engage in a dynamic interaction with internal and external environmental factors, evaluate art consumption objects, form perceptions, and subsequently generate the possibility or subjective tendency to purchase, participate in, or appreciate such objects."

II. A. 4)   The Impact of Artificial Intelligence Models on Art Consumption

Artificial intelligence models, also known as machine intelligence, correspond to human life intelligence. Initially, it referred to humans endowing machines with corresponding wisdom and capabilities through certain means. In recent years, artificial intelligence has accelerated its entry into the field of art. Midjourney, released in 2022, is an AI painting tool that generates corresponding paintings through algorithms by inputting keywords and setting different artistic styles. In 2023, Google launched the AI painting program Bard. Adobe recently introduced Firefly and Adobe Express, a collection of AI models for generating media content, as auxiliary programs integrated into Bard, enabling Bard to directly produce images through text commands. With the collaboration of AI models, humans need only move their fingers, input a few characters, or make a few simple strokes to generate artistic works. Artists seem no longer to require the cognitive, rational, imaginative, or emotional capabilities traditionally associated with artistic production. Art has been simplified to numbers and buttons, and artistic creation reduced to the movement of fingers.

Based on existing research, the primary pathways through which AI influences art consumption are twofold:

First, the technological innovation effects brought by AI models introduce numerous new products into the art consumption supply chain, giving rise to new industries and emerging art consumption trends, thereby driving the upgrading of art consumption.

Second, the scalability effects of AI models aim to widely apply intelligent technologies to traditional art consumption domains, enhancing the overall service efficiency of the consumption chain and optimizing the structure of art consumption.

II. B. Theoretical Basis

Research on changes in art consumption behavior originates from art consumption behavior theory. Art consumption behavior is an integral part of the art market structure, which in turn involves theories from management and economics. Additionally, the process of changes in art consumption behavior is a psychological process. Therefore, research on changes in art consumption behavior requires the comprehensive application of theoretical knowledge and methods from multiple disciplines, including psychology, management, and economics.

II. B. 1)   Psychological Theory

(1) Information Processing Theory

The core of cognitive psychology is to view human thinking activities as information processing processes. The formation process of artistic consumption behavior intentions is an individual psychological activity process of artistic consumers. The perspectives and models of cognitive psychology can analyze and explain many psychological phenomena that arise during artistic consumption, such as the use of artistic consumption behavior decision-making models and the transmission of information related to artistic consumption behavior.

(2) Attitude Theory

Attitude theory posits that attitudes are composed of three elements: cognition, emotion, and behavior. Each element plays distinct roles and occupies different hierarchical positions within the attitude system. This paper draws on the hierarchical relationships of this theory to conceptualize the process of changes in art consumption behavior, namely, the progression from cognition to emotion and then from emotion to behavior.

(3) Emotional Arousal Theory

Cognitive and emotional factors exist independently yet interact with each other, jointly influencing art consumption behavior decision-making. Therefore, the emotional arousal theory, which incorporates both cognitive and emotional elements, can serve as one of the theoretical foundations for analyzing the relationships among factors influencing changes in art consumption behavior in the construction of research models.

II. B. 2) Management Theory

In marketing theory, market analysis serves as the starting point for marketing activities, and the analysis of changes in consumer behavior constitutes the core content of market analysis, playing a foundational role throughout the entire marketing process. Within this field of study, research on the process of changes in consumer behavior is based on the Path-Goal Theory to explore the relationship between customer perceived outcomes and product attribute factors. Therefore, by analogy with the "path-goal" chain theory, it can be inferred that product attributes map the characteristics of artistic products (artistic activities), and consumer outcomes have a mapping relationship with the perceived effects of artistic consumers.

Based on the "path-goal" chain theory, this paper can more scientifically and deeply explore the role of artistic product (activity) attributes on the perceived outcomes (effects) of artistic consumers, as well as the impact of artistic consumers' perceived risks on changes in artistic consumer behavior.

II. B. 3) Economic Theory

Behavioral economics theory avoids the risk of traditional economics, which treats research subjects as purely rational decision-makers. Experimental economics provides experimental methods that can be referenced. These theoretical foundations can offer valuable insights for research on the formation mechanisms of artistic consumption behavior intentions, which are characterized by emotionality and a focus on practicality.

Behavioral economics argues that the traditional economic view of "rational decision-making" aimed at maximization is biased. It posits that economic decision-making must comprehensively consider the interplay of internal and external influencing factors. When engaging in artistic spiritual consumption, it is even more important to comprehensively consider the interactive outcomes of psychological factors, emotional states, risk perception, cognitive levels, and environmental factors.

Therefore, in subsequent empirical research, experimental economics methodologies can be adopted to empirically test changes in the behavior of art consumers. Following the procedure of proposing hypotheses and testing them, a combination of theoretical and practical approaches can be employed to analyze the psychological and behavioral changes associated with art consumption.

III.   Research design

III. A. Variable Definitions and Research Hypotheses

III. A. 1)   Variable Definitions

The AIDMA model divides the consumption process of art consumers into five stages: generating attention, stimulating shopping interest, stimulating consumption desire, creating deep memories, and implementing consumption behavior. It is a representative theory in marketing that studies consumer psychology and consumption behavior. The impact of artificial intelligence models on art consumption is the complete process from attracting consumers' attention to ultimately implementing purchasing behavior, which is highly compatible with the AIDMA model. Therefore, this study builds upon the findings of previous research and explores the impact of artificial intelligence models on art consumption psychology and behavior within the framework of the AIDMA model.

(1) Art consumption scenarios supported by artificial intelligence

Based on the AIDMA model, art consumption scenarios in an artificial intelligence context encompass the usefulness and usability of artificial intelligence technology. Usefulness includes technical features such as detailed and vivid displays of art consumption data, immersive online scene presentations, and interactive real-time Q&A via

new media. These useful features help consumers quickly obtain key information about art products, enabling them to make accurate consumption decisions. Usability includes functionalities such as intelligent recommendation algorithms and quick search capabilities within AI models. These usability features reduce operational complexity and enhance consumption fluency, thereby prompting consumers to make consumption decisions quickly.

(2) Perceived value of art consumption

Based on the relevant theoretical research mentioned earlier, this paper divides the perceived value of art consumption in the context of artificial intelligence into six dimensions: interactivity, entertainment, content, attractiveness, trustworthiness, and suitability.

(3) Art consumption behavior

Changes in consumption behavior can be divided into three types: tendency to repurchase, word-of-mouth promotion, and willingness to pay a premium for products.

III. A. 2) Research Model and Hypotheses

Based on the above relationships between variables, the theoretical model of this study is shown in Figure 1:
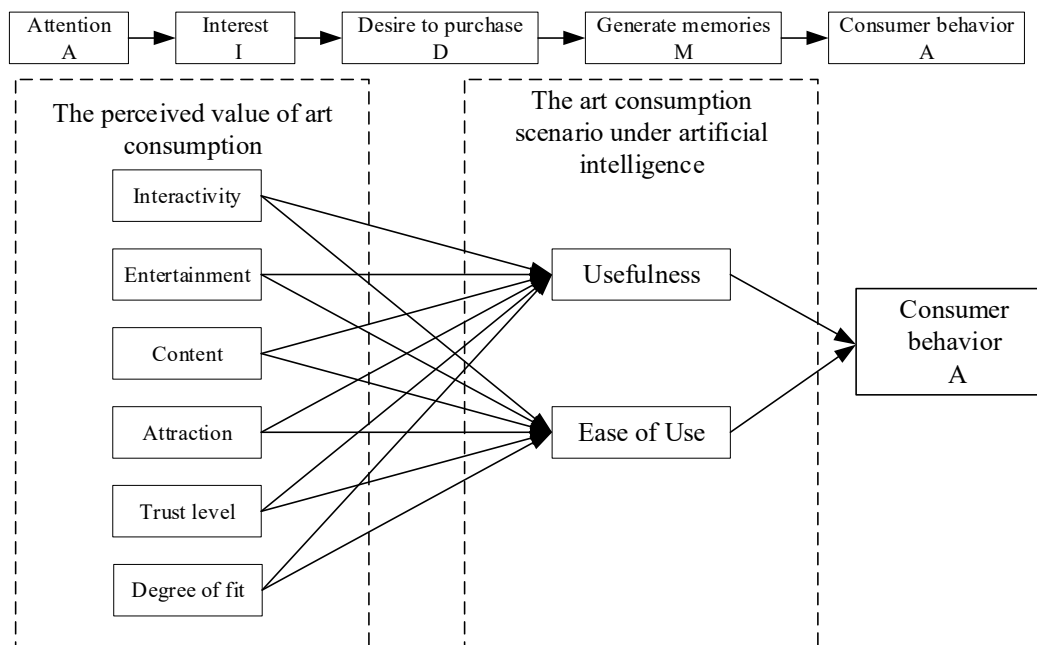

Figure 1: Framework diagram of the research model

Based on a review of relevant literature and existing theoretical models, this study proposes the following theoretical model. The six perceived values of interactive, entertaining, content-rich, attractive, trustworthy, and compatible art consumption in an AI environment are used as independent variables. The usefulness and usability of art consumption in an AI environment are used as mediating variables, and the final actual art consumption behavior is used as the corresponding dependent variable. Based on this path, this paper proposes the following hypotheses:

H1: Artificial intelligence models have a positive promotional effect on art consumption behavior.

H2: Usefulness in the context of art consumption under artificial intelligence plays a certain mediating role in art consumption behavior.

H3: Usability in the context of art consumption under artificial intelligence plays a certain mediating role in art consumption behavior.

III. B. Data collection

Due to the severe homogenization of cultural and creative art products, the Forbidden City Museum Scenic Area has decided to introduce artificial intelligence-generated models to provide visitors with personalized customization services, thereby enhancing the economic benefits of the scenic area's cultural and creative art products. In 2023, the Forbidden City Museum's AI Imperial Portrait Experience Hall officially opened, allowing visitors to upload selfies and automatically match them with imperial court attire, generating digital ancient costume imagery. On-site support

for silk paintings and cultural and creative merchandise has significantly boosted consumption of cultural and creative products. The data collection for this study employed a questionnaire survey method, conducted from May 1 to May 5, 2025. Visitors who had engaged in artistic consumption activities at the experience hall were surveyed through offline distribution of questionnaires, targeting local visitors. A total of 500 questionnaires were distributed for this survey. After excluding invalid samples, 412 valid questionnaires were collected, with a valid response rate of 82.4%. After completing the questionnaire collation, the data was entered into SPSS for in-depth analysis.

IV. Results and Analysis

IV. A. Descriptive statistical analysis

First, descriptive statistical analysis was conducted on the valid questionnaires using SPSS statistical analysis software to understand the basic characteristics of the surveyed sample. The basic characteristics of the respondents are shown in Table 1. The questionnaire data revealed that there were 193 males among the respondents, accounting for 46.84% of the total. There were 219 females, accounting for 53.16% of the sample. Although there were more females than males among the respondents, the focus of this study was not on gender differences. The age distribution indicated that the respondent group was predominantly young adults, and consumers of art products supported by artificial intelligence were also predominantly young adults, indicating that this distribution aligns with reality. The monthly art consumption amount was between 501 and 1,000 yuan, accounting for a high proportion of 68.20%. Overall, all respondents in the valid questionnaires have experience in art consumption, and the sample of this questionnaire survey has a certain degree of representativeness.

Table 1: Descriptive Statistical Analysis

Statistical information	Type	Frequency	Percentage
Gender	Male	193	46.84
	Female	219	53.16
Age	Under 20 years old	64	15.53
	21-30	277	67.23
	31-40	23	5.58
	41-50	33	8.01
	Over 50 years old	15	3.64
Art consumption amount (month)	Less than 500 yuan	72	17.48
	501 to 1000 yuan	281	68.20
	1001 to 3000 yuan	37	8.98
	More than 3000 yuan	22	5.34
Art consumption amount (month)	Less than 5 times	287	69.66
	5 to 10 times	73	17.72
	More than 10 times	52	12.62

IV. B. Reliability and validity testing

IV. B. 1)   Reliability testing

To ensure the reliability of the survey results, the questionnaire items were subjected to reliability testing. Reliability analysis was conducted using Cronbach's alpha coefficient to assess the consistency of the survey questionnaire's research variables across individual measurement items. Generally, a variable is considered to have good reliability if the Cronbach's Alpha coefficient is greater than 0.70. In this study, we used established scales that had been previously used in other scholars' research. The results of the validity analysis of the questionnaire items are shown in Table 2. As can be seen, the Cronbach's Alpha coefficients for all variables are greater than the 0.7 standard, indicating that the variables have good internal consistency reliability and are reliable.

Table 2: Questionnaire Reliability Analysis

Variable		Cronbach's Alpha	Number of items
The perceived value of art consumption	Interactivity	0.757	4
	Entertainment	0.832	4
	Content	0.826	5
	Attraction	0.792	4
	Trust level	0.808	3
	Degree of fit	0.811	3

The art consumption scenario under artificial	Usefulness	0.872	4
intelligence	Ease of Use	0.837	4
Art consumption behavior		0.835	5

IV. B. 2)   Validity testing

The items in this survey questionnaire are all derived from established scales in high-quality research studies, ensuring the validity of the questionnaire items. Structural validity refers to the structural characteristics of the collected data, and it is necessary to test the structural validity of the data collected from this questionnaire survey. Commonly used methods for structural validity analysis include the KMO test and Bartlett's sphericity test, which are prerequisites for factor analysis.

Generally, the KMO value ranges from 0 to 1, with values closer to 1 indicating better correlation between items. A KMO value below 0.5 suggests that the questionnaire items are poorly designed and should be reconsidered. Bartlett's sphericity test is used to examine whether the variables measured by the questionnaire are independent of each other, with the results' significance used to assess their validity. The validity test results for this survey questionnaire are shown in Table 3. As shown in the results, the theoretical requirement for the KMO value is above 0.6 for acceptability and above 0.7 for good quality. The KMO validity for attractiveness among the above variables is 0.698, which is acceptable. The KMO values for other items are all greater than 0.7. Overall, the KMO values for all variables pass the validity test, and Bartlett's sphericity test is significant, indicating that we can use the factors of the questionnaire items for further exploration.

Table 3: Results of Questionnaire Items and variable validity tests

Variable		KMO	Approximate chi-square	DF	Sig.
The perceived value of art consumption	Interactivity	0.752	554.352	3	0.0001
	Entertainment	0.733	997.405	3	0.0002
	Content	0.796	1114.589	5	0.0003
	Attraction	0.698	543.505	3	0.0005
	Trust level	0.734	753.883	3	0.0001
	Degree of fit	0.745	785.064	3	0.0005
The art consumption scenario under artificial intelligence	Usefulness	0.833	1099.101	6	0.0008
	Ease of Use	0.805	1082.634	6	0.0007
Art consumption behavior		0.786	367.282	4	0.0001

IV. C. Hypothesis Testing

IV. C. 1)   Mediating effect test

Using the percentile bootstrap method, 10,000 samples were drawn, with perceived value, usefulness, and usability serving as mediating variables influencing changes in art consumption behavior under an artificial intelligence model. The model was run to obtain regression coefficients. The results of the mediation effect analysis and hypothesis verification are shown in Tables 4 and 5, respectively. The a, b, and c values for all three mediating variables were significant, and a*b and c had the same sign, indicating that perceived value, usefulness, and usability all played partial mediating roles. Specifically, usefulness a = 0.335** (p < 0.01), indicating that the AI-supported art consumption context significantly enhanced perceived value, indirectly enhancing art consumption behavior, thus validating Hypothesis H2. Usability c = 0.181** (p < 0.01), indicating that the direct effect of AI-supported art consumption contexts on consumption behavior remains significant, thus validating Hypothesis 3.

Table 4: Results of Mediating Effects Analysis

Mediating variable	Usefulness	Ease of Use
c total effect c	0.482**	0.452**
a	0.335**	0.374**
b	0.685**	0.917**
a*b (Boot SE)	0.052	0.031
a*b (Z value)	8.403	9.448
a*b (p value)	<0.01	<0.01
a*b (95% Boot CI)	0.231-0.433	0.250-0.403
c direct effect	0.101*	0.181*

Note: *p<0.05 ** p<0.01

Table 5: Validation of the Mediating Effect Hypothesis

Mediating variable	Usefulness	Ease of Use
a*b mediating effect	0.348	0.334
Direct effect	0.109	0.155
Proportion calculation	a*b/c	a*b/c
Effect proportion	34.15%	50.29%
Inspection conclusion	Some intermediaries	Some intermediaries
Hypothesis verification	H2 support	H3 support

IV. C. 2) Testing the direct effects of artificial intelligence models on art consumption behavior

As can be seen from the above analysis, perceived value and the art consumption context under the artificial intelligence model (usability and ease of use) significantly promote consumers' art consumption behavior. To further analyze the influence coefficients of each dimension of perceived value on consumption behavior intentions, this paper employs linear regression analysis using SPSS software. The dimensions of perceived value—interactivity (A), entertainment (B), content (C), attractiveness (D), trustworthiness (E), and fit (F)—along with the art consumption context under the AI model (G) are set as independent variables, while art consumption behavior (H) is set as the dependent variable. The regression analysis results of the AI model on art consumption behavior are shown in Table 6. The model formula derived from the analysis results in the table is: Art consumption behavior = 1.145 + 0.071 × interactivity + 0.121 × entertainment value + 0.062 × content value + 0.112 × attractiveness + 0.107 × trustworthiness + 0.095 × suitability + 0.118 × art consumption context under the AI model (usefulness and usability). Based on the regression results, it can be concluded that the AI model positively influences art consumption behavior through two pathways: perceived value (interactivity, entertainment value, content value, attractiveness, trustworthiness, and fit) and art consumption context (usefulness and usability). Both B values are greater than 0, indicating that Hypothesis H1 holds.

Table 6: Results of Linear Regression Analysis

Variable	Non-standardized coefficient		Standardization coefficient	t	p	Collinearity diagnosis	
	B	SE	Beta			VIF	Tolerance
H	1.145	0.381	-	2.336	0.015*	-	-
A	0.071	0.052	0.082	1.875	0.073	1.544	0.657
B	0.121	0.033	0.120	2.306	0.003**	1.672	0.504
C	0.062	0.038	0.079	1.525	0.086	1.838	0.568
D	0.112	0.045	0.115	2.309	0.001**	1.862	0.635
E	0.107	0.052	0.094	3.511	0.007**	1.891	0.528
F	0.095	0.043	0.107	2.050	0.032*	1.682	0.506
G	0.118	0.037	0.116	2.098	0.008**	1.703	0.564
Parameter value							
R^2	0.505						
Adjust R^2	0.493						
F	$F_{(7, 382)} = 34.056, p < 0.05$						
D-W value	1.877						

Note: Dependent variable=Art consumption behavior; *$p < 0.05$, **$p < 0.01$.

V. Conclusion

In the theoretical section, this paper integrates theories from psychology, management, and economics to establish a model of the impact of artificial intelligence on changes in art consumption psychology and behavior. This model comprehensively considers various factors that may influence art consumption behavior, providing a clear framework for future research. In terms of empirical analysis, SPSS was used to analyze the collected data, yielding the research results. Further analysis reveals that the perceived value of art consumption in an AI environment, as well as the mediating and direct effects of AI-supported art consumption contexts on consumer behavior, are significantly positive. This indicates that in the AI era, consumers are more inclined to support innovation in art products, and AI technology's empowerment of art consumption has received positive feedback from consumers.

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