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ABSTRACT

In the current context, some commercial brands are developing partnerships with artists as part of their communication strategy. In this period of transition, artists are responding to this brand policy, while seeking to protect their authenticity. However, there is a considerable risk that their reputation will be tarnished by such commercial associations. The present research investigates the impact of brand/artist associations on the authenticity of artists as perceived by consumers (or the public), the effects of this perceived authenticity, and whether these perceptions have repercussions on the overall perceived value of artists and on the public's commitment to artists and brands? The first part of the paper reviews the literature on partnerships between artists and brands. The second part highlights the effects of the perception of artists' authenticity on the behaviour of consumers (audiences) towards artists and/or brands. The third and final part proposes a methodological approach to answer the research question with a statistical analysis of the data and presentation of the results.

Key words: brand/artist partnership or association, perceived authenticity of the artist, perceived overall value of the artist, consumer commitment.

Perceived artist authenticity in the context of a brand-artist association: influence on perceived overall value of the artist and audience engagement

Introduction

Market and non-market organizations play an essential role in contemporary society, and marketing is developing rapidly within these structures. The arts and culture sector is looking to evolve while attempting to maintain control over the changes occurring (Benghosi, 2006; Baujard and Lagier, 2020). Chabroux (2018) takes a specific interest in the effects of integrating a marketing logic within organizations in this sector, proposing to update the knowledge acquired about the "conflict" between artists and *marketers* developed by Chiapello (1998) and orienting it towards the "conflict" artists versus *managers*. Reservations remain about artists who associate with the market sphere because such associations question their integrity and the authenticity of their approach (Bédard, 2015; Boltanski and Chiapello, 1999; De Carvalho, 2013). Authentic artists focus on projects that correspond to their innate desires and/or aspirations to which they feel attachment (Ferguson, 2009), whereas inauthentic artists are perceived as being motivated by the commercial dimension of their work or by profit-seeking (Fine, 2003; Marshall and Forest, 2011).

However, although the institutional context of the arts and culture is uncondusive to marketing (Bourgeon-Renault, 2024), the sector's relationship with the public is more strategic than ever, now that it is confronted with the emergence of a creative economy, issues of sustainable development and an increasingly globalized leisure market.

Creative and cultural organizations are therefore experiencing many upheavals in the era of the Anthropocene (transition), potentially inducing them to behave differently and resulting in disruptive or radical innovations. In this context, some brands are developing partnerships with artists as part of their communications strategy. And artists are responding to this branding policy, while defending their identity and protecting their authenticity.

However, artists also run the risk of tarnishing their reputation through association with a brand. Their authenticity may be tainted by disenchantment. An artist's image, legitimacy, peer recognition or

audience appreciation all risk being devalued, with the projection of the image of an artist corrupted by the system contributing to “inauthenticity” (Desaulnier, 2016). Authentic artistic practices remain a key factor in the sustainable development of our society, implying sound management of our cultural resources (Canova, 2007; Gérard, 2021).

While some research has already been conducted into the link between artists’ authenticity and the public’s attitude or behaviour (Moulard et al., 2014, 2015), none so far has examined the consequences that a brand/artist association may have for the artist’s authenticity as perceived by consumers (or the public) and its influence in this particular context. This research asks: What is the impact of a brand/artist association on the perceived authenticity of an artist? What are the effects of this perceived authenticity? Can this perception have an impact on the overall perceived value of an artist, and on the public’s commitment to the artist and to the brand?

In the first part of this paper, we review the literature in order to explore further the partnership between artists and brands and to describe the perceived authenticity of the artist. Then, in a second part, we highlight the effects, under such an arrangement, of perceived artist authenticity on consumers’ (audiences’) behaviour towards artists and/or brands. Finally, in the third part, we develop a methodological approach to answer the research question, culminating in a statistical analysis of the data and a presentation of the results.

1. Theoretical framework

1.1. The brand/artist partnership

To define the term partnership, we first need to distinguish between patronage and sponsorship (Desaulniers, 2016). Patrons have been making donations to artists for a very long time. Patronage is “a gift made to an individual, a cause or an organization with no expectations, nothing in exchange, no prospect of return” (Cazalais, 2010, p. 16). It is a way of “donating money without expecting anything in return” and “an essentially altruistic form of support” (Walliser, 2006, p. 15). Patrons do not publicize their commitment. Sponsorship, on the other hand, follows a different logic of financial support, making its commitment public and using it as a communication tool, with a commercial objective of making a return on investment (Masterman, 2007). In this respect, Masterman (2007) gives an alternative definition of partnership or “sponsorship”, and sees it as a two-way communication tool, enabling both parties involved – the sponsor and the sponsored party – to gain visibility in a win-win relationship.

It is this more managerial definition of partnership that is used in this research (now that the art world and brands have come together in a commercial sphere). This type of sponsorship can, in fact, take many forms, including verbal and visual, stemming from a communication strategy (advertising, public relations, sales promotion or direct marketing). By way of example, there are numerous cases in point, ranging from the association of the soft drinks company Pepsi with the American singer Beyoncé to the collaboration of the luxury goods brand Louis Vuitton with contemporary artists (Takashi Murakami, Jeff Koons, Joy Smith, etc.), to Andy Warhol’s creations for the Absolute Vodka brand (a brand that in parallel created the Absolut™ Art Bar company for Art Basel in Miami and then organized Makerfest in Toronto, a large-scale cultural event featuring the works of emerging artists).

Partnerships of the kind are becoming increasingly common with extremely varied manifestations including the creation of artistic products or objects (capsule collections, limited editions, etc.), the appearance of the brand or object in a particular artistic universe (a show, a programme, a concert, an event, etc.), the creation of a customized cultural space, the diffusion of music in a dedicated universe, the physical presence of the artist or artistic creation in an advertisement, and so on.

However, there are a number of constraints on the success of this type of brand/artist association. First and foremost, there needs to be congruence between the sponsor and the client, to ensure full acceptance by the target audience. In short, three major determinants are needed for this type of sponsorship to succeed: (i) strong congruence between the sponsor’s brand image and the image of the partner artist,

(ii) a shared target audience and (iii) shared commercial objectives (Lacroix, 2014). Yet this balance is often precarious and difficult to strike, if only in terms of image and representation. Indeed, a plethora of sponsors appear at certain cultural events (concerts, shows, etc.), with no obvious direct link to the artist on display or performing.

The meeting of the arts and the world of brands is a complex and intricate business because of the latent distortion of their respective worldviews. Moreover, commercial and artistic values are often antagonistic, and the roles of art are traditionally opposed to those of commerce. As Boltanski and Thévenot (1991) point out, the values of the “inspired city” (that of artists) are very far removed from those of the “mercantile city”, the former defending primarily creativity and inspiration, the latter money and financial gain. According to Boltanski and Chiapello (1999), today’s critique of the artist’s world suffers from the loss of an essential concept: the artist’s authenticity. For these authors, the artist is alienated within the commercial sphere by the standardization of creation and the massification of media and culture.

Similarly, Pielah et al. (2018) claim that brand/artist collaboration is not always straightforward and conclude that such associations can lead, on the one hand, to artists feeling that their work has been “denatured”, and, on the other, to brands fearing that their customers will fail to appreciate their artistic effort, thus potentially sparking controversy. This is why Michel and Borraz (2015) clearly pose the following question in their book: “Brands and artists: scandalous marriage or happy marriage?” These authors observe that the brand/artist association leads to a contemporary “artification” of brands, generally seeking simply to profit from the notoriety of a work and/or its referent creators. These developments lead us to clarify what is meant by the perceived authenticity of the artist’s work.

1.2. The perceived authenticity of the artist

In order to gain a more precise understanding of the research question, we examine the concept of authenticity in greater depth and, more specifically, the perceived authenticity of the artist. Derived from the Greek word *authenticos*, the term *authentique* means “that which is authoritative” (Quillet Dictionary of the French Language, 1975), “that whose power, authority is unassailable” (Dictionnaire historique de la langue française, 1998). The term “authentic” thus refers to the accuracy or truth of a fact or event, or to the origin of an object, which is beyond dispute. While initially of interest to specialists in ethnology, art and law, authenticity is one of those complex, polymorphous notions that has evolved over time (Camus, 2004). Nowadays, authenticity seems to guide the majority of consumer choices and acts. It affects multiple contexts, whether that of the object, the place or even the individual (Cova and Cova, 2001).

A major literature review has already been given over to authenticity and its many areas of application. The approach to it is complex and difficult to study. From a marketing point of view, authenticity has been the subject of a great deal of research in a context of cultural or non-cultural consumption (Belk and Costa, 1998; Arnould and Price, 2000; Boyle, 2003; Camus, 2004; Beverland, 2006; Beverland et al., 2008; Peterson, 2005; Gilmore and Pine, 2007; Derbaix and Descrop, 2007; Courvoisier and Ranfagni, 2013; Bourgeon-Renault et al., 2021; 2022). With respect to arts and culture, some authors assert that there are several types of authenticity (Beverland and Farrelly, 2010; Grayson and Martinec, 2004). Three different classifications emerge from the literature and seem worthy of interest. The work of art may be created and declared as such by the artist: this is indexical authenticity (Grayson and Martinec, 2004). The work of art may also be recognized for its specific techniques and characteristics: this is iconic authenticity (Grayson and Martinec, 2004). Finally, the artist’s authenticity can be defined by the fact that true artists are driven primarily by their passions, as opposed to other external motivations like prestige and profit (Moulard et al., 2014). This authenticity is characterized by the perception of artists as being true to their artistic creation (Dutton, 2004) and reflects their true personality, as opposed to someone else’s ideals (Kivy, 1995). In other words, authentic artists focus on projects that correspond to their innate desires and aspirations. Previous and complementary research has also suggested the importance of artists’ authenticity in art evaluation and behavioural intentions (Baugh, 1988; Dutton, 2004; Fine, 2003; Moulard et al., 2015).

It is also possible to find links between the authenticity of the artist and that of brands (Moulard et al., 2014). In other research, the work of Courvoisier et al. (2015) has proposed different dimensions of the entrepreneurial artist's authenticity: *interpenetration* between the artist's "true self" and their work, *interpretation* of reality and *openness* to the market. In this same environment, successful artists can be perceived as brand managers committed to their own self-promotion: they are seen as recognizable "products" in a highly competitive cultural sphere (Schroeder, 2005). Finally, as stated above, the world of brands may intersect with that of the arts in a variety of ways. Contemporary artists may use brands in their work, commenting on them, criticizing them or creatively questioning the concept of the brand and its role in consumer culture (Michel and Borraz, 2015). Vukadin (2018) recalls the "art infusion theory" developed by Hagtvedt and Patrick (2008), who demonstrate, through three studies, the positive influence of art on consumers' perceptions and evaluations of products associated with an artist.

Nevertheless, the question arises as to the validity of this type of approach for artists who, by associating themselves with a brand, choose a very specific approach. In what is described as a "trans-aesthetic" society (Lipovetsky and Serroy, 2013), the issues of our research effectively rest on the dual relationship between "economic value and aesthetic ethics". The artist's approach would seem to respond to a logic of seduction, which transforms the commercial dimension of the "product brand" into an object of aestheticization. How can we analyse the artist's choice, insofar as the artist plays a part in defining the intrinsic properties of the product brand? And how does the public perceive the artist and the brand in this particular environment?

While artistic authenticity and the link between artist authenticity and the public's attitude or behaviour have been analysed a number of times, no study has been made so far of the consequences of a brand/artist association on the perceived authenticity of the artists and its impact in this specific context. Does the brand/artist association influence perceived artist authenticity? Does it enhance or devalue the artist? What are the effects of this perception on the public's commitment to the artist and the brand?

2. The effects of perceived artist authenticity in the context of a brand/artist association

Authenticity is one of the most sought-after values of our time. As explained earlier, authentic artists are sincere, genuine, true and trustworthy. Authentic artists are passionate about their creations and driven by their innate desires and personal aspirations (Moulard et al., 2014; Dutton, 2004; Kivy, 1995). This authenticity seems to impart value to artists because it gives meaning to what they do and reassures the public as to the coherence of the artist's approach. The public places more trust and interest in artists because it perceives them as loyal and honest.

2.1 The effects of perceived artist authenticity on the perceived overall value of the artist

Previous research has highlighted that perceived artist authenticity greatly influences how artists are evaluated (Lagier et al., 2022), while good management of their image (as a human brand) improves their overall value (Moulard et al., 2015) and consequently promotes positive results (Thomson, 2006).

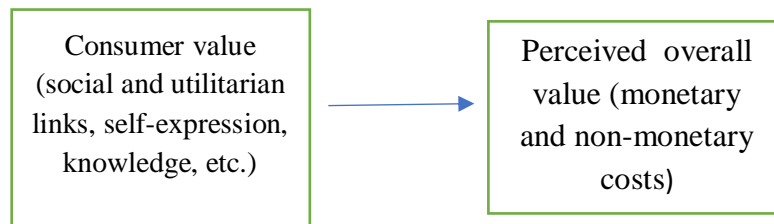
The concept of perceived overall value in marketing was originally defined from the point of view of exchange value, envisaging perceived value as a ratio between the costs and benefits associated with consumption. Another stream of research developed and presented value from the angle of consumption rather than exchange (taking a cumulative and experiential view). This second stream developed around consumer value, which is the result of a consumption experience (Aurier et al., 2004). This value, considered as a use value, is defined as "a comparative, personal and situational relative preference characterising the experience of a subject in interaction with an object" (Holbrook, 1994, 1999).

Holbrook (1999) proposes a framework for analysing the different types of value in the consumer experience. This is based on three dimensions, which are themselves based on a contradistinction. The ontological dimension is based on "intrinsic value/extrinsic value"; the social dimension is based on "value oriented towards oneself/value oriented towards others"; and the praxeological dimension is

based on “active value/reactive value”. As Rivière (2020, p. 25) points out, “the identification and classification of sources of value proposed by Holbrook (1999) provides an attractive, easily understandable and useful framework for researchers and practitioners alike to structure the different types of value and analyse all types of experience.” Rivière and Mencarelli (2012) have further simplified Holbrook’s (1999) scheme of interpretation to make it more operational. Four dimensions emerge from their work: economic, hedonic, altruistic and social values.

In addition, a number of studies (Pulh, 2002; Marteaux, 2006; Mencarelli, 2008; Merle et al., 2008), building on the seminal work of Aurier et al. (2004), have validated an integrative model in which overall perceived value is a function of the components of consumption value (Figure 1).

Figure 1: Value Model



This perspective makes it possible to consider both the gratifications derived from the experience and the sacrifices made during consumption. Consumption value is the result of an individual’s experience of interacting with an object, event or subject. The perceived overall value is therefore defined as a cost/benefit ratio, where sacrifices are implicitly taken into account.

This approach to perceived overall value is used in this research because it has already been the subject of several studies in the cultural field, including museum visits (Jarrier et al., 2019; Mencarelli et al., 2010), live performances (Mencarelli et al., 2005), and cinema attendance (Aurier et al., 2004). The perceived overall value of the artist will therefore be analysed in the context of the brand/artist association and will be studied through its effects on consumer engagement.

2.2 The effects of the perceived artist authenticity on commitment to the artist and the brand

The concept of commitment or engagement has received considerable attention in a variety of disciplines, including sociology, psychology, organizational behaviour and, more recently, marketing. This concept has been considered by marketing as a variable with greater predictive power as to customer loyalty (Bowden, 2009) than other traditional factors such as satisfaction.

With regard to the commitment of individuals to artists, Lagier et al. (2022) confirm that cultural consumers feel strongly committed to and engaged with artists if they are perceived as authentic. This commitment and engagement mainly manifest themselves in affective, social and emotional ways and can lead individuals to have memorable experiences (intensity of the sensations and emotions felt, feeling of being interactive and alive, desire to engage in dialogue and exchange with the artist, desire to share this intense experience with others, etc.).

Hollebeek et al. (2011, 2014) focus on the concept of customer brand engagement, offering a view of the consumer-brand relationship that is highly interactive and social. They define customer brand engagement as “the level of an individual customer’s brand-related and context-dependent motivational state of mind, characterised by a specific level of cognitive, emotional and behavioural activity in direct interactions with the brand”.

Consumer engagement is therefore defined in marketing as “a psychological state that arises as a result of the customer’s interactive and co-creative experiences with a central subject or object in service relationships” (Brodie et al., 2011, p. 260). This state is reflected in different degrees of individual cognitive, affective and behavioural manifestations, which go beyond exchange situations (Dessart et al., 2016). Dessart et al. (2016) advance the conceptualization and operationalization of consumer engagement in the context of online brand communities. In particular, they develop and validate a measurement scale comprising three dimensions and seven sub-dimensions that can be used with different consumer engagement objects. The cognitive dimension corresponds to the level of attention to and absorption in the object of engagement, while the “emotional” dimension relates to enthusiasm and pleasure. Finally, the “behavioural” dimension can be described through the three dimensions of sharing, learning and approval.

As a result, consumer engagement is context-dependent and can be applied in different areas, such as brands, communities, advertisers or social networks. Through their engagement, consumers demonstrate dispositions that go beyond the traditional consumption behaviours described in marketing, in line with the logic of co-creation of value (Vargo and Lusch, 2004).

In the context of a brand/artist association, the commitment of the individual may be one of the keys to the success of this strategy. Engagement, at the heart of the interactive approach, can take quite different forms, at different levels. Individuals may be straightforward consumers of the brand. They may also become critics (engaging their image), prescribers of the brand or artist, or evangelisers (sharing). In our research, it seems relevant to consider engagement with the artist, on the one hand, and with the brand, on the other.

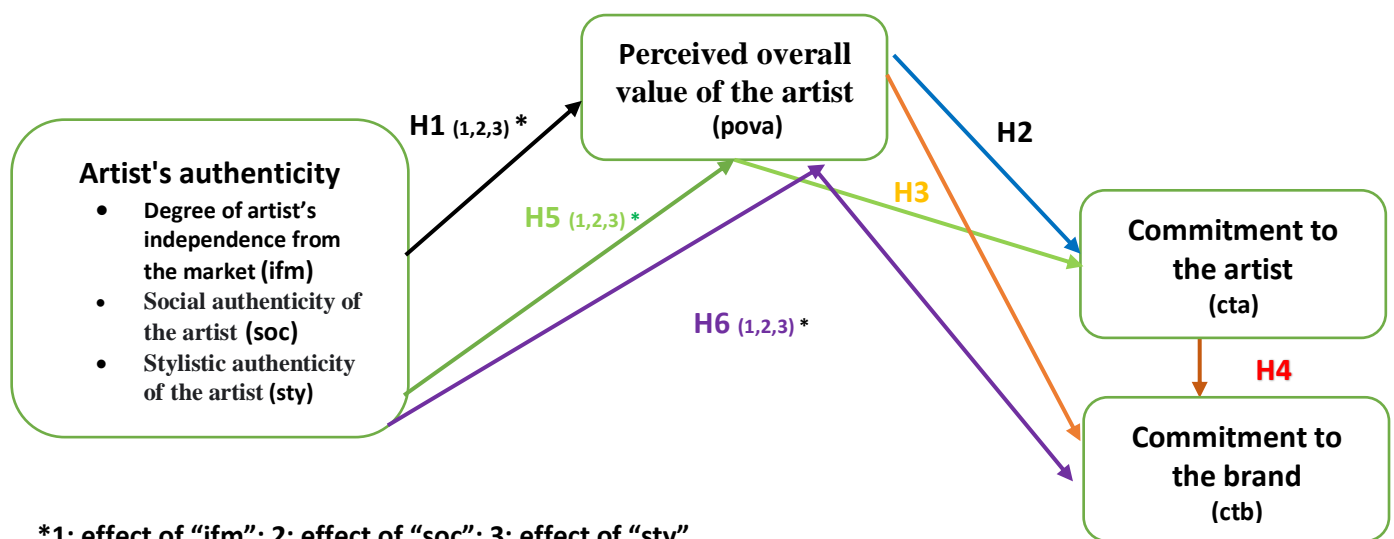
The aim of our research is to find out what effects perceived artist authenticity has, in the context of a brand/artist association, on the perceived overall value of the artist and on the individual’s commitment to the artist and to the associated brand.

3. Methodological approach and results

Based on the previous developments, the following model and hypotheses are proposed. The statistical treatments are then presented.

3.1. Modelling test

Figure 2 - Research model



Our model postulates both direct and indirect effects.

Stated below, hypotheses 1 to 4 relate to direct effects, whereas hypotheses 5 to 6-3 relate to indirect effects.

- **Direct effects**

H1: In a brand/artist association, artist authenticity positively influences the individual's perceived overall value of the artist.

- **H1-1:** In a brand/artist association, the degree of the artist's independence from the market positively influences the individual's perceived overall value of the artist.
- **H1-2:** In a brand/artist association, the social authenticity of the artist positively influences the individual's perceived overall value of the artist.
- **H1-3:** In a brand/artist association, the stylistic authenticity of the artist positively influences the individual's perceived overall value of the artist.

H2: In a brand/artist association, the greater the perceived overall value of the artist, the more committed the individual is to the artist.

H3: In a brand/artist association, the greater the perceived overall value of the artist, the more committed the individual is to the brand.

H4: In a brand/artist association, the more committed the individual is to the artist, the more committed the individual is to the brand.

- **Indirect effects**

H5: In the context of a brand/artist association, artist authenticity positively influences the individual's commitment to the artist through the mediation of the perceived overall value of the artist.

- **H5-1:** In the context of a brand/artist association, the degree of artist's independence from the market positively influences the individual's commitment to the artist through the mediation of the perceived overall value of the artist.
- **H5-2:** In the context of a brand/artist association, the social authenticity of the artist positively influences the individual's commitment to the artist through the mediation of the perceived overall value of the artist.
- **H5-3:** In the context of a brand/artist association, the stylistic authenticity of the artist positively influences the individual's commitment to the artist through the mediation of the perceived overall value of the artist.

H6: In a brand/artist association, artist authenticity positively influences the individual's commitment to the brand through the mediation of the perceived overall value of the artist.

- **H6-1:** In a brand/artist association, the degree of artist's independence from the market positively influences the individual's commitment to the brand through the mediation of the perceived overall value of the artist.
- **H6-2:** In a brand/artist association, the social authenticity of the artist positively influences the individual's commitment to the brand through the mediation of the perceived overall value of the artist.
- **H6-3:** In a brand/artist association, the stylistic authenticity of the artist positively influences the individual's commitment to the brand through the mediation of the perceived overall value of the artist.

3.2. Influence of perceived artist authenticity on consumer value and engagement

The research is based first and foremost on previous statistical developments. Exploratory qualitative research on this subject has already been carried out with 44 respondents (Bourgeon-Renault et al., 2021, 2022), enabling us to draw up a list of items relating to perceived artist authenticity in this context of a brand/artist association. Then, an exploratory quantitative methodological approach (N=240) was used

to construct a scale for measuring perceived artist authenticity, drawing on an exploratory factorial analysis confirming the construct’s fidelity and convergent validity.

Our current research is based on a new quantitative approach, which involved developing and administering a questionnaire incorporating the variables of perceived artist authenticity, perceived overall value of the artist and commitment, using a new database (219 usable questionnaires). The different scales for measuring the three variables are presented in Appendices 1, 2 and 3.

A confirmatory factorial analysis of the scale measuring perceived artist authenticity was carried out enabling us to recover the results of the previous methodological approach (Table 1). Three sub-dimensions of the construct were confirmed:

- Dimension 1: Degree of artist’s independence from the market (ifm)
- Dimension 2: Social authenticity of the artist (soc)
- Dimension 3: Stylistic authenticity of the artist (sty)

Table 1 - Perceived Artist Authenticity scale reliability and fit indices.

Scale Reliability		Scale Fit Indices (N=219)						
Coef. Ω	Coef. α	GFI	RMSEA	SRMR	CFI	NFI	IFI	Chi2/dof
0.799	0.739	0.996	0.057 [0.02– 0.08]	0.05	0.962	0.915	0.963	1.13

Our research has therefore developed various statistical analyses, which have tested the proposed model by highlighting, firstly, the influence of the three dimensions (ifm; soc; sty) of perceived authenticity (of the artist associated with a brand) on the overall value of the artist perceived by individuals (pova). Secondly, the effects of this perception of the artist’s overall value on the commitment of individuals were analysed, on the one hand, with regard to the artist (cta), and on the other, with regard to the brand (ctb). A final hypothesis seeks to confirm the link between engagement with the artist and engagement with the brand. It is also planned to test the indirect links between the perception of the artist’s authenticity and the commitment of individuals, through the mediation of perceived overall value.

A structural equation modelling path analysis method was carried out in an R environment (R Core Team, 2021) using the lavaan package (Rosseel, 2012), following the recommendations of Beaujean (2014). After coding the whole model, requiring 5000 bootstrap samples, we noticed that some links postulated by our hypotheses were not significant; we therefore removed these links from the model when continuing the analysis, resulting in a model with good fit indices (Byrne, 2013), as indicated in table 2.

Table 2 – Model fit indices and thresholds.

GFI	RMSEA	SRMR	CFI	NFI	IFI
0.983	0.043 [0.00-0.12]	0.046	0.990	0.966	0.990
> 0.9	< 0.05	< 0.05	> 0.9	> 0.9	> 0.9

The causal relationships (Figure 1) between the variables were studied, along with their indices, including direct and indirect effects. Results highlight the hypotheses that are confirmed versus those

not confirmed, which are also displayed. Table 3 first shows results related to the direct effects. (→ means “has an effect on”). We can also point out that the 95% bootstrap confidence interval of the validated effects does not contain 0.

Table 3 –Significant direct effects of the model

Main hypothesis	Sub-hypothesis	Path	β estimates	p-value	95% CI bootstrap	validated
H1	H1-1	ifm → pova	0.035	0.796	[-0.192 0.270]	No
	H1-2	soc → pova	0.428	0.011	[0.066 0.775]	Yes
	H1-3	sty → pova	0.216	0.248	[-0.179 0.562]	No
H2		pova → cta	0.663	0.000	[0.494 0.846]	Yes
H3		pova → ctb	0.209	0.014	[0.070 0.411]	Yes
H4		cta → ctb	0.503	0.000	[0.296 0.650]	Yes

These results show that only four of the direct effects initially inferred are significant. We observe that the social authenticity of the artist has a positive effect on the perceived overall value of the artist ($p = 0.011$). Second, we can see that perceived overall value of the artist has a positive effect on the individual’s commitment to the artist ($p = 0.000$). On the other hand, we notice that the perceived overall value of the artist also has a positive effect on the individual’s commitment to the brand ($p = 0.014$), while the individual’s commitment to the artist positively influences individual’s commitment to the brand ($p = 0.000$).

Table 4 displays the results related to the indirect effects initially inferred via our hypotheses.

Table 4 - Significant indirect effects of the model

Main hypothesis	Sub-hypothesis	Path	β estimates	p-value	95% CI bootstrap	validated
H5	H5-1 (indirect effect1)	ifm → pova → cta	non-existent			
	H5-2 (indirect effect2)	soc → pova → cta	0.284	0.023	[0.066 0.550]	Yes
	H5-3 (indirect effect3)	sty → pova → cta	non-existent			
H6	H6-1 (indirect effect4)	ifm → pova → ctb	non-existent			
	H6-2 (indirect effect5)	soc → pova → ctb	non-existent			
	H6-3 (indirect effect6)	sty → pova → ctb	non-existent			

Here it can be seen that only one indirect effect is statistically significant; the social authenticity of the artist has a positive effect on the overall perceived value of the artist, which in turn positively influences the individual’s commitment to the artist ($p = 0.023$).

Table 5 sets out the results related to simple and multiple indirect effects that, although not inferred in our hypotheses, have been discovered during the analysis.

Table 5 - Other significant indirect effects

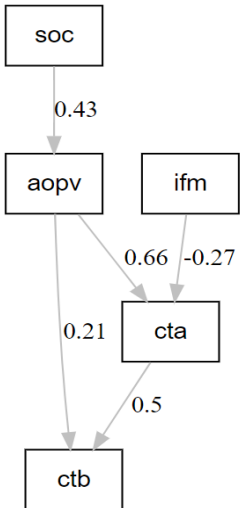
Main hypothesis	Sub-hypothesis	Path	β estimates	p-value	95% CI bootstrap	validated
not initially postulated	indirect effect7	pova → cta → ctb	0.333	0.000	[0.216 0.494]	Significant
not initially postulated	indirect effect8	ifm → cta → ctb	-0.135	0.032	[-0.276 -0.007]	Significant
not initially postulated	Indirect effect9	soc → pova → cta → ctb	0.143	0.027	[0.042 0.313]	Significant

First, these results show that individuals’ commitment to the brand is indirectly positively influenced by the perceived overall value of the artist through the individual’s commitment to the artist ($p = 0.000$). Second, we also notice a multiple serial indirect effect of social authenticity of the artist on the individual’s commitment to the brand, via the perceived overall value of the artist and the individual’s commitment to the artist ($p = 0.027$).

More surprisingly, we notice that the degree of artist’s independence from the market negatively influences the individual’s commitment to the artist, this latter having in turn a positive influence on the individual’s commitment to the brand. As a result, that indirect effect therefore has a negative influence on the individual’s commitment to the brand. We will explain this counterintuitive effect in the discussion section.

Figure 2 displays the final fitted model, once the non-significant links have been removed from the analysis.

Figure 2 – Fitted model



Conclusion

To sum up, this research has enabled us to open up new areas of investigation into artist authenticity. The aim of our research was indeed to answer the question of the effects of the artist's perceived authenticity on the artist's overall perceived value and on the public's commitment to the artist and the brand in the context of a brand-artist association.

The analysis of our results highlights the positive impact of the social dimension of the artist's authenticity on the artist's overall perceived value, as well as on the public's commitment to the artist and the brand. On the other hand, the impact of the artist's stylistic authenticity and degree of independence from the market do not appear to be significant in this same context. The artist's social interaction with his audience, his ability to deliver messages and his ability to maintain a coherent artistic approach therefore appear to be key factors in the artist's perceived authenticity, which can initiate a favourable commitment on the part of the audience to the artist and the associated brand.

From a conceptual point of view, this research has enabled us to explore the concept of artist authenticity in greater depth and to confirm the construction of a scale for measuring perceived authenticity and its validity in the arts and culture sector through a brand/artist strategy. From a methodological point of view, the construction of this scale for measuring the artist's perceived authenticity made it possible to evaluate the effects of the brand/artist association on the overall value of the artist and the commitment of individuals to the artist and the brand. At a managerial level, the question arose as to whether the brand values or devalues the artist in the context of its association with the latter. The results found may help artists and/or brands when implementing a co-branding strategy and facilitate the definition of objectives that are beneficial to both parties. Limitations exist, however, due to the limited sample. Future research will be carried out to analyze the artist's authenticity on overall perceived brand value.

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Appendices

Appendix 1 Artist's perceived authenticity scale

Dimension	Items
Degree of artist's independence from the market	<ul style="list-style-type: none">• An authentic artist is market-independent in everything he/she creates.• An authentic artist keeps out of the commercial sphere.• An authentic artist is uncompromising in his/her creative activity.• An authentic artist is not affected by the media.
Social authenticity of the artist	<ul style="list-style-type: none">• An authentic artist creates social interaction.• An authentic artist presents a coherent artistic approach.• An authentic artist conveys messages to his/her audience.
Stylistic authenticity of the artist	<ul style="list-style-type: none">• An authentic artist has a distinctive style.• An authentic artist is recognizable through his/her style and expression

Appendix 2

Commitment scale items

1) In relation to the artist (scale adapted from Dessart et al., 2016)

- 1 - I will share my thoughts about the artist
- 2 - I will share the interesting content of his/her work
- 3 - I will help (if I have the opportunity) the artist
- 4 - Ask questions about the artist
- 5 - Look for ideas and information about the artist
- 6 - I will try to find out more about the artist
- 7 - I will try to interest others in the artist
- 8 - I will say positive things about the artist to those around me

2) In relation to the brand (scale adapted from Dessart et al., 2016)

- 1 - I will share my ideas about the brand
- 3 - I will help (if I have the opportunity) the brand
- 4 - I will ask questions about the brand
- 5 - I will look for ideas and information about the brand
- 6 - I will try to find out more about the brand
- 7 - I will try to get others interested in the brand
- 8 - I will say positive things about the brand to those around

Appendix 3

Items on the scale measuring the perceived overall value of the artist

	Items
1	In the end, the artist's presence brings me more than the brand itself. (excerpt from Aurier et al., 2004)
2	Overall, I feel that the presence of the artist rewards me well for my choice of brand. (excerpt from Aurier et al., 2004)
3	The presence of the artist helps to create a positive image of the brand. (excerpt from Aurier et al., 2004)
4	I'm very annoyed if I don't notice the artist's presence. (excerpt from Mencarelli et al., 2010)
5	It upsets me to make a bad choice if I don't feel the presence of the artist. (excerpt from Mencarelli et al., 2010)
6	I consider that the brand, in association with an artist, was well worth the money I spent. (excerpt from Mencarelli et al., 2010)