THE ART-ADVERTISING NEXUS: A BIBLIOMETRIC ANALYSIS OF VISUAL ARTS IN ADVERTISING
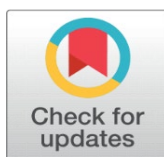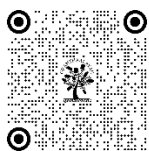
Joshy John[1], Divya.H[2], Jacob Bose[3], Sajan N Thomas[4]

[1, 3, 4] Department of Business Administration, Marian College Kuttikkanam Autonomous, Kerala, India
[2] Department of Economics, Sree Narayana College, Alathur, Palakkad, Kerala, India

ABSTRACT

Visual arts in advertising serve as a powerful medium to convey messages, evoke emotions, and enhance brand identity through visually compelling narratives. This bibliometric analysis, conducted using Biblioshiny and VOSviewer with data from the Scopus database, examines 82 documents published between 1960 and 2023, focusing on annual scientific production, relevant authors, and publication sources. Key findings reveal consistent growth in the field, with significant contributions from authors such as Huettl Verena and prominent sources like Developments in Marketing Science. A three-field plot highlights collaborations between authors, sources, and countries, while trend topics indicate a shift from traditional themes like creativity to emerging areas such as machine learning and social media. The thematic map categorizes research into motor, basic, niche, and emerging themes, emphasizing the dynamic and interdisciplinary nature of the field. Additionally, the co-occurrence of keywords reveals clusters linking foundational artistic principles with modern technological innovations, and the co-citation network underscores the foundational influence of key authors. This study identifies gaps such as limited global collaboration and underexplored areas, offering insights for researchers and practitioners to harness the transformative potential of visual arts in crafting impactful advertising strategies.

Keywords: Visual Arts, Digital Arts, Advertising, Bibliometric Analysis, Biblioshiny, VOS viewer

1. INTRODUCTION

Visual arts have long been a cornerstone of effective advertising, offering an expressive medium to communicate ideas, evoke emotions, and capture attention (Thanma & Funk, 2018). By utilizing elements such as color, composition, imagery, and typography, visual arts enable brands to craft compelling messages that resonate with their target audiences (Hetsroni, 2005). Whether through traditional mediums like print and outdoor advertisements or modern digital formats, visual arts remain a powerful tool for storytelling and brand identity creation (Nguyen, 2021).

In advertising, visual appeal is paramount, as it is often the first point of interaction between the consumer and the brand (Hüttl-Maack, 2018). A well-crafted visual can evoke curiosity, convey a sense of professionalism, or even trigger an emotional response within seconds (Glowka, 2021; Macleod, 1999). For instance, an advertisement featuring vibrant colors and dynamic compositions can evoke energy and excitement, while muted tones and minimalist designs often communicate elegance and sophistication (Bogart, 1995; Huettl & Gierl, 2012). This strategic use of visual elements is essential for creating a memorable and impactful advertisement (Bogart, 1995).

The versatility of visual arts in advertising allows brands to adapt their messages across various platforms and mediums (Baltzis, 2007). From billboards and magazine spreads to social media posts and video campaigns, the principles of visual arts are applied to ensure consistency and creativity (Bogart, 1995; Díaz & Martín, 2016). Techniques such as graphic

design, photography , and illustration are used to create visuals that align with the brand's identity while appealing to the preferences of specific audience segments (Al-Gharawi, 2020). This adaptability underscores the importance of visual arts in building cohesive and multi-channel advertising strategies (Hill et al., 2017).

Moreover, visual arts play a critical role in differentiating brands in a competitive market. With countless advertisements vying for consumer attention, a unique and visually striking campaign can set a brand apart. Innovative visuals, such as surreal imagery, bold typography, or unconventional layouts, not only attract attention but also foster brand recall (van Niekerk & Conradie, 2016). By combining creativity with visual storytelling, advertisers can leave a lasting impression, reinforcing their message and cultivating a strong connection with their audience (Nguyen, 2021). In this way, visual arts are not just a supporting element but a driving force in the success of advertising campaigns.

The integration of visual arts in advertising has garnered significant academic attention, reflecting its pivotal role in shaping consumer perceptions and brand identity. To better understand the breadth and depth of research in this field, bibliometric analysis serves as a valuable method for evaluating scholarly publications, identifying research trends, and uncovering influential works and authors (Achuthan et al., 2023; Alsharif et al., 2005; Lukose et al., 2025). Using tools like Biblioshiny and VOSviewer, this study explores the intellectual landscape of visual arts in advertising by analyzing citation patterns, co-authorship networks, and thematic clusters (Cherian et al., 2024; Guofang et al., 2024; Husain & Mustafa, 2023). Such an approach provides a comprehensive overview of the evolution and impact of visual arts research within the advertising domain.

Biblioshiny, a user-friendly interface for the R-based Bibliometrix package, facilitates the analysis of large datasets by generating detailed insights into publication trends, author collaborations, and thematic evolution (Guleria & Kaur, 2021; Salim et al., 2018; Souza de Cursi, 2023). By leveraging its capabilities, this analysis identifies key journals, prolific authors, and emerging themes in the intersection of visual arts and advertising (Ghorbani, 2024; Thangavel & Chandra, 2023). Complementarily, VOSviewer, a visualization tool, enhances the bibliometric study by mapping relationships among keywords, institutions, and citations (Abbas et al., 2021; Kumar et al., 2024; Van Eck & Waltman, 2010). Through network diagrams and cluster analysis, VOSviewer uncovers hidden connections and highlights the collaborative nature of research in this interdisciplinary field.

This bibliometric analysis not only highlights the growing interest in the role of visual arts in advertising but also offers insights into gaps and opportunities for future research. By examining the influence of visual arts on advertising effectiveness, consumer behavior, and brand engagement, the study provides a foundation for further exploration of this dynamic and impactful area. Moreover, the findings contribute to academic discussions and practical applications, guiding researchers, marketers, and industry professionals in harnessing visual arts to craft innovative and meaningful advertising strategies.

2. MATERIALS AND METHODS

We collected scientific publications related to the investigation from the Scopus database (Archambault et al., 2009; Harzing & Alakangas, 2016; Kawuki et al., 2020). We retrieve bibliographic data using a search query such as (TITLE-ABS-KEY ("Visual arts") OR TITLE-ABS-KEY ("digital arts") OR TITLE-ABS-KEY ("creative arts") AND TITLE-ABS-KEY (advertising)). The search was not restricted to any particular language, and the data included articles from peer-reviewed journals, book chapters, and conference papers. We collected 83 articles from 75 different sources, spanning 1960 to 2023. To ensure accuracy, we screened the Scopus records to remove any duplicates. The results were saved as a "CSV" file, and we performed bibliometric analysis on the data using VOSviewer and Bibloshiny software.

3. RESULTS AND FINDINGS
3.1. MAIN INFORMATION OF THE INVESTIGATION

Table 1 provides a comprehensive overview of the bibliometric analysis, covering a time span from 1960 to 2023 and analysing 82 documents from 75 journals, books, and conference proceedings. The annual growth rate of 3.36% indicates steady research expansion, with an average document age of 10.3 years reflecting a combination of foundational and recent studies. An average of 16.16 citations per document highlights the field's significant academic impact, supported by a robust 2,186 references. The document contents reveal 299 Keywords Plus (ID) and 305 author-provided keywords (DE), showcasing thematic diversity in the research. Contributions come from 132 authors, with 44 associated with single-authored works, demonstrating a balanced mix of individual and collaborative research. The average number of co-authors per document is 1.72, indicating moderate collaboration, though international co-authorships remain low at 2.439%, suggesting limited global partnerships. The distribution of document types is led by journal articles (51),

followed by conference papers (19) and book chapters (12). This highlights the dominance of peer-reviewed journals as the primary dissemination platform, complemented by conference presentations for emerging ideas and book chapters for in-depth explorations. Overall, the analysis underscores steady growth and academic engagement in the field of visual arts in advertising, with opportunities to enhance global collaboration.

Table 1. Main information of the investigation

Description	Results
MAIN INFORMATION ABOUT DATA	
Timespan	1960:2023
Sources (Journals, Books, etc)	75
Documents	82
Annual Growth Rate %	3.36
Document Average Age	10.3
Average citations per doc	16.16
References	2186
DOCUMENT CONTENTS	
Keywords Plus (ID)	299
Author's Keywords (DE)	305
AUTHORS	
Authors	132
Authors of single-authored docs	44
AUTHORS COLLABORATION	
Single-authored docs	46
Co-Authors per Doc	1.72
International co-authorships %	2.439
DOCUMENT TYPES	
article	51
book chapter	12
conference paper	19

3.2. ANNUAL SCIENTIFIC PRODUCTIONS

Figure 1 highlights a significant growth trend in the field of visual arts in advertising, exhibiting a gradual but significant growth over the timespan from 1960 to 2024. The early decades, from 1960 to 2000, show sporadic contributions, with only a handful of articles published in isolated years. This period reflects minimal academic engagement with the topic, likely due to the nascent stage of research and limited technological advancements in advertising methods. From the 2000s onward, there is a noticeable increase in publications, particularly after 2008, when the number of articles begins to rise steadily. This trend aligns with the growing importance of visual media in advertising, spurred by advancements in digital technologies and global connectivity. The sharp upward trajectory is especially prominent after 2012, with consistent growth in annual outputs, peaking at 11 publications in 2022. This period highlights the maturation of the field, driven by increased scholarly interest, interdisciplinary approaches, and the integration of visual arts in contemporary advertising strategies. The slight decline in 2023 (8 publications) and 2024 (7 publications) may reflect data limitations or a temporary dip in outputs. Overall, the pattern underscores a strong upward trend in research productivity, indicating a dynamic and evolving field that continues to attract academic attention and practical relevance.
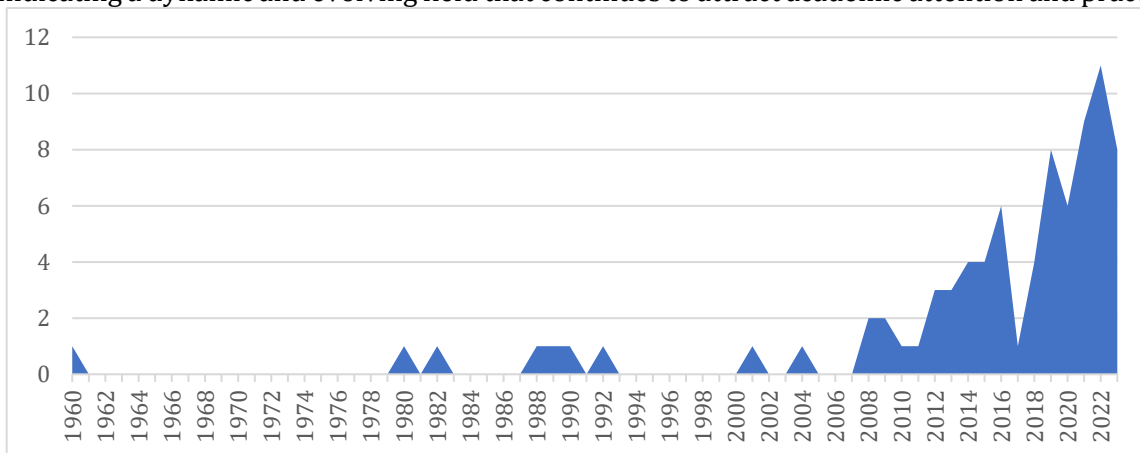
Figure 1. Annual scientific production

3.3. MOST RELEVANT AUTHORS

Figure 2 showcases the most prolific authors who have consistently published in this domain. Eight authors—Huettl, Verena; Mena García, Enrique; Miles, E.P.; Patrick, Vanessa M.; Priyanto, S.; Setiadi, B.R.; Sharma, Nazuk; and Suparmin— each contributed two articles, indicating a strong and focused engagement with the subject. These authors collectively represent a significant portion of the scholarly output, reflecting their influence on shaping research trends in the field. Two other authors, Abdulla, Fatima Lateef and Acuti, Diletta, have contributed one article each, showing emerging or more specialized participation in the field. The presence of multiple authors with equal contributions of two articles suggests a distributed but collaborative research effort, with no single author dominating the field. This distribution indicates a diverse research community working on various facets of visual arts in advertising, promoting interdisciplinary exploration and fostering a well-rounded academic discourse.
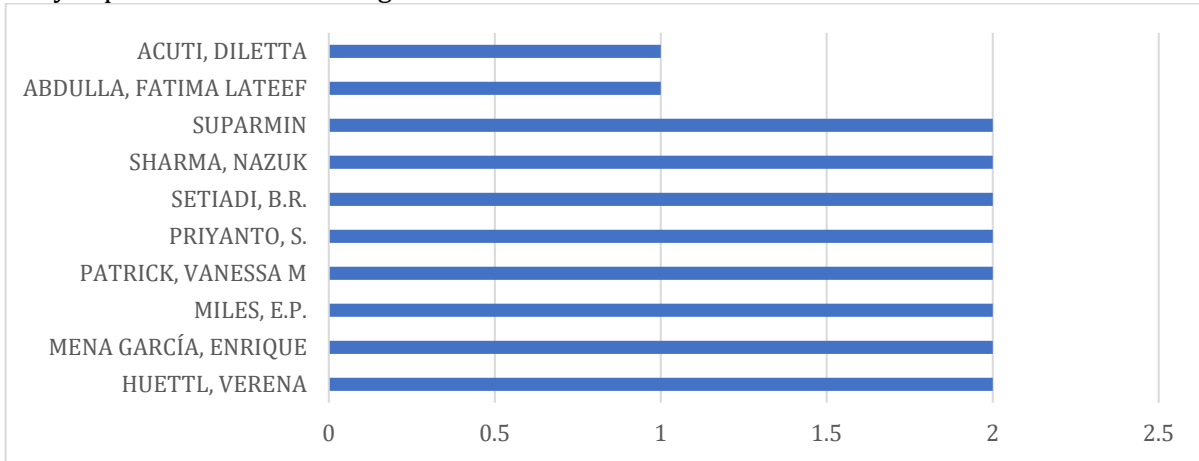

Figure 2. Most relevant authors

3.4. MOST RELEVANT SOURCES

Table 2 highlights the key journals and publications contributing to demonstrate a diverse and interdisciplinary research landscape. The "Developments in Marketing Science: Proceedings of the Academy of Marketing Science" stands out as the leading source with three articles, reflecting its central role in marketing-related studies. Other prominent sources, including "Estudios Sobre El Mensaje Periodístico," "IOP Conference Series: Materials Science and Engineering," "Journal of Advanced Research in Dynamical and Control Systems," "Smart Innovation, Systems and Technologies," and "Studi Culturali," each contributed two articles, highlighting the field's connections to media, engineering, technological innovation, and cultural studies. Additionally, conference proceedings, such as those from ICFIRTP 2022, ICACCS 2023, and INDISCON 2023, as well as the ACM International Conference Proceeding Series, contributed one article each, underscoring the importance of conferences in disseminating emerging research. This distribution of sources reflects the interdisciplinary and evolving nature of the research, integrating marketing, technology, media, and cultural perspectives.

Table 2. Most relevant sources

Sources	Articles
Developments in Marketing Science: Proceedings Of The Academy Of Marketing Science	3
Estudios Sobre El Mensaje Periodistico	2
Iop Conference Series: Materials Science and Engineering	2
Journal of Advanced Research in Dynamical and Control Systems	2
Smart Innovation, Systems and Technologies	2
Studi Culturali	2
2022 International Conference On 4th Industrial Revolution Based Technology and Practices, Icfirtp 2022	1
2023 9th International Conference on Advanced Computing and Communication Systems, Icaccs 2023	1

2023 Ieee 4th Annual Flagship India Council International Subsections Conference: Computational Intelligence and Learning Systems, Indiscon 2023	1
Acm International Conference Proceeding Series	1

3.5. THREE-FIELD PLOT

Figure 3 highlights the three-field plot and illustrates the interconnected relationships between publication sources, authors, and countries. Key sources such as "Developments in Marketing Science: Proceedings of the Academy of Marketing Science," "Journal of Advanced Research in Dynamical and Control Systems," and "Estudios Sobre El Mensaje Periodístico" are linked to prominent authors, including Priyanto S., Setiadi B.R., Suparmin, Vanessa M. Patrick, and Nazuk Sharma, demonstrating these sources' central role in disseminating research. Geographically, contributions are diverse, with significant representation from countries like Indonesia, the USA, Germany, China, and Spain. Indonesian authors such as Priyanto S. and Setiadi B.R. are notably active, reflecting strong academic engagement from the region, while researchers from the USA and Europe contribute across various sources, emphasizing the global collaboration and interdisciplinary nature of this field. The plot highlights the dynamic interplay of localized expertise and international partnerships in advancing research on visual arts in advertising.
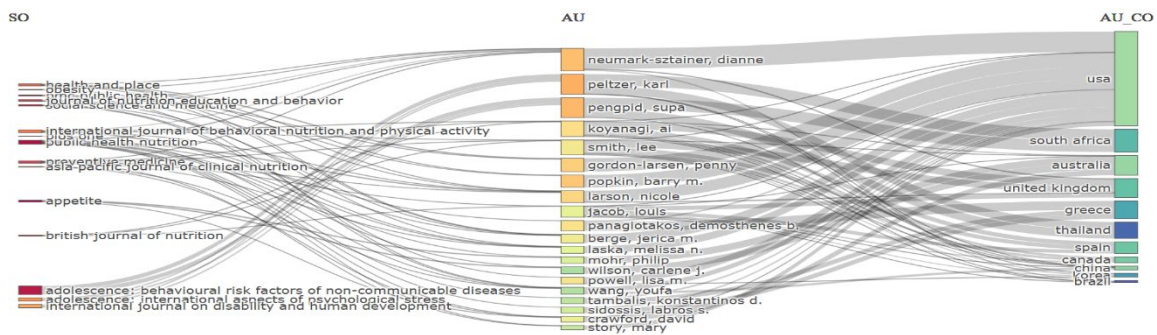

Figure 3. Three-Field Plot, highlighting the relationships between authors, publication sources, and countries.

3.6. TREND TOPICS

Figure 3 highlights the evolving research trends, showing a shift from traditional topics like visual communication, marketing, creativity, and animation (2000–2010) to technology-driven themes such as machine learning, deep learning, social media, virtual reality, and digital art in recent years. Emerging technologies have gained prominence since 2015, reflecting their growing relevance in modern advertising and creative industries. Interdisciplinary areas, including three-dimensional computer graphics, entertainment industry, and creative industries, emphasize the fusion of art and technology, while foundational elements like visual arts, photography, and exhibitions maintain consistent attention. The frequency of terms like machine learning and social media in larger bubbles signifies their dominance in recent research, showcasing the field's adaptability to digital transformation and its focus on leveraging advanced tools to meet contemporary advertising challenges.
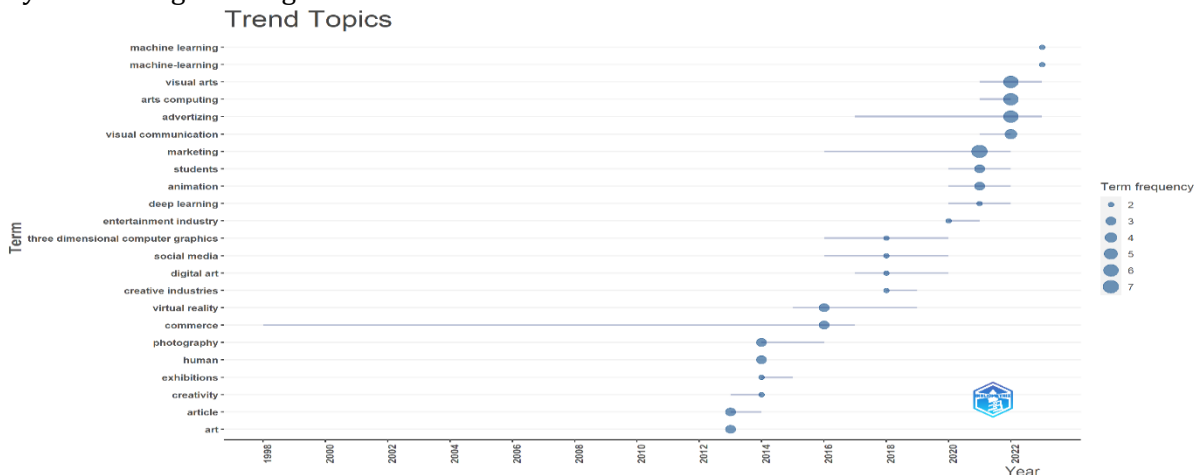

Figure 4. Trending topics in the realm of research

3.7. THEMATIC MAP

The thematic map categorizes research themes in visual arts in advertising into four quadrants, offering insights into their development and relevance. The Motor Themes quadrant (high centrality and density) includes topics such as art, marketing, communication, and creativity, which are well-developed and central to the field. These themes act as key drivers of both academic research and practical applications, showcasing their maturity and importance in advancing the discipline. Their robustness indicates their pivotal role in connecting various aspects of visual arts and advertising, forming a foundation for interdisciplinary exploration and innovation.

The Basic Themes (high centrality, low density) such as advertising, visual art, aesthetics, and creative industries are essential to the field and have broad relevance but may require further exploration to achieve deeper theoretical development. On the other hand, Niche Themes (low centrality, high density), including visual culture, body, cultural criticism, political communication, and postmodernism, are highly specialized and cater to specific academic communities. These themes are well-developed but lack broader applicability, indicating their role as specialized knowledge areas. Finally, the Emerging or Declining Themes (low centrality, low density) such as visual arts (as an isolated term) and applied graphics suggest areas that are either in the early stages of development or losing prominence in current research. This map highlights the dynamic nature of the field, emphasizing the need to strengthen connections between niche and emerging themes with foundational and motor themes to ensure their continued relevance and growth.
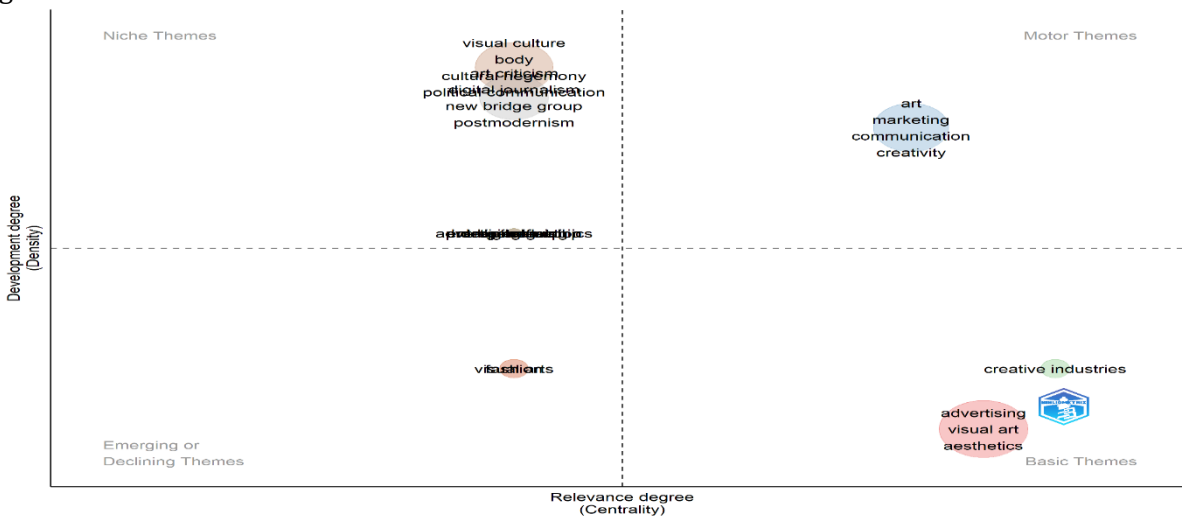

Figure 5. Thematic visualisation of author keywords

3.8. CO-OCCURRENCE OF AUTHOR KEYWORDS

Figure 5 presents the co-occurrence network of keywords highlights the thematic structure of research on visual arts and advertising, grouping 46 frequently occurring keywords into six distinct clusters. Cluster 1 (13 items, green), the largest cluster, focuses on foundational themes such as visual arts, advertising, visual art, and aesthetics, reflecting the core topics that anchor the field. This cluster examines the artistic and communicative dimensions of advertising, exploring how visual aesthetics shape brand identity and consumer engagement. Cluster 2 (10 items, red) emphasizes the intersection of creativity and technology, with terms like creative industries, visual communication, arts computing, and digital art, underscoring the role of digital tools and visual strategies in modern creative industries. These themes highlight the growing influence of digital innovation on traditional advertising methods.

Cluster 3 (9 items, blue) explores conceptual and experiential aspects with terms such as art, communication, creativity, and virtual reality, delving into the immersive and interactive potential of visual arts in advertising. In contrast, Cluster 4 (5 items, purple) emphasizes technological advancements, featuring terms like advertizing, graphic design, and machine learning, showcasing the integration of AI and design principles to enhance advertising outcomes. Cluster 5 (5 items, yellow) focuses on advanced computational methods with terms like deep learning, social media, and learning algorithms, highlighting the importance of AI-driven approaches in content optimization and audience engagement. Finally, Cluster 6 (4 items, light blue) explores psychological and cultural dimensions with keywords such as

photography, perception, and identity, reflecting on how visual content influences audience perception and cultural narratives. Together, these clusters reveal a dynamic, interdisciplinary research landscape that bridges traditional artistic principles with modern technological innovations.
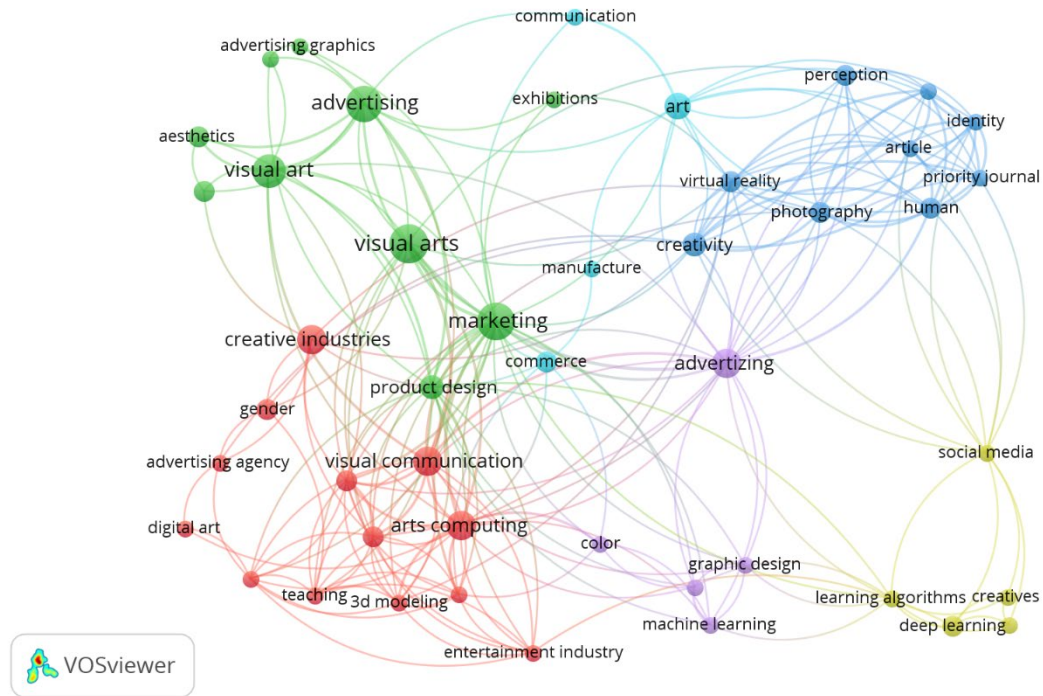

Figure 7. Co-occurrence of author keywords

3.9. CO-CITATION OF CITED AUTHORS

The co-citation network in Figure 6 highlights the relationships between authors frequently cited together in research on visual arts and advertising, revealing key contributors to the field's intellectual framework. Central authors such as Guash A.M., Danto A.C., Navarrete A., and Venturi L. dominate the network, reflecting their foundational influence on the discourse. The dense interconnections among these authors indicate their works are often referenced together, suggesting their ideas are critical to shaping discussions on visual arts, aesthetics, and criticism. These authors are likely cited for their contributions to understanding art's philosophical, historical, and cultural dimensions, making their work integral to the field's development.

The network also demonstrates the interdisciplinary nature of the field, with contributions from authors like Tolstoi I., Barasch M., and Fischer E., who bring diverse perspectives from art history, cultural criticism, and aesthetics. The connections between classical theorists and modern thinkers reveal a blending of ideas that enriches the understanding of visual arts in contemporary contexts such as advertising. The strong co-citation links suggest a cohesive and well-established literature base, providing a robust framework for further research. This network underscores the importance of both classical and contemporary perspectives in advancing critical analysis and creative practices in visual arts and advertising.
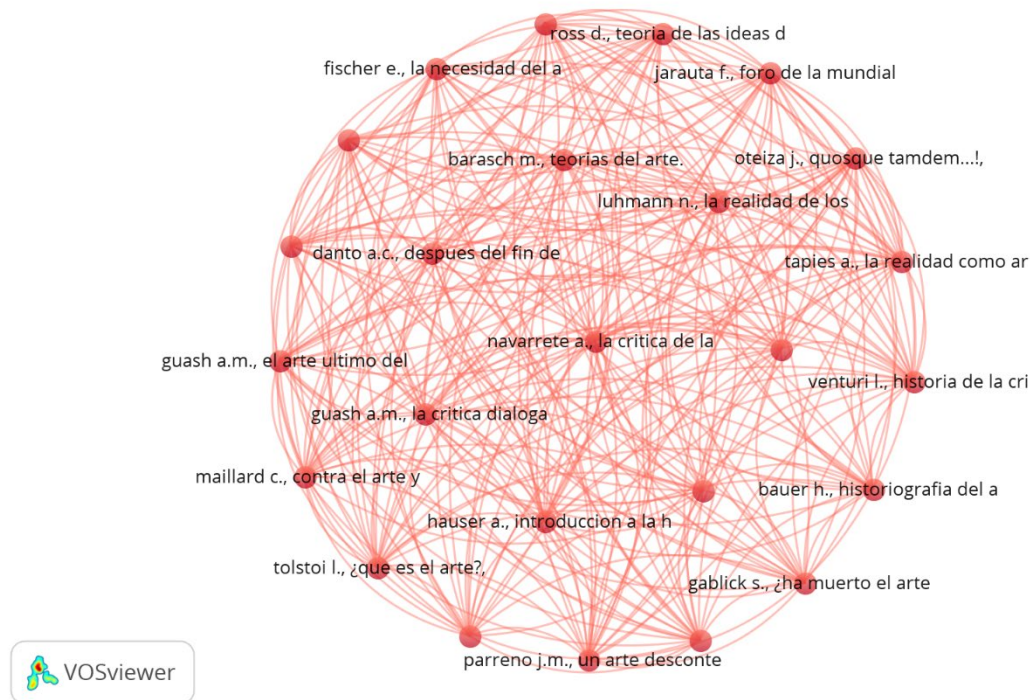
Figure 7. Network visualization of co-citation of authors

4. DISCUSSIONS

The bibliometric analysis of visual arts in advertising highlights key trends, influential contributors, and emerging themes in this interdisciplinary field. The steady growth of annual publications, particularly after 2012, underscores the increasing academic interest driven by technological advancements and digital transformations in advertising strategies. Foundational themes such as visual arts, advertising, and aesthetics dominate the field, forming the backbone of research and connecting various aspects of brand communication and consumer engagement. However, the low percentage of international co-authorship suggests a gap in global collaboration, emphasizing the need for more diverse and cross-border research efforts to broaden the field's scope and applicability.

The thematic map and keyword co-occurrence analysis reveal the interplay between traditional and modern research areas. Motor themes like marketing, communication, and creativity are central and well-developed, driving the field's growth. Simultaneously, basic themes such as advertising and creative industries remain foundational but require deeper theoretical exploration. The emergence of technology-driven clusters highlights the growing focus on innovations like machine learning, social media, and virtual reality, reflecting their transformative potential in reshaping advertising practices. However, niche and emerging themes such as visual culture and applied graphics indicate underexplored areas that could enrich the research landscape if integrated with more central themes.

The co-citation network identifies key authors like Guash A.M., Danto A.C., and Venturi L., whose works serve as intellectual pillars of the field, bridging classical and contemporary perspectives. This dense network reflects a cohesive literature base, yet the reliance on a few dominant contributors underscores the need to diversify research perspectives. The interdisciplinary integration of cultural criticism, art history, and digital innovation is evident, but expanding the focus to include more recent advances in AI and immersive technologies could address practical challenges in consumer engagement and brand differentiation.

From a practical standpoint, the findings highlight the importance of leveraging both foundational visual art principles and cutting-edge technologies to craft impactful advertising strategies. The integration of AI-driven tools, immersive experiences, and cultural narratives offers immense potential for brands to stand out in a competitive market. Future research should address gaps such as limited global collaboration and underexplored thematic areas to create more inclusive, innovative, and practical insights. This will not only enhance academic understanding but also provide actionable strategies for marketers and industry professionals navigating the evolving landscape of advertising.

5. CONCLUSION

This bibliometric analysis highlights the pivotal role of visual arts in advertising, revealing a dynamic field that blends traditional artistic principles with modern technological innovations. While the field has seen steady growth, particularly in topics like machine learning, social media, and virtual reality, gaps such as limited global collaboration and underexplored thematic areas remain. To address these gaps, future research should prioritize fostering international partnerships to broaden the scope and applicability of findings. Additionally, integrating emerging technologies like AI and immersive tools with visual storytelling can enhance the effectiveness of advertising strategies. Researchers should also focus on niche and emerging themes, connecting them with foundational topics to ensure their continued relevance and practical impact. Expanding interdisciplinary approaches by incorporating insights from psychology, cultural studies, and digital innovation can further enrich the discourse. These efforts will not only advance academic understanding but also provide actionable strategies for creating impactful and adaptive advertising campaigns.

CONFLICT OF INTERESTS

None.

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