

Scientometric Analysis of Art Branding: Mapping the Intellectual Structure and a Strategic Development Model

Amirhosein Rezaei¹ , Abolfazl Davodi Roknabadi² , Mohammadreza Sharifzadeh³ , Shahnaz Nayeibzadeh⁴ 

1. Department of Research Art, K.I.C., Islamic Azad University, Kish, Iran. E-mail: amirhosein.rezaee7675@iau.ac.ir

2. Corresponding author, Department of Textile and Clothing Design, Ya.C., Islamic Azad University, Yazd, Iran. E-mail: davodi@iau.ac.ir

3. Department of Art, CT.C., Islamic Azad University, Tehran, Iran. E-mail: moh.sharifzadeh@iau.ac.ir

4. Department of Business Mangement, Ya.C., Islamic Azad University, Yazd, Iran. E-mail: snayeibzadeh@iau.ac.ir

Article Info

ABSTRACT

Article type:

Research Article

Article history:

Received August 02, 2026

Accepted August 30, 2026

Published online September 30, 2026

Keywords:

Scientometrics,
Visualization,
Art Branding,
Knowledge
Development
Model,
Scientific Network
Analysis,
Bibliometrics.

Purpose: This study aims to conduct a comprehensive scientometric analysis and visualization of the international research landscape in art branding to delineate its intellectual structure and to propose Knowledge Development Model for advancing the field.

Methodology: Using a quantitative scientometric methodology, this research analyzed a purposively selected sample of 130 articles indexed in the Web of Science database. Data were processed and visualized using VOS viewer software to perform bibliographic coupling, co-citation, co-authorship, and keyword co-occurrence analyses, thereby mapping the field's thematic clusters, influential works, and collaboration networks.

Findings: The analysis reveals a transition, from traditional brand management concepts towards qualitative dimensions of authenticity, culture, and audience participation. Five thematic clusters were identified: Fundamentals of Brand Management and Valuation, Art-Brand Synthesis, Spatial Branding and Identity, Consumer Behavior, and Contextual-Cultural Inquiry. Findings include significant research gaps in emerging areas like artification and artist self-branding, a pronounced geographical concentration of publications in the USA, UK, and China, and an intellectual fragmentation evidenced by distinct, disconnected co-citation clusters. Influential publications predominantly appear in marketing and management journals rather than dedicated art periodicals.

Research limitations: The study is limited to English-language articles indexed in Web of Science. Findings imply a need for more interdisciplinary collaboration, geographically diverse studies, and practice-oriented research.

Originality: This study provides dedicated macroscopic scientometric map of art branding, systematically uncovering its intellectual architecture and evolution. It identifies, under-explored research frontiers and highlights geographical and intellectual disparities. It synthesizes empirical findings to a Knowledge Development Model, offering strategic framework for future research, and foster interdisciplinary integration.

Cite this article: Rezaei, A., Davodi Roknabadi, A., Sharifzadeh, M., & Nayeibzadeh, Sh. (2026). Scientometric Analysis of Art Branding: Mapping the Intellectual Structure and a Strategic Development Model. *International Journal of Applied Arts Studies*, 11(3), 105-126.



© The Author(s).

Publisher: Islamic Azad University, Yazd Branch.

Introduction

The global art landscape is undergoing a profound transformation, where artistic value is increasingly mediated and amplified through strategic branding (Arts et al., 2017). In this dynamic intersection of art, commerce, and identity, ‘art branding’ has emerged as a critical discipline for ensuring the visibility, sustainability, and impact of artists, cultural institutions, and creative economies worldwide (Jyrämä et al., 2015). This evolution is underscored by a complex dynamic of audience engagement, where individuals are both influenced by active branding and marketing strategies and simultaneously act as agents who selectively choose, interpret, and embed art into their lives with personal meaning. In this realm, audiences transcend passive consumption to become active participants in co-creating and transforming art brand identities through their engagement (Ryan Bengtsson and Edlom, 2023). Understanding this participatory dynamic is essential, as it highlights the tension between strategic brand cultivation and authentic cultural resonance—a tension that is central to broader cultural production and often manifests in specific contexts, such as the debates surrounding authenticity and commodification in cultural domains like queer cinema (Södergren and Vallström, 2021).

This broader tension illustrates the complex challenges inherent in art branding, where the negotiation between commercial strategy and cultural authenticity defines both its practice and scholarly inquiry. However, despite the growth of such conceptual and applied insights from various sub-fields, the overarching intellectual structure and evolutionary pathways of art branding as a consolidated field of study remain fragmented and inadequately mapped. The absence of a macroscopic, evidence-based overview hinders a coherent understanding of the field's core themes, influential works, collaborative networks, and critical research gaps.

This study addresses this significant gap by conducting a comprehensive scientometric analysis and visualization of international research on art branding. The primary objective is to decode the hidden architecture of knowledge production in this domain, moving beyond subjective narratives or isolated case studies. The significance of this research lies in its capacity to provide an empirical, quantitative foundation for understanding the field's development. Furthermore, it aims to identify critical research voids and emerging frontiers to guide future scholarly inquiry. The novelty of this work is twofold: methodologically, it applies advanced bibliometric techniques and social network analysis to a field often dominated by qualitative approaches; and conceptually, it culminates in proposing an original ‘Knowledge Development Model’ specifically tailored for art branding. This model is designed to bridge theoretical discourse with practical application, fostering interdisciplinary dialogue and strategic growth. Consequently, the specific objectives of this study are, first, to scientometrically profile the international research landscape of art branding, and second, to synthesize these findings into a robust framework for future knowledge advancement and practical implementation in the field.

Literature Review

The field of art branding, as a dynamic arena at the intersection of brand management, the creative economy, and cultural studies, has witnessed a significant surge in international research in recent decades. Today's art consumers and art brands are more informed than ever, while simultaneously holding higher expectations of art brands. Consequently, art brands have no choice but to adapt to continuously changing factors and simultaneously respond to profound shifts in the needs, desires, and expectations of their target audiences (Li and Kang, 2024). This imperative necessitates a specialized focus on branding. Concurrently, the business and marketing perspective has yielded significant insights through investigations into branding, brand equity, customer equity, and hedonic consumption, as well as broader business model analyses (Van der Hoeven et al., 2021). According to the literature, branding is employed as an effective tool for capturing audience attention (Srivastava et al., 2024). It serves as a suitable instrument for achieving the goals of brands seeking to effectively respond to their target audiences and gain sustainable competitive advantages in the target market (Banerjee, 2024). Branding is defined as a strategy aimed at creating recognition and differentiation from competitors, utilizing distinctive elements such as names, words, symbols, signs, designs, and other features that clarify a brand's values, mission, and vision (Ghorbanzadeh et al., 2024).

The traditional branding paradigm, which primarily focused on physical goods, has shifted towards concepts such as "experiential branding" (Corral et al., 2025) and "semantic branding" (Amina et al., 2025) with the rise of the experience economy and creative industries. A key challenge in the branding literature is the diversity of its definitions and levels of analysis. From an organizational perspective, branding is defined as the process of creating sustainable differentiation (Mukhlisiana and Setiawati, 2025), while from a consumer perspective, a brand is a set of emotional and cognitive associations that guide purchasing behavior (Keller, 2025). This duality has led to the emergence of more integrated frameworks, such as the customer-based brand equity model (Chi et al., 2024), which seeks to amalgamate the objective and subjective dimensions of a brand.

In arts marketing literature, credibility is considered a form of "symbolic capital" that enables the conversion of cultural value into economic value (Khelfaoui and Gingras, 2020). The primary challenge in art branding lies in maintaining this credibility while implementing commercial strategies, as any perceived incongruity between artistic and commercial aspects can lead to the "commodification" of the work and a reduction in its symbolic value (Avdikos, 2015). Successful art brands pursue a paradoxical model by balancing authenticity and accessibility. Studies show that leading institutions, such as the Tate Modern or the Venice Biennale, solidify their credibility among cultural elites by upholding high artistic standards, while simultaneously advancing the democratization of art through educational programs, digitalization, and engagement with the

general public (Dewdney and Walsh, 2017). This strategic duality necessitates the development of specific branding models capable of addressing both market needs and aesthetic requirements. In this context, the theory of "narrative branding" has emerged as an effective framework, enabling simultaneous communication with diverse audience levels through the creation of coherent artistic narratives (Collantes and Oliva, 2023).

The multidimensional nature of art brands requires a redefinition of key branding concepts within this domain. Unlike consumer goods, where functional features are the primary basis for valuation, in art, factors such as "creative identity," "cultural capital," and "experiential value" play a pivotal role in brand formation (Kemper and Ballantine, 2019). The brand of a reputable art gallery is built not on the price of its works, but on factors such as its exhibition history, connection with avant-garde artistic movements, and ability to discover new talent. These characteristics have rendered traditional branding models—focused on concepts like brand awareness and loyalty—significantly limited in this field, creating a need for the development of specialized frameworks.

Digital advancements have introduced new challenges in preserving artistic credibility in an age of pervasive technology. On one hand, platforms like Google Arts & Culture or Artsy have facilitated the "democratization of art" by increasing access to artworks (Dinhopl and Gretzel, 2016). On the other hand, the expansion of digital art and NFTs has raised serious questions about the nature of authenticity in contemporary art. In this landscape, art brands must leverage technological opportunities to expand their audiences while clearly defining the boundaries between original works and digital reproductions. Research indicates that the most successful art institutions in this era are those that have managed to define "digital credibility" as a complementary dimension (not a replacement) to traditional credibility (Mingione et al., 2020).

The future of branding in art depends on the development of models that can encompass the specific complexities of this field. These models must integrate three key dimensions: preserving artistic authenticity, responding to digital transformations, and fostering sustained engagement with diverse audiences. In this regard, novel approaches such as "ecosystem branding," in which art institutions operate as part of a larger cultural network (Pinar et al., 2011), or "participatory branding," which emphasizes creative collaboration with audiences (Meisner and Ledbetter, 2022), are emerging. These developments indicate that art branding is no longer a linear and centralized process but has evolved into a network dynamic that necessitates a rethinking of traditional brand management concepts.

Studies show that successful art brands employ hybrid strategies that simultaneously cover both commercial and aesthetic dimensions, working towards constructing a valuable identity for the art-loving audience (Ko, 2025). For instance, prestigious museums such as the Louvre or the Guggenheim have managed to establish a lasting bond between art and audiences by, on one

hand, maintaining their status as esteemed cultural institutions, and on the other, employing modern strategies like experiential branding (Muthiah and Suja, 2013) and brand storytelling. This demonstrates that in art branding, the confrontation between tradition and modernity must be managed in a way that preserves the authenticity of the artwork without diminishing its contemporary appeal.

Scientometrics, as a systematic method for the quantitative and qualitative analysis of scientific output, has fundamentally transformed the understanding of knowledge structure and dynamics in recent decades. Rooted in the pioneering work of Derek J. de Solla Price and Eugene Garfield, the field has evolved into a powerful tool for examining research patterns in interdisciplinary areas such as art and art branding through the integration of advanced data analysis and information visualization techniques. Within this framework, scientometrics not only enables the mapping of the conceptual landscape of existing research but also significantly contributes to the theoretical and practical development of these fields by identifying research gaps and forecasting future trends (Sugimoto, 2023).

Recent methodological advancements in scientometrics have enabled an unprecedented, multi-dimensional analysis of scholarly production. On one hand, advanced citation analysis methods, such as co-citation and bibliographic coupling, reveal the complex networks of relationships among researchers, institutions, and countries. On the other hand, intelligent content analysis techniques, leveraging machine learning algorithms, have made it possible to automatically extract key concepts and trace the evolutionary trajectory of research topics. These developments, alongside significant progress in data visualization, have empowered researchers to present complex scientific findings through clear and comprehensible graphical formats (Yigitcanlar et al., 2024).

Within the domain of art, the application of scientometrics holds unique potential. The inherently interdisciplinary nature of art research, which often sits at the intersection of aesthetics, sociology, psychology, and management, necessitates methods capable of systematically analyzing this conceptual complexity. For instance, co-word analysis can identify dominant thematic clusters in art research, including concepts such as "contemporary art," "the social role of art," or the "creative economy." Similarly, co-authorship analysis can uncover collaboration patterns among artists, theorists, and cultural institutions, leading to the identification of influential networks within the field (Meyer et al., 2023).

Research Methodology

This study adopts a pragmatic philosophical foundation, integrating quantitative and qualitative methodological perspectives to address practical challenges and generate actionable insights within the field of art branding. With a developmental purpose, the research aims to

formulate a novel knowledge development model specific to this domain. Methodologically, it follows an exploratory-analytical design. The data collection strategy is quantitative, grounded in scientometric methods that employ a range of bibliometric indicators and social network analysis—specifically examining co-authorship and keyword co-occurrence. Executed as a library-based, cross-sectional investigation, data were gathered and analyzed within a defined temporal framework.

The research population comprised all valid international scientific articles indexed in the Web of Science (WOS) database pertaining to art brands. Recognized as the most authoritative global scientific repository, WOS provides access to the most comprehensive collection of citation-indexed literature. Given the study's exploratory-analytical nature and the necessity to concentrate on the most valid and relevant sources, a purposive sampling strategy was implemented based on stringent criteria: direct content relevance to art branding, publication in English, and indexing in WOS. The sample selection process unfolded in three stages. An initial search using the keyword "Art branding" in the document title field yielded 153 records spanning 1945 to 2025. Applying an English-language filter removed 5 documents, leaving 148. A subsequent examination of subject areas led to the exclusion of 18 additional documents from irrelevant fields (e.g., therapy, geography, law), resulting in a final sample of 130 articles.

Data were collected primarily from the Web of Science database, from which bibliographic records—including titles, authors, publication year, journal information, abstracts, keywords, and citation data—were exported in CSV format. For the analysis of co-authorship and keyword co-occurrence networks, VOS viewer software was utilized. This specialized scientometric tool enables the processing of large-scale citation data and facilitates the comprehensive visualization of knowledge structures within a given field.

Data analysis proceeded on three levels. First, basic bibliometric analyses were conducted to calculate quantitative science production indicators, such as the temporal and geographical distribution of publications, annual research growth, and the identification of prolific authors and institutions. Second, scientific network analysis was performed to map collaboration networks among authors and countries, analyze keyword co-occurrence for identifying dominant thematic clusters, and visualize the conceptual structure of the research domain. Third, advanced content analysis was employed to identify emerging research trends and concepts through various scientometric techniques.

To ensure validity, multiple strategies were employed, including reliance on the reputable WOS database, the design of a systematic search strategy using specialized keywords, expert review of the final article selection by specialists in art branding and scientometrics, and multi-stage refinement based on pre-defined inclusion criteria. Reliability was established through the reproducibility of the research process, the use of standardized scientometric software

(VOSviewer), and repeated analyses with minor parameter adjustments to confirm the stability and consistency of the findings.

Data Analysis

Overall Performance and Publication Trends

The final sample consisted of 130 articles indexed in the Web of Science database, possessing an h-index of 21 and an average of 10.92 citations per item. Collectively, these publications received 1,420 citations, 1,376 of which were non-self-citations. Analysis of the annual publication and citation trend revealed that 2018 was the most productive year in terms of output with 18 publications, while 2022 marked the peak of scientific influence with 192 citations. The year 2025, although not yet complete, showed a promising trend with 6 articles and 111 citations., as described in Figure 1.

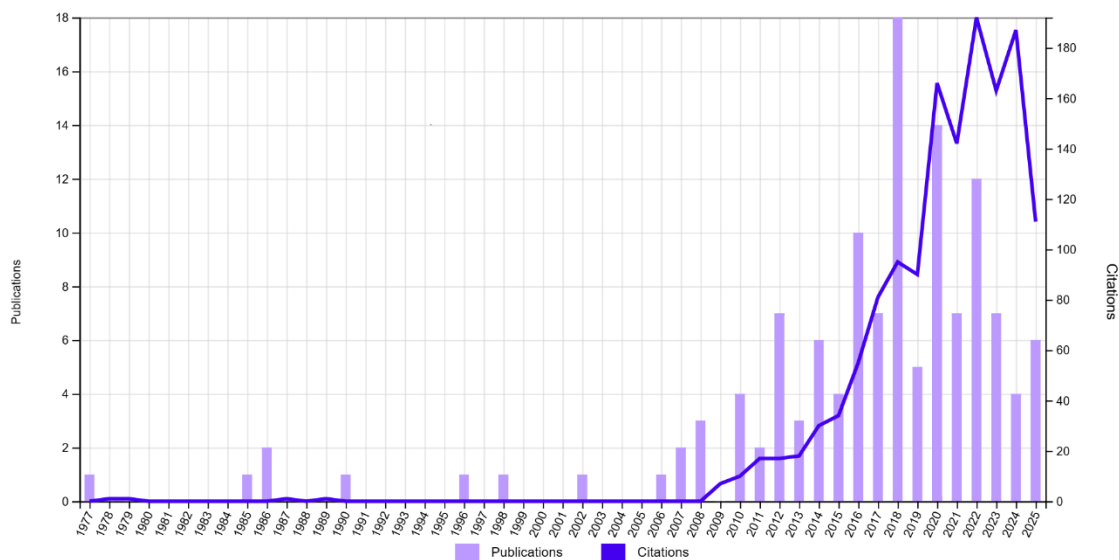


Figure 1. Analysis of articles by publication year and annual citation count.

Keyword Co-occurrence and Thematic Clusters

The co-occurrence analysis of keywords, with a minimum threshold of 3 occurrences, revealed a network of 47 keywords grouped into 5 distinct thematic clusters. These clusters were identified as: Fundamentals of Brand Management and Valuation (centered on branding, brand value), Integration of Art and Branding (centered on visual art, authenticity), Place Branding and Identity, Consumer Behavior, and Contextual and Cultural Studies (centered on culture). The overlay visualization map further illustrated a clear evolutionary path in research focus, shifting from traditional, quantitative concepts (e.g., price, quality) towards modern, qualitative concepts (e.g., authenticity, culture, art), as described in Figure 2 and 3.

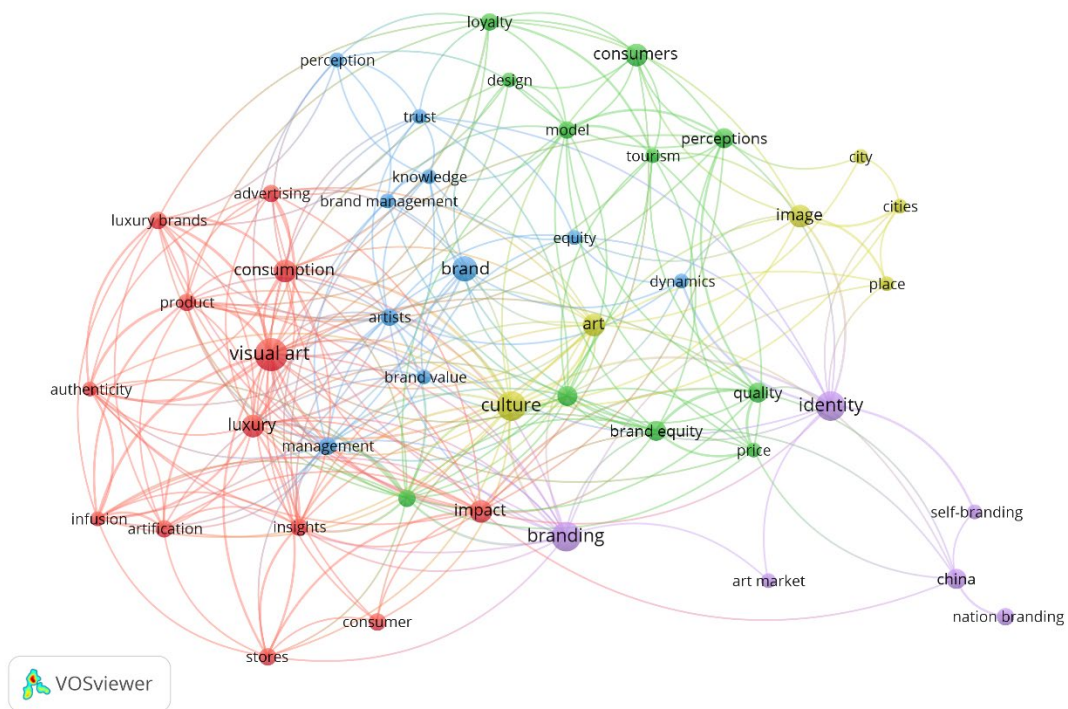


Figure 2. Keyword Co-occurrence network.

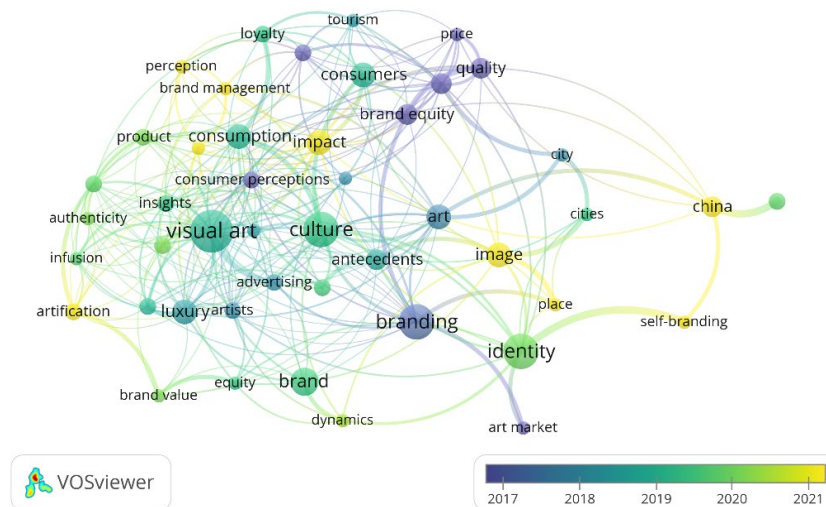


Figure 3. Keyword overlay Network.

Bibliographic Coupling and Core Publications

The bibliographic coupling analysis of documents, with a threshold of 7 citations, identified 34 articles grouped into 4 clusters. The documents forming the largest nodes (central hubs) in each cluster were: Joy et al. (2014) in the yellow cluster, Hagtvedt & Patrick (2008) in the green cluster, Camarero et al. (2010) in the red cluster, and Van Ham (2008) in the blue cluster. A notable finding was that these core, influential publications were primarily featured in journals outside the strict realm of art (e.g., marketing, tourism, political science), as described in Figure 4 and Table 1.

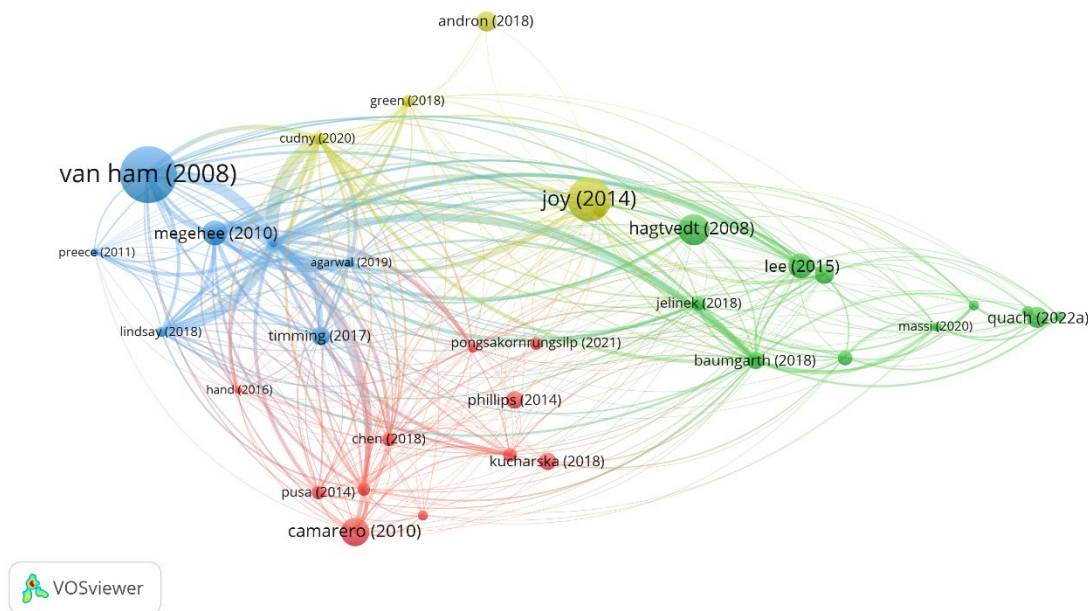


Figure 4. Bibliographic coupling of articles.

Table 1. Most influential authors based on bibliographic coupling analysis.

Rank	Author (Publication Year)	Citation Count	Total Link Strength	Article Details
1	Rodner (2018)	12	1118	Rodner, V., & Kerrigan, F. (2018). From modernism to populism—art as a discursive mirror of the nation brand. <i>European Journal of Marketing</i> , 52(3/4), 882-906.
2	Megehee (2010)	58	524	Megehee, C. M., & Woodside, A. G. (2010). Creating visual narrative art for decoding stories that consumers and brands tell. <i>Psychology & Marketing</i> , 27(6), 603-622.
3	Cudny (2020)	18	747	Cudny, W., Comunian, R., & Wolaniuk, A. (2020). Arts and creativity: A business and branding strategy for Lodz as a neoliberal city. <i>Cities</i> , 100, 102659.
4	Van ham (2008)	190	342	Van Ham, P. (2008). Place branding: The state of the art. <i>The Annals of the American Academy of Political and Social Science</i> , 616(1), 126-149.
5	Baumgarth (2018)	35	303	Baumgarth, C. (2018). Brand management and the world of the arts: Collaboration, co-operation, co-creation, and inspiration. <i>Journal of Product & Brand Management</i> , 27(3), 237-248.
6	Agarwal (2019)	13	286	Agarwal, J., & Malhotra, N. K. (2019). Reflections on the state-of-the-art in 'ethics & morality in customer-brand relationships': Directions for future research. <i>Journal of Business Research</i> , 95, 392-400.
7	Lindsay (2018)	16	281	Lindsay, G. (2021). One icon, two audiences: how the Denver Art Museum used their new building to both brand the city and bolster civic pride. In <i>Urban Transformations through Exceptional Architecture</i> , 29-41.
8	Camarero (2012)	22	198	Camarero, C., Garrido, M. J., & Vicente, E. (2010). Components of art exhibition brand equity for internal and external visitors. <i>Tourism Management</i> , 31(4), 495-504.
9	Timming (2017)	36	147	Timming, A. R. (2017). Body art as branded labour: At the intersection of employee selection and relationship marketing. <i>Human Relations</i> , 70(9), 1041-1063.
10	Chailan (2018)	40	118	Chailan, C. (2018). Art as a means to recreate luxury brands' rarity and value. <i>Journal of Business Research</i> , 85, 414-423.

Author Co-citation and Geographical Collaboration

The author co-citation analysis, with a threshold of 3 citations, mapped 33 authors into 4 separate clusters, as described in Figure 5, 6, and 7. The significant distance between these clusters suggested a state of 'intellectual fragmentation' and insufficient citational dialogue among different schools of thought within the field. Concurrently, analysis of country-level collaboration established the United States (27 articles) and the United Kingdom (20 articles) as the dominant contributors, followed by China (14 articles). The density map visually confirmed the heavy concentration of research activity around these nations and the complete absence of countries like Iran from the global research landscape of this domain.

Figure 5. Author Co-Citation network.

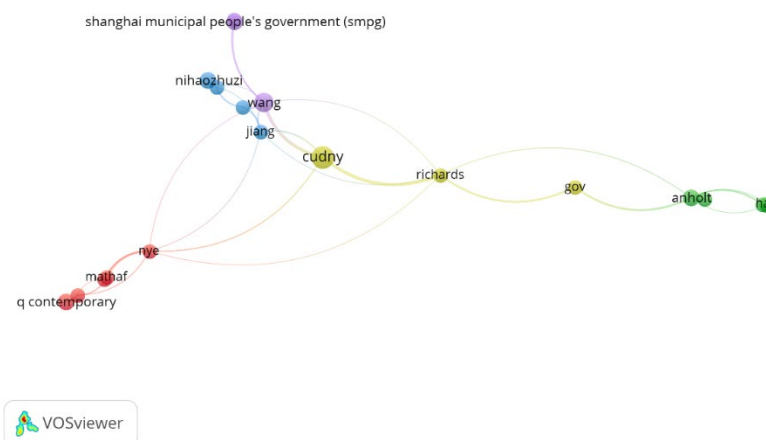
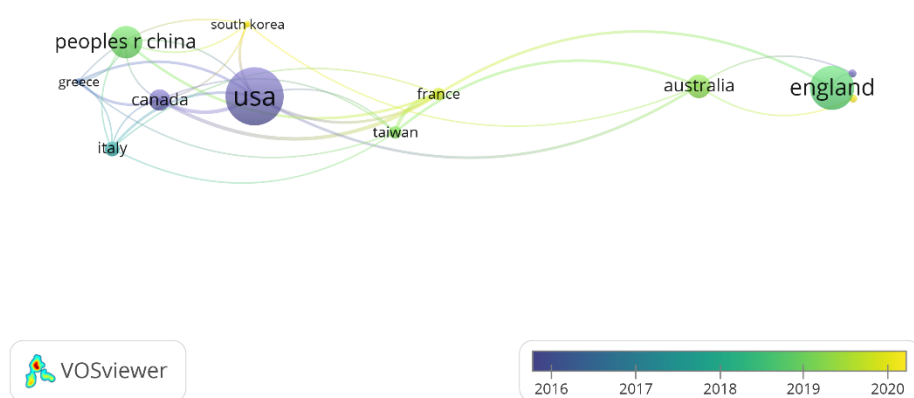


Figure 6. Density map of country Co-authorship network.



Figure 7. Overlay map of country Co-authorship network.

Analysis of Core Journals and Influential Institutions

In Table 2, the examination of journal sources indicated that the primary outlets for knowledge dissemination in this field are specialized marketing and management journals, such as the 'Journal of Business Research' and the 'Journal of Product and Brand Management', rather than dedicated art journals. Among institutions, the 'City University of Hong Kong' held the most significant influence with 3 articles and 130 citations. The 'Academy of Fine Arts in Gdańsk' was the only specialized art institution among the top 10 most influential organizations.

Table 2. Analysis of research output by journal.

Rank	Journal Title	Number of Articles	Total Citations
1	Journal of Business Research	5	116
2	Journal of Product and Brand Management	3	93
3	Psychology & Marketing	2	63
4	International Journal of Arts Management	4	61
5	Sustainability	5	38

Rank	Journal Title	Number of Articles	Total Citations
6	Journal of Arts Management Law and Society	5	19
7	Brand New Art from China: A Generation on the Rise	3	8
8	Journal of Contemporary Chinese Art	3	6
9	Arts and the Market	2	4
10	Luxury-History Culture Consumption	3	1
11	Storytelling in Marketing and Brand Communications	2	1
12	Art in America	2	1
13	Images of the Art Museum: Connecting Gaze and Discourse in the History of Museology	2	1
14	Museum News	2	1
15	Urban Events, Place Branding and Promotion: Place Event Marketing	2	1

Results

This study was undertaken with the dual objective of conducting a scientometric analysis of international scholarly output on art branding, and subsequently formulating a prescriptive Knowledge Development Model for the field. The findings confirm the field's vigorous expansion and its paradigmatic shift from traditional branding tenets towards embracing core artistic values such as authenticity, cultural depth, and dynamic audience interplay. The following sections detail the key scientometric findings that underpin this conclusion.

Thematic Evolution and Core Clusters

The keyword co-occurrence analysis revealed a network crystallized into five foundational thematic pillars, defining the intellectual core of art branding research: Brand Management Fundamentals, Art-Brand Synthesis, Spatial Branding and Identity, Consumer Behaviour, and Contextual-Cultural Inquiry. Crucially, the overlay visualization demonstrated a clear evolutionary trajectory. Research focus has shifted from traditional, quantitative concepts (e.g., price, quality) towards modern, qualitative dimensions centered on authenticity, culture, and art (see Figures 2 & 3). This shift underscores the field's maturation from applying generic marketing principles to grappling with the unique socio-cultural complexities of the art world.

Intellectual Fragmentation and Disciplinary Domains

Advanced citation analyses uncovered a state of intellectual fragmentation within the field. Author co-citation analysis revealed distinct, disconnected clusters of scholars with minimal citational dialogue between them (Figure 5), suggesting separate schools of thought operating in relative isolation. Concurrently, bibliographic coupling of core publications and analysis of journal sources indicated that influential knowledge is predominantly produced and disseminated within marketing, management, and tourism journals (e.g., Journal of Business Research, Journal of Product and Brand Management), rather than in dedicated art periodicals (Table 1, Table 2). This highlights a significant disconnect: while the research subject is art, the dominant analytical frameworks and publication venues remain managerial.

Geographical Concentration and Collaboration Networks

The analysis of geographical output and collaboration revealed a pronounced concentration of research activity. The United States, United Kingdom, and China emerged as the dominant contributors, collectively accounting for a substantial portion of the publications. In stark contrast, the density map of country co-authorship (Figure 6) visually confirms the complete absence of many regions, including Iran—a nation with a rich cultural heritage—from the global research landscape. This stark geographical imbalance represents a critical gap, limiting the diversity of cultural perspectives and contextual understandings within the field's knowledge base.

Synthesizing Findings into a Strategic Model

In direct response to these mapped contours, voids, and tensions—thematic evolution, intellectual fragmentation, disciplinary disconnect, and geographical concentration—this research culminates in proposing an integrated Knowledge Development Model. This model is architected on four synergistic pillars designed to systematically advance the field:

1. **Fostering Interdisciplinary Dialogue:** Bridging the gap between managerial/strategic discourse and specialized artistic/curatorial knowledge.
2. **Targeting Emerging Frontiers:** Strategically channeling research focus towards nascent, high-potential domains like Artification and Artist Self-Branding, which were identified as significant gaps.
3. **Championing Contextualized Studies:** Encouraging geographically and culturally diverse research to democratize perspectives and enrich theory.
4. **Operationalizing Insights:** Prioritizing the translation of academic insight into practical frameworks for artists, cultural institutions, and policymakers.

Far from being a merely descriptive taxonomy, this model functions as a strategic blueprint for action. It diagnoses specific challenges identified in the scientometric analysis and converts them into targeted imperatives. Its ultimate value lies in facilitating a transition from passive

observation of the field's state to active stewardship of its growth, positioning art branding as a central, sophisticated discipline within both cultural and strategic management realms.

Discussion and Conclusion

This study has provided a comprehensive, evidence-based mapping of the intellectual structure of art branding through scientometric analysis. The findings not only delineate the current state of the field but also reveal its inherent tensions and trajectories, thereby setting the stage for the proposed strategic model.

The analysis confirms that art branding is a field in active transition. The shift from a traditional, product-centric branding paradigm—concerned with metrics such as price and quality—towards a qualitative paradigm centered on authenticity, cultural narrative, and participatory experience reflects the field's maturation. This evolution aligns with broader trends in creative and experiential economies, yet it remains uniquely complex due to the symbolic and non-utilitarian nature of art. The identification of five core thematic clusters provides a coherent framework for understanding the domain's knowledge architecture. However, the intellectual fragmentation evident in the co-citation analysis suggests that these thematic streams are developing in relative isolation, with limited cross-pollination of ideas. This fragmentation is further exacerbated by the disciplinary divide observed in publication patterns, where influential research appears primarily in management and marketing journals rather than in art-focused periodicals. This disconnects risks producing a body of knowledge that may not fully resonate with or address the nuanced concerns of artistic practice and curation.

Moreover, the pronounced geographical concentration of research in a few Western and East Asian countries highlights a significant limitation in the global representativeness of knowledge production. The absence of scholarly contributions from culturally rich regions such as Iran—and by extension, many non-Western contexts—not only narrows the field's perspective but also overlooks diverse cultural models of art valuation, patronage, and branding. This gap represents both a critical scholarly omission and a strategic opportunity for researchers in underrepresented regions to contribute indigenous insights and challenge potentially hegemonic frameworks.

In response to these diagnostic insights, this research culminates in the proposition of an integrated Knowledge Development Model. This model is not a passive description but an actionable framework designed to address the specific gaps and tensions identified:

- 1.To bridge the intellectual and disciplinary divide, the model calls for genuine interdisciplinary collaboration, fostering dialogue between marketing scholars, art theorists, curators, and practitioners.
- 2.To overcome geographical parochialism, it advocates for context-rich, localized studies that can inform and diversify global theory.

3. To ensure the field's progressive relevance, it directs attention to under-explored yet potent frontiers such as artification, digital authenticity, and artist self-branding.
4. To translate theory into practice, it emphasizes the creation of actionable tools and strategies for artists and cultural institutions navigating the authenticity-commerce paradox.

Practical Implications and Recommendations

For artists and curators, the findings underscore the necessity of building brand identities rooted in authentic cultural narratives rather than imported commercial formulas. Leveraging digital platforms for storytelling and engaging in international networks can amplify their reach while preserving cultural specificity. For managers of cultural institutions, adopting experiential and narrative branding strategies—as seen in leading museums—can help reconcile elite credibility with public engagement. For policymakers and cultural funders, the most consequential recommendation is the establishment of a National Center for Art Branding Innovation. Such a center could systematize knowledge, provide strategic counsel, analyze global art market data, and facilitate the international positioning of local art brands, thereby turning cultural heritage into both an economic asset and a tool of soft power.

Suggestions for Future Research

This study opens several avenues for further inquiry. Future research should:

- Investigate the impact of emerging technologies (e.g., AI, NFTs, the Metaverse) on redefining authenticity, ownership, and value in art branding.
- Develop and test indigenous branding models tailored to specific cultural contexts, such as Iranian-Islamic art traditions.
- Conduct comparative international studies to uncover successful branding strategies in culturally similar regions.
- Employ in-depth qualitative methods to decode the narrative strategies behind successful art brands.
- Explore branding dynamics within specific sub-fields like traditional crafts, calligraphy, or performing arts.

Conclusion

This scientometric investigation has served as a cartographic exercise of the mind, charting the hitherto unmapped intellectual terrain of art branding. By applying the rigorous lens of scientometric analysis to a burgeoning and complex field, this study has moved beyond anecdotal evidence and subjective narratives to reveal the empirical architecture of knowledge production. The map that emerges is one of dynamic transition, revealing a discipline in the midst of a profound identity shift—from a peripheral application of generic marketing principles to an increasingly autonomous domain grappling with the unique dialectics of art, commerce, and

culture. The identification of the five core thematic pillars provides the foundational coordinates for this domain, yet the spaces between these pillars—marked by intellectual fragmentation, disciplinary silos, and geographical concentration—tell a more urgent story of untapped potential and critical gaps.

The true contribution of this research, therefore, lies not merely in its diagnostic power, but in its prescriptive ambition. The proposed Knowledge Development Model is the strategic culmination of this analysis—a blueprint forged directly from the empirical findings. It is a direct response to the fragmentation it diagnoses, offering a pathway toward synthesis. Each pillar of the model is a targeted intervention: fostering interdisciplinary dialogue to heal the disconnect between managerial and artistic discourses; championing contextualized research to counteract geographical parochialism and inject diverse cultural perspectives; directing energy toward emerging frontiers like artification to ensure the field's relevance; and insisting on the operationalization of knowledge to bridge the theory-practice divide that often plagues academic inquiry.

For stakeholders—from the artist in her studio to the policymaker in a ministry of culture—this study offers more than an observation; it offers a toolkit and a call to action. The documented shift toward authenticity and narrative is not just an academic trend but a vital imperative for building resilient, meaningful art brands in a crowded global landscape. The identified absence of voices from regions like Iran is not just a gap in a literature review, but a missed opportunity for the global discourse to be enriched by millennia of aesthetic tradition and alternative models of cultural value.

Ultimately, the future trajectory of art branding will be determined by its capacity for conscious, coordinated development. Will it remain a collection of parallel conversations, or will it coalesce into a coherent, inclusive, and impactful discipline? This research argues strongly for the latter. By providing the first macroscopic map and a corresponding navigational model, this study aims to shift the field from a state of emergent, organic growth to one of strategic stewardship. The challenge—and the opportunity—now lies with researchers, practitioners, and institutions to use this framework to cultivate a more integrated, equitable, and practically potent body of knowledge. In doing so, art branding can fully realize its potential as a critical force not only in the marketplace of art but in the broader project of cultural understanding and sustainable creative economies.

Author Contributions

The authors have conceptualized the article and writing of the original and subsequent drafts.

Data Availability Statement

Data available on request from the authors.

Ethical considerations

The authors avoided data fabrication, falsification, plagiarism, and misconduct.

Funding

This research did not receive any specific grant from funding agencies in the public, commercial, or not-for-profit sectors.

Conflict of interest

The authors declare no conflict of interest.

References

- Agarwal, J., & Malhotra, N. K. (2019). Reflections on the state-of-the-art in 'ethics & morality in customer-brand relationships': Directions for future research. *Journal of Business Research*, 95, 392-400. <https://doi.org/10.1016/j.jbusres.2018.10.057>
- Avdikos, V. (2015). Processes of creation and commodification of local collective symbolic capital; a tale of gentrification from Athens. *City, Culture and Society*, 6(4), 117-123. <https://doi.org/10.1016/j.ccs.2015.07.003>
- Amina, B., Siddiq, S., & Khan, M. (2025). Linguistic Characteristics and Consumer Segment Preferences in Product Naming. *Journal of Arts and Linguistics Studies*, 3(3), 3887-3918. <https://doi.org/10.71281/jals.v3i3.401>
- Arts, B., Buizer, M., Horlings, L., Ingram, V., Van Oosten, C., & Opdam, P. (2017). Landscape approaches: a state-of-the-art review. *Annual Review of Environment and Resources*, 42(1), 439-463. <https://doi.org/10.1146/annurev-environ-102016-060932>
- Banerjee, R. P. (2024). *Art and Science of Management in Digital Era*. Taylor & Francis. <https://doi.org/10.4324/9781003402466>
- Baumgarth, C. (2018). Brand management and the world of the arts: Collaboration, co-operation, co-creation, and inspiration. *Journal of Product & Brand Management*, 27(3), 237-248. <https://doi.org/10.1108/JPBM-03-2018-1772>
- Camarero, C., Garrido, M. J., & Vicente, E. (2010). Components of art exhibition brand equity for internal and external visitors. *Tourism Management*, 31(4), 495-504. <https://doi.org/10.1016/j.tourman.2009.05.011>
- Chi, X., Zhou, H., Cai, G., & Han, H. (2024). Investigation into the festival brand co-creation mechanism: extended application of the customer-based brand equity model. *Journal of Travel & Tourism Marketing*, 41(3), 377-395. <https://doi.org/10.1080/10548408.2024.2317738>
- Chailan, C. (2018). Art as a means to recreate luxury brands' rarity and value. *Journal of Business Research*, 85, 414-423. <https://doi.org/10.1016/j.jbusres.2017.10.019>
- Collantes, F. X. R., & Oliva, M. (2023). Narrativity approaches to branding. *Advances in Brand Semiotics & Discourse Analysis*, 49. <http://dx.doi.org/10.19211/KUP9783737600439>
- Corral, J. J. B., del Pilar Cabrera, M., & Enriquez, A. C. (2025). Impacto del Branding en la Percepción Visual y Decisión de Compra de un Vino Artesanal: Un Estudio con Eye Tracking. *Revista Decisión Gerencial*, 4(10), 54-63. <https://doi.org/10.26871/rdg.v4i10.75>
- Cudny, W., Comunian, R., & Wolaniuk, A. (2020). Arts and creativity: A business and branding strategy for Lodz as a neoliberal city. *Cities*, 100, 102659. <https://doi.org/10.1016/j.cities.2020.102659>
- Dewdney, A., & Walsh, V. (2017). Temporal Conflicts and the Purification of Hybrids in the 21st Century Art Museum: Tate, a Case in Point. *Stedlijk Studies*, 1-15. <https://doi.org/10.54533/StedStud.vol005.art12>
- Dinhopl, A., & Gretzel, U. (2016). Selfie-taking as touristic looking. *Annals of Tourism Research*, 57, 126-139. <https://doi.org/10.1016/j.annals.2015.12.015>
- Ghorbanzadeh, D., Prasad, K. D. V., Prodanova, N. A., Muda, I., Suryono, J., & Yuldasheva, N. (2024). Exploration of the concept of brand love in city branding: antecedents and consequences. *Place Branding and Public Diplomacy*, 20(2), 142-156. <https://doi.org/10.1057/s41254-023-00312-7>
- Jyrämä, A., Kajalo, S., Johansson, T., & Siren, A. (2015). Arts organizations and branding: creating a new joint brand for three arts organizations. *The Journal of Arts Management, Law, and Society*, 45(3), 193-206. <https://doi.org/10.1080/10632921.2015.1062444>
- Keller, K. L. (2025). The evolution of modern branding: Historical origins, current perspectives, and future directions. *Journal of Business Research*, 194, 115359. <https://doi.org/10.1016/j.jbusres.2025.115359>

- Khelfaoui, M., & Gingras, Y. (2020). Branding spin-off scholarly journals: Transmuting symbolic capital into economic capital. *Journal of Scholarly Publishing*, 52(1), 1-19. <https://doi.org/10.3138/jsp.52.1.01>
- Kemper, J. A., & Ballantine, P. W. (2019). What do we mean by sustainability marketing?. *Journal of Marketing Management*, 35(3-4), 277-309. <https://doi.org/10.1080/0267257X.2019.1573845>
- Ko, C. (2025). Advocating for the Inclusion of Fine Arts in the Healthcare Education Curricula–The Lived Experience of an Art-Loving Healthcare Educator. *Journal of Practical Nurse Education and Practice*, 5(1), 40-142. <https://doi.org/10.29173/jpnep48>
- Lindsay, G. (2021). One icon, two audiences: how the Denver Art Museum used their new building to both brand the city and bolster civic pride. In *Urban Transformations through Exceptional Architecture*, 29-41. <https://doi.org/10.1080/13574809.2017.1399793>
- Li, J., & Kang, J. (2024). Sustainable luxury brands: the moderating effects of salient identity-based goals. *Journal of Product & Brand Management*, 33(2), 273-286. <https://doi.org/10.1108/JPBM-04-2023-4452>
- Megehee, C. M., & Woodside, A. G. (2010). Creating visual narrative art for decoding stories that consumers and brands tell. *Psychology & Marketing*, 27(6), 603-622. <https://doi.org/10.1002/mar.20347>
- Meisner, C., & Ledbetter, A. M. (2022). Participatory branding on social media: The affordances of live streaming for creative labor. *New Media & Society*, 24(5), 1179-1195. <https://doi.org/10.1177/1461444820972392>
- Meyer, N., Ben Said, F., Alkathiri, N. A., & Soliman, M. (2023). A scientometric analysis of entrepreneurial and the digital economy scholarship: State of the art and an agenda for future research. *Journal of Innovation and Entrepreneurship*, 12(1), 70. <https://doi.org/10.1186/s13731-023-00340-w>
- Mingione, M., Bendixen, M., & Abratt, R. (2020). Uncovering the sources of brand authenticity in the digital era: evidence from an Italian winery. *Sinergie Italian Journal of Management*, 38(1), 181-205. <https://doi.org/10.7433/s111.2020.11>
- Muthiah, K., & Suja, S. (2013). Experiential marketing–A designer of pleasurable and memorable experiences. *Journal of business management & social sciences research*, 2(3), 28-34.
- Mukhlisiana, L., & Setiawati, S. D. (2025). Strategi Branding dan Inovasi Produk untuk Meningkatkan Akses Pasar UMKM Kabupaten Bandung. *Jurnal Altifani Penelitian dan Pengabdian kepada Masyarakat*, 5(2), 99-106. <https://doi.org/10.59395/altifani.v5i2.660>
- Pinar, M., Trapp, P., Girard, T., & Boyt, T. E. (2011). Utilizing the brand ecosystem framework in designing branding strategies for higher education. *International Journal of educational management*, 25(7), 724-739. <https://doi.org/10.1108/09513541111172126>
- Rodner, V., & Kerrigan, F. (2018). From modernism to populism–art as a discursive mirror of the nation brand. *European Journal of Marketing*, 52(3/4), 882-906. <https://doi.org/10.1108/EJM-12-2016-0707>
- Ryan Bengtsson, L., & Edlom, J. (2023). Commodifying participation through choreographed engagement: the Taylor Swift case. *Arts and the Market*, 13(2), 65-79. <https://doi.org/10.1108/AAM-07-2022-0034>
- Srivastava, R., Banerji, D., Nema, P., & Choudhary, S. (2024). The role of perceived risk in engaging customer and employees for value creation in services. *Vision*, 28(1), 47-54. <https://doi.org/10.1177/09722629211022516>
- Södergren, J., & Vallström, N. (2021). Seeing the invisible: brand authenticity and the cultural production of queer imagination. *Arts and the Market*, 11(3), 275-297. <https://doi.org/10.1108/AAM-12-2020-0053>

- Sugimoto, C. R. (2023). Laudation on the occasion of the presentation of the Derek de Solla Price Award 2023 to Kevin W. Boyack and Richard Klavans. *Scientometrics*, 128(12), 6309-6312. <https://doi.org/10.1007/s11192-023-04848-6>
- Timming, A. R. (2017). Body art as branded labour: At the intersection of employee selection and relationship marketing. *Human Relations*, 70(9), 1041-1063. <https://doi.org/10.1177/0018726716681654>
- Van Ham, P. (2008). Place branding: The state of the art. *The Annals of the American Academy of Political and Social Science*, 616(1), 126-149. <https://doi.org/10.1177/000271620731227>
- Van der Hoeven, A., Behr, A., Hamilton, C., Mulder, M., & Rozbicka, P. (2021). 1-2-3-4! Measuring the values of live music: methods, models and motivations. *Arts and the Market*, 11(2), 147-166. <https://doi.org/10.1108/AAM-09-2020-0041>
- Yigitcanlar, T., Senadheera, S., Marasinghe, R., Bibri, S. E., Sanchez, T., Cugurullo, F., & Sieber, R. (2024). Artificial intelligence and the local government: A five-decade scientometric analysis on the evolution, state-of-the-art, and emerging trends. *Cities*, 152, 105151. <https://doi.org/10.1016/j.cities.2024.105151>

