The Language of Cultural Studies and the Arts: A digital mapping of entanglements and trends based on the digital humanities

A Linguagem dos Estudos Culturais e das Artes: Um mapeamento digital de envolvimentos e tendências com base nas humanidades digitais

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ABSTRACT: This study explores the intersection between Cultural Studies and the Arts, highlighting their theoretical, methodological and epistemological links. Culture, as a site of symbolic disputes and the production of meanings, plays a central role in this intersection, closely intertwined with the construction of identity and material representation. In this context, the Arts emerge as human representation, functioning as aesthetic expressions and discursive practices that relate to social, political and historical processes. The integration of Digital Humanities into this process has contributed to these analyses, introducing methods of analysis that combine traditional humanities methods with technological tools to map citation networks and theoretical trends. This research uses bibliometric analysis to identify fundamental theoretical nuclei and emerging patterns at the intersection of Cultural Studies and the Arts. The results reveal a growing interdisciplinary articulation between these fields, particularly around themes related to identity, representation, power and symbolic mediation. The study provides an epistemological cartography that improves understanding

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of the theoretical synergies in Cultural Studies and demonstrates the relevance of digital methodologies for cultural research, reinforcing the transformative potential of interdisciplinary approaches. Through the methodology and results, this research contributes to broadening the analytical scope of Cultural Studies and encourages further research into artistic production, cultural criticism and evolving methodologies in the humanities.

RESUMO: Este estudo explora a intersecção entre os Estudos Culturais e as Artes, destacando as suas ligações teóricas, metodológicas e epistemológicas. A cultura, enquanto local de disputas simbólicas e de produção de significados, desempenha um papel central nesta intersecção, intimamente imbricada com a construção da identidade e a representação material. Neste contexto, as Artes emergem enquanto representação humana, funcionando como expressões estéticas e práticas discursivas que se relacionam com processos sociais, políticos e históricos. A integração das Humanidades Digitais neste processo veio contribuir para estas análises, introduzindo métodos de análise que articulam métodos tradicionais das humanidades com ferramentas tecnológicas para mapear redes de citações e tendências teóricas. Esta investigação recorre à análise bibliométrica para identificar núcleos teóricos fundamentais e padrões emergentes no cruzamento entre os Estudos Culturais e as Artes. Os resultados revelam uma crescente articulação interdisciplinar entre estes campos, particularmente em torno de temas relacionados com identidade, representação, poder e mediação simbólica. O estudo fornece uma cartografia epistemológica que melhora a compreensão das sinergias teóricas nos Estudos Culturais e demonstra a relevância das metodologias digitais para a investigação cultural, reforçando o potencial transformador das abordagens interdisciplinares. Através da metodologia e dos resultados, esta investigação contribui para alargar o âmbito analítico dos Estudos Culturais e encoraja novas investigações sobre a produção artística, a crítica cultural e as metodologias em evolução nas humanidades.

Introduction

The instigating field of culture, which has been questioned, studied and sometimes excessively generalised by some areas, is the central axis for many of the relationships that circumscribe the production and transmission of meanings. Culture, as a fundamental concept that cuts across different disciplines, is a field of symbolic disputes, epistemological reconfigurations and methodological intersections. At its core is the production and transmission of meanings, as well as the identity and

symbolic construction of societies and their materiality over time. Within this vast universe, arts emerge as an essential dimension, not only as an aesthetic expression, but also as a discursive and material practice that reflects and intervenes in social, political and historical processes. Art, in its conceptual breadth, embodies human creation, is specific to various places, and reflects the collective imagination.

The intersection between Cultural Studies and the Arts has been widely debated, revealing the complexity of the relationships between symbolic production, identity and power. However, the introduction of the Digital Humanities has reconfigured the way these interactions are analysed, providing new methodologies for mapping discursive networks and visualising emerging epistemological trends (Alves, 2016; Portela, 2008). The intersection between Cultural Studies and the Arts has been the subject of various theoretical approaches, reflecting the complexity of the relationships between symbolic production, identity and power. However, the way in which these interactions are analysed has evolved significantly and it is important to map changing discursive patterns and knowledge networks.

Since its consolidation as an interdisciplinary field, Cultural Studies has favoured qualitative and interpretative approaches, guided by the critical analysis of discourses, representations and power dynamics. However, the growing availability of scientific databases and the advancement of digital tools have enabled the incorporation of other strategies, such as bibliometrics and the analysis of citation networks. Recent studies (Donthu et al., 2021; Linnenluecke et al., 2020) demonstrate how these methodologies have been applied to map patterns of scientific production and identify theoretical influences in the humanities. In the context of Cultural and Arts Studies, this movement opens new possibilities for analysing theoretical intersections, allowing for a more comprehensive reading of the connections between authors, concepts and critical approaches.

Despite significant advances in the understanding of the relationship between Cultural Studies and the Arts, the role of Digital Humanities in the study of these interactions has been important and it is increasingly necessary to explore the potential of digital methodologies in the construction of a more precise and systematic epistemological cartography. In this sense, this research proposes an innovative approach by integrating bibliometric methods to analyse the evolution of the connections between Cultural Studies and the Arts, identifying the main theoretical nuclei, citation networks and emerging trends.

The relevance of the study presented here is justified by the need to understand, in a context of growing scientific production, how these areas relate theoretically and what their implications are at the scientific level in contemporary times. The cross-cutting nature of these fields imposes the need for an epistemological cross-referencing that allows us to identify the dynamics of influence and the spaces for conceptual innovation within these themes. In this research, we intend not only to broaden

the methodological possibilities, but also to highlight the importance of mixed analysis (qualitative and quantitative) as a complement to the hermeneutic tradition that characterises Cultural Studies. This research aims to explore, from an innovative perspective, the relationship between Cultural Studies and the Arts, highlighting the theoretical connections, networks of influence and epistemological patterns that emerge from this intersection.

In current academic debates, issues such as identity, representation and power (Escosteguy, 1998; Grossberg, 2020; McRobbie, 2005) have taken centre stage, especially in the context of postcolonial approaches and critical theory. The arts, as spaces of symbolic enunciation, have become fundamental territories for claiming places of speech and for problematising the regimes of visibility that structure contemporary cultural production. In this way, this study aims to contribute to broadening the analytical scope of Cultural Studies, incorporating new methodological tools that make it possible to identify patterns and understand the interdisciplinary dynamics that cross the artistic field.

As far as the methodology adopted is concerned, a bibliometric analysis was used, since, as a mixed approach tool, it makes it possible to visualise patterns of theoretical interconnectivity and assess the impact of publications in the field under study. The Scopus database was selected as the site for extracting the main corpus of the investigation, guaranteeing a broad and rigorous mapping of epistemological trends. VOSviewer software was used to build the relationship maps, and analyses, allowing the identification of thematic clusters and the most relevant concepts, authors and works that highlight the main axes of intersection between the two fields. With this approach, we have drawn up an overview of recent scientific production, providing input for future research and consolidating our understanding of the theoretical synergies in question.

The main contributions of this study lie in clarifying the intersections between Cultural Studies and the Arts, identifying emerging trends that structure scientific production and demonstrating the potential of Digital Humanities for cultural analysis. In this context, the research highlights the centrality of arts as a discursive and material practice, operating at the intersection of social, political and economic dynamics. This study not only reinforces the relevance of Cultural Studies in understanding contemporary arts but also proposes a methodological approach that can be stimulated in other areas of culture. Thus, this study positions itself within the expanding dialogue between Cultural Studies, the Arts, within Digital Humanities, by bridging bibliometric analysis with conceptual discourse. The research not only uncovers emerging epistemological trends but also reaffirms the transformative potential of cultural inquiry. The study contributes to broadening an analytical framework that may inform future research in artistic production, cultural criticism, and the evolving methodologies within Cultural Studies.

1. Interdisciplinary Perspectives: Arts and Cultural Studies

Arts are closely related to shaping the attitudes, beliefs and behaviours of individuals; in other words, arts facilitate the subject's connection with themselves, while it constitutes an expression of existence in society and a tool for understanding attitudes towards life (Keane, 2023). This line of argument emphasises the idea that arts express experiential problems and that a large part of the meaning of life can be learned through the arts (Wright, 2023; Koshelieva et al., 2023; Zhukova, 2024). Arts are therefore a reflection of culture (Saldívar, 2023) since those who practise an artistic activity suffer the influences of the environment, become aware, make choices in the face of all the factors that surround them and express themselves, communicating them to those who see them, even changing the meaning of the experience from personal to social (Keane, 2023; Wright, 2023; Zhukova, 2024). At the heart of this argument is the idea that arts capture and represent the values, beliefs and social structures of times, places and contexts (Keane, 2023; Saldívar, 2023; Wright, 2023; Dumitru, 2019a; Koshelieva et al., 2023; Zhukova, 2024). In this regard, Dewey (1980) warns of the existence of connections between arts and everyday experience and recalls the importance of the artsociety-individual triad, ideas also shared by authors such as Errington (2023) and Wright (2023). In this context, while on the one hand the influence of arts on the way the world becomes more intelligible, accessible and familiar is undeniable (Keane, 2023; Saldívar, 2023; Sheringham, 2023). On the other hand, arts play a fundamental role in criticising and transforming society (Saldívar, 2023). This function is nothing new, as it has long been used to challenge norms, question power structures and advocate for social change, revealing prejudices, stereotypes and politics (Sheringham, 2023; Errington, 2023; Dumitru, 2019a; Koshelieva et al, (Chalmers, 2003; Grazia & Furlough, 2023). In this vein, arts' place in social fields and contemporary issues is associated with the identification of social phenomena, reflection on socio-cultural conditions and the search for alternative visions (Chalmers, 2003; Grazia & Furlough, 2023). Arts are therefore an expression of identity and culture and can be used to record, transmit and generate meanings, qualities and ideas, assuming a role of continuity and cultural exchange (Wright, 2023; Errington, 2023; Peskowitz, 2023). Under this premise, arts and Cultural Studies are deeply intertwined.

Thus, and based on what has been said so far, while Cultural Studies take a critical look at arts, helping to understand its influences, impacts and meanings within social, historical and political contexts (Baptista, 2024a), understanding art production is an essential tool for cultural analysis, allowing us to understand the complexities of the human experience (Sheringham, 2023; Jhally, 2015; McRobbie, 2005).

Culture concerns the signifying practices and processes through which it is produced, as well as the forms it takes (Sarmento, 2015). As such, culture plays a fundamental role in the construction, maintenance and reproduction of structures and power relations (Sarmento, 2015; Peskowitz, 2023;

Grossberg, 2020; McRobbie, 2005), an aspect that is no stranger to Cultural Studies (Saldívar, 2023; Sheringham, 2023) since, as Hall (2003) explains, culture is the place where Cultural Studies converge, the central concept around which they emerge and unify, as it is, at the same time. Hall (2003) argues that culture serves as the focal point where Cultural Studies intersect, acting as the foundational concept that both shapes and unifies them. It encompasses, simultaneously, the meanings and values that emerge among different social classes and groups, rooted in their historical contexts and material conditions, shaping how they navigate and respond to their realities. Additionally, culture is expressed through lived traditions and practices, which embody and convey these collective 'understandings' (Hall, 2003, p. 142).

The sense of criticism and social and political transformation is at the root of Cultural Studies, moving towards the operationalisation of a broad concept of culture and the extension of its meaning: culture as a praxis that gives meaning to action and cultural practices as material and symbolic forms of political mediation and the social practice of power (Escosteguy, 1998; Jhally, 2015; McRobbie, 2005). The cultural question is therefore fed by the discussion on the relationship between power and culture, between cultural domination/submission and centre/periphery (Baptista, 2024a).

From the above, it should be emphasised that Cultural Studies are not reduced to a monolithic body of theories and methods (Storey, 1996) and that they focus their interest on diversity within each culture and on different cultures in their multiplicity and complexity. They therefore pay special attention to the development of cultural meanings and collective representations in contemporary society. It is not surprising, then, that Cultural Studies are characterised by their "intrinsically paradoxical, subject to discussion and uncertainty[3]" (Baptista, 2009, p. 17). This paradoxical character is due to the questioning of disciplinary certainties, the rejection of a single methodology, and the overlapping of a diverse set of backgrounds and different contexts: "while traditionally an area of knowledge is epistemologically defined by a specific object and method, Cultural Studies cannot be defined as a discipline, but rather as a transdiscipline, given that its interdisciplinary relations are of a variable and totally contextual geography[4]" (Baptista, 2024a, p.18).

As Hall (2003) argues, diversity is inherent to Cultural Studies, which is a line of research with multiple discourses and numerous and distinct histories, and the theoretical body itself has been, and continues to be, affected by various currents. Furthermore, Cultural Studies is an intrinsically interdisciplinary field of study, involving various disciplines, bringing together very different research and researchers who, with diverse backgrounds, promote multiple discourses, encompassing a variety

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[3] Original text: "intrinsecamente paradoxal, objeto de discussão e incerteza" (Baptista, 2009, p. 17). Translation by the authors.
[4] Original text: "enquanto tradicionalmente uma área do conhecimento se define epistemologicamente por um objeto e um método específicos, os Estudos Culturais não se podem definir como uma disciplina, antes como uma transdisciplina, dado que as suas relações interdisciplinares são de geografia variável e totalmente contextual" (Baptista, 2024a, p.18). Translation by the authors.

of works and paths (Baptista, 2009; Hall, 2003). In this respect, Hall explains that, in addition to the different trajectories, at the heart of Cultural Studies, Hall emphasizes that Cultural Studies not only follow diverse paths but also encompass a wide range of theoretical and methodological perspectives, which remain in constant tension and debate (Hall, 2003, p. 201). Cultural Studies is therefore a heterogeneous interdisciplinary field of study in terms of interests and methods, moving beyond theoretical discourses and claiming a generalised extinction of borders in an "anti-disciplinary" position (Mattelart & Neveu, 2006, p. 85).

In other words, they refuse to be the main discourse or the meta discourse of any kind, striving to be an open-ended project that does away with the effects of circumscription linked to hyper specialisation; however, as Hall (2003) warns that Cultural Studies are characterized by openness and that they cannot be simplistically reduced to mere pluralism (Hall, 2003, p. 201). Thus, despite the great diversity that characterises this field of study, and most probably because of it, complexity is a central feature of Cultural Studies: complexity of the cultural phenomenon, complexity of knowledge and complexity in the very way of doing research. In addition to its complexity, its political sense and commitment should also be emphasised. In fact, Cultural Studies is an academic project and a theoretical intervention that engages in pedagogies based on the active involvement of individuals and groups in community engagement (Baptista, 2009; Hall, 2003). This is why constructed knowledge is not viewed innocuously; on the contrary, it is used instrumentally, attempting to intervene in the political and social sphere and in socio-cultural production processes, where arts play an important role. Baptista goes on to explain "in the last decade, Cultural Studies has become increasingly closely linked to different forms of artistic and symbolic knowledge production, looking to recognise the multiple performative forms (visual, musical, etc.) that today's critical thinking on culture can no longer avoid and with which it has been in dialogue[5]" (Baptista, 2024a, p.18). In fact, by approaching and allowing themselves to be infected by the languages and modes of knowledge production of artistic activity, Cultural Studies are enriched, since they increase their scope in terms of understanding practices that involve the production and circulation of meanings (Baptista, 2024a).

In this field, the digital humanities make significant contributions. As an interdisciplinary field of research, the digital humanities are situated at the interface between the humanities and digital technologies, in line with the growing intersection between the transformations of culture and the production of knowledge brought about by the transformations of digital technologies. In fact, as Burdick states, digital humanities are understood as a unique collective domain emerging from the interplay between digital innovations and humanistic disciplines, which introduces both promising

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[5] Original text: "na última década, os Estudos Culturais têm-se articulado cada vez mais profundamente com modalidades diversas de produção de conhecimento artístico e simbólico, procurando reconhecer as múltiplas formas performativas (visuais, musicais, etc.) a que hoje o pensamento crítico sobre a cultura não pode mais eximir-se e com o qual tem dialogado" (Baptista, 2024a, p.18). Translation by the authors.

prospects and significant challenges (Burdick et al., 2020, p. 71), as a product and symptom of methodological transformations in the use of technologies in research activities (Castro, 2019; Portela, 2008).

Studies in digital humanities are distinguished by the integration of computational tools and digitisation, which contribute to the broadening of knowledge accessibility, fostering inclusivity, and enabling innovative analytical approaches. Among its possibilities is the reconfiguration of disciplinary boundaries, fostering greater interaction between the humanities, social sciences, arts, and natural sciences, while also amplifying the societal reach and audience of academic research in the humanities (Burdick et al., 2020, p. 71). Indeed, as Castro explains:

> We can see in the plurality of digital humanities and their interdisciplinary nature that they facilitate an accommodation between areas, themes and objects. HDs present a fertile and appropriate ground for the study of knowledge integration because they focus directly on the pragmatic problems of how computing aids research practice, and how theoretical and practical problems are given a new perspective through computing.[6] (Castro, 2019, p.27)

In this scenario, digital humanities can play an important role in Cultural Studies, providing new methodological approaches, but also enabling new approaches to analysing, preserving and disseminating culture, since they influence the way we interact with culture, but also contribute to reflecting on and redefining the concept of culture itself.

2. Methodology

The emergence of Digital Humanities as an interdisciplinary field of research has provided new methodological approaches to the study of the intersections between Arts and Cultural Studies, using computational tools and digital media that expand the possibilities for critical and theoretical analysis (Alves, 2016; Portela, 2008). The incorporation of techniques such as bibliometric analysis, textual data mining and the visualisation of discursive patterns allows for a more systematic mapping of scientific production, highlighting theoretical connections, networks of influence and emerging trends. In this way, the use of Digital Humanities methods not only broadens the scope of research, allowing for the processing and interpretation of large volumes of data, but also reinforces the articulation between Cultural Studies and the new digital epistemologies, offering a more structured and quantitatively informed reading of contemporary cultural dynamics.

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[6] Original text: "Podemos constatar na pluralidade das digital humanitiese em sua característica interdisciplinar um facilitador para uma acomodação entre áreas, temas e objetos. As HDs apresentam um terreno fértil e apropriado para o estudo da integração do conhecimento por focar diretamente nos problemas pragmáticos de como a computação auxilia na prática de pesquisa, e como problemas teóricos e práticos recebem nova perspectiva por meio da computação" (Castro, 2019, p.27) . Translation by the authors.

Cultural Studies has come to embrace various socio-cultural issues and is increasingly gaining ground in academia. As an interdisciplinary field of research, it is within Cultural Studies that we find a way to examine how culture creates and transforms individual experiences, everyday life, social relations and power (Escosteguy, 1998; Grossberg, 2020; McRobbie, 2005). The relationship between Art and Cultural Studies has aroused growing interest in academic circles, since both fields offer multiple perspectives on symbolic manifestations and the processes of cultural regulation that involve artistic production. (Baptista, 2024b, p. 51). In this way, art is not limited to the aesthetic universe, but is also a complex cultural phenomenon, influenced by historical, political and economic dynamics (Dumitru, 2019a; Koshelieva et al., 2023; Zhukova, 2024). Cultural Studies, on the other hand, by investigating how values and meanings are constructed and negotiated in different groups and contexts, deepens the understanding of artistic practices by situating them in debates about identity, power and representation, which are fractious and important for critiquing the contemporary world (Grossberg, 2020; Jhally, 2015; McRobbie, 2005). This study aims to explore these points of convergence, inspired by the Digital Humanities paradigm, using a bibliometric analysis to map the literature and highlight the main theoretical contributions arising from the intersection between Arts and Cultural Studies. In this sense, we have defined that the main objective of our study as following: to explore the relationship between the concepts of Arts and Cultural Studies, aiming to identify trends, thematic synergies and the main theoretical contributions of this intersection.

Regarding the methodology institutionalised in this research, this article presents an analysis of the relationship between the concepts of "Cultural Studies" and "Arts" through a bibliometric analysis (Chen, 2017; Donthu et al., 2021; Klarin, 2024; Linnenluecke et al., 2020; van Eck & Waltman, 2014), attempting to clarify the relationship between the two and mapping out the conceptual and scientific field that has contributed to their development to date. Understanding the recent intersections and thematic synergies between the Arts and Cultural Studies reveals how the convergence of these areas to promote critical thinking. This integration not only stimulates the production of meaning but also contributes significantly to the process of human development (Dumitru, 2019, p. 2, 4). Understanding their interrelationships is essential to deepen the analysis of contemporary cultural practices and encourage a deeper reflection on society.

Methodologically, bibliometric analysis is a research method based on analysing and understanding a set of scientific data from scientific publications related to a particular area or field of study. When comparing bibliometric analysis with other methodologies, such as meta-analysis and systematic literature reviews, the former is suitable for dealing with large amounts of bibliographic data in the context of identifying and overviewing a field by analysing publication patterns and scientific impact (Linnenluecke et al., 2020). This technique is particularly valuable for reviewing the

evolution of a research field over time, identifying the most influential contributions and the main themes under development (Donthu et al., 2021; Moral-Muñoz et al., 2020).

In this research, a set of data was collected to understand the intersection of both themes, especially the development of Cultural Studies. Data collection followed the bibliometric analysis protocol of Donthu et al. (2021) and van Eck & Waltman (2010, 2014) and falls under the heading of exploratory research (Pradanov & Freitas, 2013) whose main objective is to provide greater familiarity with the problem under study, making it more explicit and allowing hypotheses to be constructed. In this context, bibliometric analysis is a valuable tool within exploratory research, as it enables the researcher to quantitatively assess the scientific production related to the topic. By analysing publication patterns, counting citations and identifying collaboration networks, bibliometric analysis helps to identify trends, gaps and emerging areas in the field of study.

The study was structured in four stages, following the guidelines of Donthu et al. (2021, p. 295): (1) definition of the objectives and scope of the bibliometric study; (2) selection of bibliometric analysis techniques; (3) data collection for analysis; e (4) bibliometric analysis and presentation of results. In the first stage (1), the aim was to analyse scientific production related to the topics of "Cultural Studies" and "Art/Arts" in the database Scopus[7], by collecting data through a research protocol and subsequent bibliometric analysis of the data using the VOSViewer software.

In the second stage (2), bibliometric analysis techniques were selected to be used in the analysis, as categorised by Donthu et al. (2021, p. 288), These are: performance analysis (PA), using the metrics of total publications (TP) and total citations (TC); and science mapping (SM), which includes citation analysis (CA), bibliographic coupling (BC) and co-word analysis (CWA).

The third stage (3) involved extracting and organising data from the titles, abstracts and keywords of the selected publications (see Figure 1). A screening protocol was considered, based on PRISMA statement (Moher et al., 2010), to delimit the number of articles that would make up the scope being analysed. The survey covered the period from 2020 to 2024. To extract the data, which was carried out on 01/07/2024, a search was made for the keywords "Cultural Studies" AND "Art" OR "Arts" in the "article title, abstract and keywords" field of the Scopus database, with 1614 documents available (n=1614). Next, articles indexed in the scientific areas of "Social Sciences" and "Arts and Humanities" were considered, which allowed the sample to be refined to a total of 585 publications (n=585).

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[7] Data was retrieved from the Scopus database on 03/07/2024. This database was considered because it is one of the largest databases of abstracts and citations of peer-reviewed scientific literature in the world. The importance of this database lies in its broad multidisciplinary and international coverage, providing access to a vast collection of high-quality publications (https://www.scopus.com/).
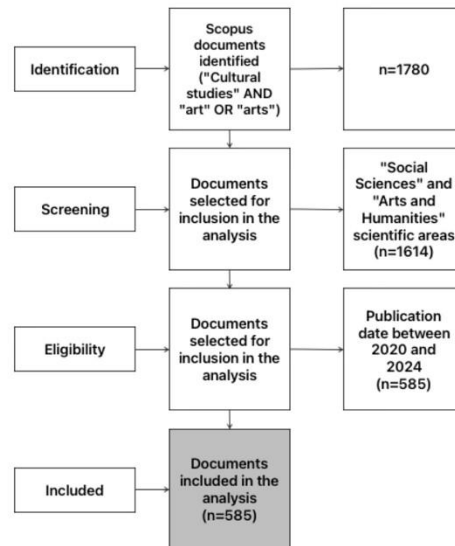
Figure 1. - Screening protocol. Based on authors based on the PRISMA statement (Moher et al., 2010).

In the fourth and final stage (4), the techniques of performance analysis (PA) (Donthu et et al., 2021, p. 294) and science mapping (SM) (Donthu et al., 2021, p. 294) were applied to analyse publication patterns, citation networks and recurring themes in order to understand the intersection between Cultural Studies and the Arts. As for the first (PA), it aims to analyse the impact of citations on the scientific production of different scientific actors (Donthu et al., 2021; Gutiérrez-Salcedo et al., 2018, p. 1276). With regard to the second (SM), Donthu and his colleagues and Chen state that it is advantageous because it allows researchers to carry out a systematic analysis of knowledge domains, identifying intellectual structures and emerging trends in a research area (Chen, 2017; Donthu et al., 2021).

3. Results and Discussion

In this section, we present the bibliometric analysis of the data, structured along two complementary axes: performance analysis (PA) and science mapping (SM), as proposed by Donthu et al. (2021, p. 288). The first approach, centred on measuring impact and scientific productivity, makes it possible to gauge the evolution of publications, the most influential authors and the most relevant journals in the area under study. The second, guided by the mapping of science, aim to identify co-authorship networks, data patterns and conceptual structures emerging from the interrelationships between the works analysed. This methodology enables a quantitative understanding of the field under investigation, but also a strategic mapping of the discursive dynamics that shape its scientific production. From the intersection of these two axes, the objective is to outline a critical panorama of the existing material within the sample of this study, highlighting the contributions that could inform future research.

Below we present the two methodological axes adopted separately: performance analysis (PA) and science mapping (SM). Firstly, PA will be explored as a quantitative approach centred on the productivity and impact of scientific production, based on metrics such as the total number of publications (TP) and the total number of citations (TC). Next, SM analysis will make it possible to understand the structural relationships between the various actors and themes in the field under investigation, using techniques such as citation analysis (CA) and bibliographic coupling (BC). These complementary approaches will provide an integrated view of the literature landscape, making it possible to identify patterns of collaboration, conceptual evolution and theoretical gaps that could guide future developments in the area.

In the context of performance analysis (PA), the total publications (TP) metric is defined as the total number of publications of a given research constituent (Donthu et al., 2021, p. 289). This metric is used to assess the impact of the elements analysed on the field of study. In this research, the final sample, in terms of TP, comprises 585 documents (n=585) distributed among different types: 259 scientific articles, 18 reviews, 40 book chapters, 256 books, 7 editorials and 5 other documents. The most significant languages in which the documents are produced are: 518 documents in English, 25 in Russian, 15 in Spanish, 7 in Portuguese and 3 in German.

Regarding the total citations (TC) metric, this serves as an indicator of the relevance and impact of the work produced within the scope of the analysis carried out (Donthu et al., 2021, p. 289). The TC of the sample under study has grown remarkably over the last few years. In 2020, 189 citations were recorded, which increased to 207 in 2021 and 255 in 2022. However, it is in 2023 that a substantial increase is observed, reaching a total of 1926 citations, which shows a wide dissemination and recognition of the sample in the research field. So far, 4 citations have been registered for 2024, in line with the ongoing citation process. This progressive increase in the number of citations over the years points to the growing relevance and impact of the sample in the scientific field under analysis.

Regarding science mapping (SM), we selected citation analysis (CA), an important technique in bibliometrics for identifying intellectual connections and the academic impact of publications over time, revealing patterns and influences in specific fields of study (Donthu et al., 2021; Linnenluecke et al., 2020). In this case, the analysis shows that some documents (Table 1) stand out for their strong capacity to influence contemporary academic debates. We can see that among the publications analysed, *Signs of Recognition: Powers and Hazards of Representation in an Indonesian Society* de Keane (2023) emerges as the most cited work, with 305 citations. This significant volume of citations suggests the importance of Keane's study, which addresses central and innovative questions about representation and power in Indonesian societies, which can contribute to broader discussions about cultural identity and practices of representation in ethnographic contexts. Another highlight is *Border Matters: Remapping American Cultural Studies* de Saldívar (2023), with 292 citations. This work

seems to play a role in redefining and mapping American Cultural Studies, highlighting the relevance of border and identity issues in the context of the social sciences and humanities. Saldívar's influence may indicate a growing demand for interdisciplinary approaches that address the cultural and political complexities of border territories. The work *Everyday Life: Theories and Practices from Surrealism to the Present* de Sheringham (2023), with 285 citations, reflects an ongoing interest in theories of everyday life, especially how everyday practices are moulded and reinterpreted over time. Sheringham's work provides an important theoretical lens for understanding social and cultural dynamics in everyday life and is useful for researchers exploring the relationship between popular culture and social practices. *Sixguns and Society: A Structural Study of the Western* de Wright (2023), with 258 citations, reflects a structural analysis of Western themes in American culture, while *The Sex of Things: Gender and Consumption in Historical Perspective* from Grazia and Furlough (2023), with 212 citations, addresses the relationship between gender and consumption, offering a relevant historical perspective that influences research into gender studies and consumer practices. The latter, together with *The Death of Authentic Primitive Art: And Other Tales of Progress* de Errington (2023), also with 212 citations, stands out for dealing with themes of cultural authenticity and progress, central issues in post-colonial and cultural preservation debates.

These publications, although the most expressive part of the study sample, are not only widely referenced, but also show the interdisciplinary value of their approaches, which range from Cultural Studies and interculturalism to theories of gender and consumption. The diversity and impact of these works indicate a strong convergence on themes that explore the construction of cultural identity, the power of representations, and the critique of Western models of progress and authenticity. This citation analysis demonstrates the growing influence of these themes and their importance in the theoretical and methodological development of related areas.

Specifically on arts and Cultural Studies, this sample shows how visual and material representations not only reflect but also produce social and discursive dynamics. These works reveal that art operates simultaneously as a means of symbolic expression and as a tool for negotiating identity, demonstrating that its materiality is intrinsically linked to power structures. The concept of authenticity, questioned in this context, specifically by Errington (2023), emerges as a social construct that legitimises or marginalises certain objects and practices, often according to colonial and market logics. This process highlights the fragility of the boundaries between the erudite and the popular, the traditional and the modern, the local and the global. Another axis worth highlighting is the role of art in the performativity of everyday life, where cultural objects and practices are endowed with meanings that transcend their immediate function, becoming agents in the construction of subjectivities (Sheringham, 2023). Cultural hybridity emerges as a fundamental element, especially in transnational contexts where the circulation of signs and aesthetics challenges fixed notions of identity. These works

reflect the idea that art is not just a reflection of culture, but an active field of dispute and symbolic reconfiguration, where power, language and materiality are dynamically intertwined.

Table 1. - Most cited documents. Own elaboration.

Name of the document	Author(s)	Source	Year publication	Citations
Signs of recognition: Powers and hazards of representation in an Indonesian society (Book)	Keane, W.	Signs of Recognition: Powers and Hazards of Representation in an Indonesian Society, pp. 1–300	2023	305
Border Matters: Remapping American Cultural Studies (Book)	Saldìvar, J.D.	Border Matters: Remapping American Cultural Studies, pp. 1–251	2023	292
Everyday Life: Theories and Practices from Surrealism to the Present (Book)	Sheringham, M.	Everyday Life: Theories and Practices from Surrealism to the Present, pp. 1–437	2023	285
Sixguns and Society: A Structural Study of the Western (Book)	Wright, W.	Sixguns and Society: A Structural Study of the Western, pp. 1–220	2023	258
The Sex of Things: Gender and Consumption in Historical Perspective (Book)	de Grazia, V. & Furlough, E.	The Sex of Things: Gender and Consumption in Historical Perspective, pp. 1–433	2023	212
The death of authentic primitive art: And other tales of progress (Book)	Errington, S.	The Death of Authentic Primitive Art: And Other Tales of Progress, pp. 1–309	2023	212
Spinning Fantasies: Rabbis, Gender, and History (Book)	Peskowitz, M.B.	Spinning Fantasies: Rabbis, Gender, and History, pp. 1–250	2023	100

Bibliographic coupling (BC) is a technique that measures the similarity between documents based on the citations they share. The analysis focuses on dividing publications into thematic clusters based on common references. If two documents cite the same sources, they are bibliographically "coupled". The more shared sources, the greater the degree of connection between them (Donthu et al., 2021, pp. 288-289).

Within the sample group of documents (n=585), the VOSviewer software considered the group of documents with at least 10 citations and carried out bibliographic collation. The information network shown (Figures 2A and 2B) is dispersed, with several central nodes connected. This centredness can be observed with the authors Saldivar (2023), Sheringham (2023), Errington (2023), Keane (2023) and Peskowitz (2023). These works share many common references, positioning them as key authors/works in the context of the study. The central relevance of these publications shows

that they are often used as the basis for new research, demonstrating their continuity and thematic relevance. This indicates the existence of a theoretical framework around the research themes, which are recognised in multiple documents.

The bibliometric analysis technique of co-word analysis (CWA) focuses on analysing the frequency and co-occurrence of keywords in a scientific corpus, with the aim of identifying relationships between concepts and mapping knowledge structures in a specific context. This technique is used to highlight patterns, trends and emerging areas, helping to understand how research topics interconnect over time (Donthu et al., 2021, p. 287; Guan et al., 2018). By carrying out CWA, we can analyse research trends and understand growing topics and new intersections between areas; map knowledge networks (grouping fields and sub-fields of work); monitor the evolution and development of areas over time. The unit of analysis in CWA is the 'word', and its purpose is related to analysing textual content (Donthu et al., 2021, p. 289).

As a result of this research, the thematic clusters (Figure 2C) that group the publications by thematic categories are as follows: (1) Orange: Cultural Studies, arts and visual culture; (2) Green: popular culture, arts, literature, cultural history, media studies, media, aesthetics, film, film studies; (3) Dark blue: anthropology - soc sci, covid-19, globalisation, history, religion; (4) Light blue: language and linguistics, intermediality; (5) Yellow: contemporary art, philosophy, cross-Cultural Studies, art history, trauma, philosophy, memory; (6) Purple: sociology, psychology, cross-Cultural Studies, arts computing; (7) Red: humanities, art, identity, anthropology, human, visual arts, creativity, visual culture, feminism, folklore. Regarding research trends (Figure 2D), the bibliometric map generated by the software uses a gradient of colours to represent the temporal distribution of publications. The caption in the bottom right-hand corner indicates the time scale associated with the colours, ranging from blue (oldest publications, dated 2021) to yellow (most recent publications, dated 2024). Thus, the nodes and connections represented in shades of yellow signal emerging trends, indicating topics that have received greater academic attention in recent years. The most researched topics are currently 'arts and visual culture'; 'religion'; 'language and linguistics'; 'anthropology - social sciences'.

The practical implications of the findings of this research enrich the study by demonstrating how bibliometric analysis can reveal trends and theoretical gaps, collaborative networks, and epistemological intersections within Cultural Studies and the Arts. Bibliometric analysis tools enable continuous monitoring of the field's evolution, allowing for the mapping of emerging concepts, the formation of collaborative networks, and the consolidation of trends that reshape the theoretical and methodological dynamics of the area. This fosters a deeper and more contemporary theoretical engagement with these themes. From a pedagogical perspective, the findings of this research can contribute to informing curricula in Cultural Studies and the Arts, integrating digital methodologies

for critical cultural analysis, which help bridge theoretical reflection with contemporary processes of cultural circulation and reception.
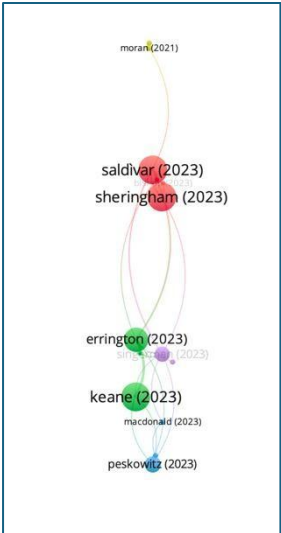

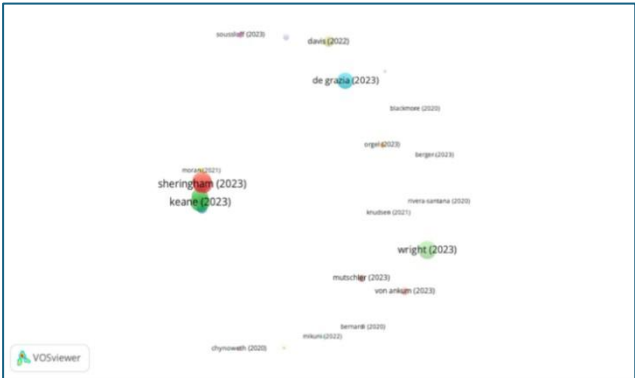**Figure 2A** - Bibliographic Coupling map. Own elaboration.

Figure 2B - Bibliographic Coupling map. Own elaboration.

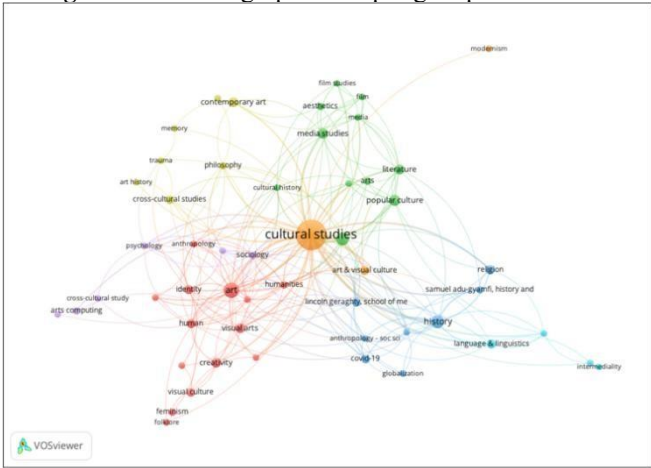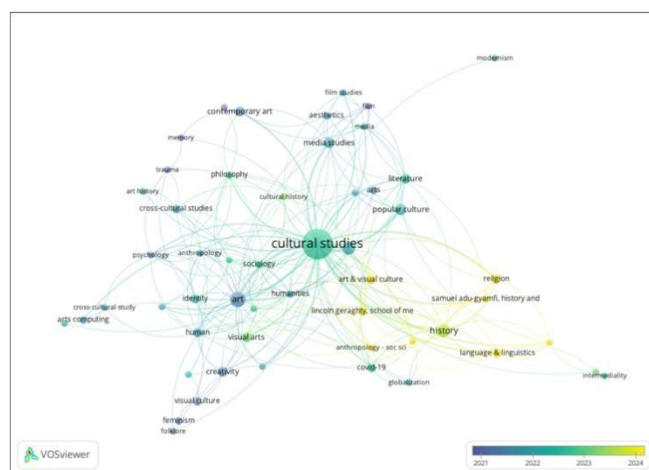**Figure 2C** - Co-word Analysis map. Own elaboration.

Figure 2D - Co-word Analysis map. Own elaboration.

4. Conclusions

The aim of this study was to explore the relationship between the concepts of Arts and Cultural Studies, aiming to identify trends, thematic synergies and the main theoretical contributions of this intersection. It becomes pertinent, especially when squared with the growing centrality of Digital Humanities as an expanding epistemological field. The intersection between these areas is not restricted to a mere methodological mapping exercise but proposes a critical repositioning of the discursive dynamics that structure contemporary scientific production, identifying patterns, hierarchies and networks of influence in the field of discourses on culture, art and symbolic materiality, highlighting their epistemological intersections and methodological implications. The emergence of Digital Humanities should not be understood merely as a technical or quantitative improvement in research methods, but as a phenomenon that operates profound epistemological transformations in the ways in which knowledge is produced, circulated and legitimised in the humanities. In the specific case of this research, the approach allows us to transcend isolated readings of works and concepts, enabling a broader understanding of the fields and configurations of power, regimes of visibility and strategies of enunciation that inform contemporary debates on culture and representation.

By using bibliometric analysis, this research not only identifies the most influential agents and structures in scientific production on Arts and Cultural Studies but also elucidates the intellectual paths that determine the emergence and consolidation of certain theoretical discourses. The identification of co-authorship networks, citation patterns and bibliographic coupling dynamics makes it possible to understand how certain critical paradigms gain centrality, while others are displaced to peripheral positions in the disciplinary field. In this sense, the importance of this research comes from its ability to construct a critical diagnosis of the epistemological trends that structure the relationship between Art and Cultural Studies, emphasising how artistic representations do not operate autonomously, but rather in close articulation with social, political and economic processes,

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encompassing the Cultural Studies DNA. This perspective reinforces the premise of Cultural Studies as a field that problematises culture not as a neutral or essentialist instance, but as a disputed territory where meanings are negotiated, and hegemonies are contested.

The main results of this work point to the consolidation of a theoretical and methodological corpus that shows the growing articulation between Cultural Studies and the Arts, reflecting the evolution of the disciplinary field and the emergence of new critical and epistemological approaches. The PA revealed the intensification of scientific production and the increased influence of certain authors, allowing us to identify patterns of impact and productivity in research on the Arts and Cultural Studies. Analysing the TP and TC showed an exponential growth in the citation of certain works, indicating the formation of a theoretical core of reference that structures contemporary discussions. On the other hand, the SM allowed us to delineate co-authorship networks, highlighting works and authors that operate as structuring axes in the corpus analysed here. CA revealed that some texts play a central role in shaping the debates, addressing fundamental questions about representation, cultural borders and identities in transnational contexts. These results emphasise the preponderance of interdisciplinary perspectives in contemporary Cultural Studies.

Analysing the BC and CWA also made it possible to identify thematic clusters that reflect the convergence between Cultural Studies and areas such as Anthropology, Linguistics and Visual Culture, reinforcing its hybrid and intertextual nature. The distribution of themes over time revealed emerging trends, such as the growth of interest in 'studies of visuality', 'visual culture', 'religion', 'anthropology' and 'language'.

The relationship between Cultural Studies and the Arts is expressed through the articulation of central themes such as representation, identity, power, symbolic mediation and cultural circulation, highlighting the complexity of the processes that shape the production, reception and interpretation of artistic manifestations. Within this framework, arts are not restricted to an exclusively aesthetic domain but emerges as a discursive and material practice that operates at the intersection of social, political and economic dynamics.

The limitations of this research are primarily related to the size and composition of the sample under study which, although substantial, could be explored from broader and more diverse analytical perspectives. A more in-depth temporal analysis would not only strengthen the results obtained but also provide a more comprehensive understanding of the evolution of discursive dynamics over the years. Similarly, the analysis of the most cited documents could have been expanded, but the methodological options adopted imposed the need for delimitation, with the selection based on the number of citations being a strategy aimed at guaranteeing the coherence and representativeness of the results.

In addition, some challenges emerged in the research process, namely the use of the Scopus database as the main repository for analysis. Despite its relevance and unquestionable importance for the international dissemination of research, we recognise that certain fundamental works for the field may not be indexed, which can generate bias in the selection of documents. However, this type of limitation is inherent to methodologies that rely on specific databases, and although the exclusion of some references may restrict the scope of the study, the approach adopted ensures the scientific and epistemological rigour of the investigation, guaranteeing the soundness of the inferences drawn.

Other bibliometric or content analyses, particularly regarding the most cited documents, could provide more in-depth insights into these interrelationships, making significant contributions to understanding the conceptual and methodological proximities between the two fields. A more extensive approach in this direction would not only map the discursive dynamics that articulate the Arts and Cultural Studies, but also deepen their epistemological relationship, elucidating the ways in which arts are constituted as a space of symbolic production, cultural negotiation and critical resistance within the theoretical framework of Cultural Studies.

It is inevitable to question the relationships that Cultural Studies itself establishes with the environment and with other equally impactful concepts, such as 'history', 'contemporary art', 'visual culture', 'popular culture', 'creativity', among others. The corpus of texts analysed suggests an epistemological framework in which arts are not conceived solely as an autonomous field of aesthetic creation, but rather as a semiotic system deeply imbricated in cultural, political and social dynamics. This approach makes it possible to problematise the concept of *art* from multiple perspectives, especially in the context of Cultural Studies, namely: (i) arts as representation and power; (ii) arts as elements in the construction of symbolic boundaries; (iii) arts and its inscription in everyday life; (iv) arts as narrative tools; and (v) the relationship between art, gender and post-colonialism.

The relevance of this research lies in its ability to explore, in a transdisciplinary way, human production and its relationship with the social environment - an approach that reflects the very essence of Cultural Studies. These questions not only broaden our understanding of the world we inhabit but also highlight the urgency of critically analysing the contexts of struggle, resistance and power that structure contemporary societies. It is therefore essential to encourage new research that dialogues with the results presented here and perpetuates the questioning practice of Cultural Studies, contributing to a deeper understanding of socio-cultural phenomena. This study is particularly important as it adds a layer of interpretation to the current state of Cultural Studies and its potential as an interdisciplinary and transversal field. As far as the Arts are concerned, the research emphasises their central role in the critical formulation of Cultural Studies, highlighting their capacity to construct discourses, tension hegemonies and re-signify identities — elements that ultimately reflect the dynamic and contestatory nature of culture itself.

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