

## Exploring the Impact of Illustrative Styles on Audience Engagement in Advertising Campaigns

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### ABSTRACT

Visual communication has become a central component of contemporary advertising, particularly in campaigns targeting young consumers who are highly responsive to visual stimuli. This study examines the impact of illustrative styles on audience engagement and purchase intention within advertising campaigns, with a specific focus on young consumers aged 18–30 years. Using a quantitative research design based on secondary data analysis, the study analyzes responses from a sample of 300 young consumers exposed to advertisements employing different illustrative styles, including cartoon or stylized illustrations, semi-realistic or artistic illustrations, flat or vector illustrations, and photo-based advertisements. Independent-samples t-tests and one-way ANOVA were employed to examine differences in audience engagement and purchase intention across advertising formats. The results reveal that illustrated advertisements generate significantly higher engagement and purchase intention than photo-based advertisements. Moreover, the findings indicate meaningful variation across illustrative styles, with cartoon or stylized illustrations emerging as the most effective in eliciting favorable consumer responses, followed by semi-realistic or artistic illustrations. Flat or vector illustrations and photo-based advertisements show comparatively weaker performance. The study contributes to consumer research by demonstrating that illustrative styles are not a homogeneous category and that the effectiveness of illustration depends on its expressive qualities. By empirically distinguishing between illustrative formats, the research offers valuable insight into how visual execution influences consumer responses in youth-oriented advertising contexts. The findings hold practical relevance for advertisers and brand managers seeking to enhance engagement and persuasion among young consumers through strategic visual design choices.

**Keywords:** Illustrative styles; Visual advertising; Audience engagement; Purchase intention; Young consumers; Consumer research



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### 1. Introduction

The use of visual communication through advertising has emerged to be a characteristic of modern advertising especially in the digital and social media space where consumers are inundated with advertisement material. The visual elements are important in these saturated environments in order to attract attention, perception as well as consumer decision-making. According to the findings of previous studies, the perception of ads and the reaction on the marketing messages are highly influenced by visual presentation, particularly in the context of the web where images prevail in the content form (Balli, 2024; Ho Nguyen et al., 2022). Consequently, visual design has become one of the key elements in the effectiveness of advertising.

Illustrative styles have been more and more prominent on this visually driven form of advertising. Illustrations help an advertiser to convey abstract concepts, emotional messages and brand name using his/her stylistic and creative versions of images. The scientific evidence of storytelling and visual art in advertisement shows that visuals in the form of illustrations and art add creativity, exceptional uniqueness, and readability of the message, thus, intensifying the engagement of the audience (Nguyen, 2021). In the same vein, research on the visual properties of advertising shows that such aspects as imagery, artistic composition, and design composition have a strong impact on the way audiences engage with advertising messages (Katkar, 2024). Illustration-based advertising as a result has become a

general trend in campaigning where brands are trying to differentiate themselves in competitive digital space. One of the aspects where illustrative styles are becoming more and more common is in advertising which is directed at youthful consumers. Young people can be considered a visualized and digitally engaged demographic that communicates widely with the social media platforms and online materials. A comparative study on print and online advertising reveals that young consumers feel more positively about online advertising campaign models that focus more on visual recognition than on old-fashioned versions (Kumar and Mehrotra, 2018). Besides that, research on content format in a social media scenario indicates that visualized and more creatively developed advertisements influence consumer perception and assessment better than the content, which is predominantly text-based (Bose and SET, 2025). These results demonstrate the importance of illustrative styles in attracting the attention of young people.

The role of the young consumers is also influential in the modern advertising ecosystems. Their engagements with branded content like liking, sharing, and commenting widen the circle of the advertising messages and cause the brand to become visible. According to the results of studies on social media branded content, the material that captures the attention visually stands better chances of creating active customer interaction and long-term interaction (Krowinska and Dineva, 2025). Moreover, the research on digital marketing highlights the significance of social influence and electronic word of mouth in the formation of the assessment of evaluations and purchase intention of young consumers (Begum et al., 2025). These dynamics highlight the strategic relevance of the role of visual aspects of advertising such as illustrative styles to influence engagement and purchase-related consequences in young consumers.

In spite of the increasing popularity of illustrative-based approaches in the advertising campaigns targeting youth, there is not much empirical knowledge about the particular impact of such methods. Most of the literature available dwells on these huge points of digital marketing, including influencer marketing or advertising attitudes, without narrowing down illustrative style as a specific visual element. In some cases, studies have focused on the effects of influencer-product congruence on the perceived value and purchase intention (Lashari, 2025), or on influencing brand value and consumer reactions based on attitudes to advertisements (Balli, 2024). Although these researches are important contributions to the understanding of visual design, they tend to consider it as a secondary component instead of a variable of interest.

Also, there is often a tendency to focus the studies on the effects of advertising on young audiences on broader cognitive, social or attitudinal levels. Studies on advertising effectiveness in children and youth have investigated the change in the awareness level, preferences, and purchasing habits without the special emphasis on the visual design features (Norin et al., 2024). The research using meta-analysis also brings up the role of parents, peers, and media exposure on consumer-related knowledge and attitudes of

adolescents without singling out the role of illustrative or artistic styles of advertising (Mishra and Maity, 2021). Despite the fact that the studies of digital marketing can help understand how online advertisement influences the assessments of young consumers (Dewinatalia and Irwansyah, 2022; Rizvan et al., 2022), little empirical research is devoted to illustrative styles. It is significant to fill this gap both theoretically and practically. Theoretically, the discussion of illustrative styles as a specific visual variable can be added to a more fine-tuned perception of visual communication and interest in advertisements to audiences. In practical terms, advertisers in the target groups of young people more and more use illustrative and visually stylized advertising campaigns to attract attention and distinguish brands. Creative choices are mostly based on intuition without empirical data on the effectiveness of various styles of illustrations. Knowledge of the role of illustrative styles in making youth consumers more engaged and purchase intention can thus be used to make advertising practices in the competitive digital world more fully informed and sustainable.

## Research Objectives

1. To examine the impact of illustrative styles on audience engagement among young consumers
2. To analyze the effect of different illustrative styles on young consumers' purchase intention in advertising contexts
3. To compare young consumers' engagement and purchase intention responses across different illustrative styles used in advertising campaigns

## 2. Literature Review

### 2.1 Visual Communication in Advertising

Visual communication is one of the key processes by which advertising draws attention and influences the perception of the consumers. There is a growing trend of advertisement messages being processed visually, in which design aspects like imagery, structure and composition have become the key determinants of message effectiveness. The quality of visual design has been empirically found to be a major determinant of message interpretation and evaluation of advertising messages. Visually structured ads make the message more intelligible, and its perceived credibility more potent, as demonstrated by Negm and Tantawi (2015), which further boosts the perception of the message. On the same note, Han and Hong-Lim (2015) state that visually ambiguous imagery may arouse interpretative engagement, which in turn fosters close engagement with advertisement messages.

Visual complexity has been determined to be as a primary variable leading to attention allocation in advertising. Pilelienė and Grigaliunaitė (2016) discover that the visual complexity of advertisements that are moderately complex is more effective in maintaining attention than either overly simple designs or overly complex designs. In line with this perception, Wu et al. (2016) prove that product imagery is better visualized, and once it is simplified, it will be easier to understand and interpret more quickly, especially during online

advertising. Recent studies confirm that visual complexity has a direct effect on perception and evaluative reactions to digital formats of advertising (Bočaj & Ahtik, 2023). All these studies together make visual communication one of the key contributors of attention and perception in advertisement situations.

## 2.2 Illustrative Styles in Advertising

Illustrative styles are another form of visual communication that is becoming more and more prominent in advertising. These art forms incorporate hand drawn images, computer generated images, cartoons and abstract artistic images that transcend a literal photographic interpretation. Symbolic messages, storytelling and emotional indicators can be conveyed by the advertisers using illustrative executions with a higher degree of creativity (Negm & Tantawi, 2015). The aesthetic and emotional connotations of illustrative styles are thoroughly recorded. It has been demonstrated that animated and illustrated adverts produce more perceptual reactions because of their dynamic and expressive nature (Hushain & Kant, 2023). Moreover, the studies on visual storytelling show that illustrative stories are more effective in increasing emotional appeal as well as cultural resonance, especially in the context of social media advertising (Mohamed and Mostafa, 2025). These results suggest that illustrative styles are not just decorative but they are strategic instruments which contribute aesthetic appeal and emotional engagement in commercials.

## 2.3 Young Consumers and Visual Engagement

The youthful or younger consumers are a highly visual generation that is influenced by long term exposure to digital and image driven media space. Their media use patterns are defined by the high level of communication with the visually rich media resources, where the dominance of the content presentation is determined by stylized images, animation, and narration. It is indicated that younger viewers selectively perceive the visual information, giving more attention to the visually clear, aesthetically pleasing, and unique designs (Wu et al., 2016).

Research findings on visual attention also suggest visual characteristics that include contrast, motion, and composition are especially sensitive to young consumers. Banytė et al. (2025) demonstrate that the stimuli of visual attention are determinant in the process of gaze direction and preservation of interest among the segments of the audience that are highly active online. In social media, it has been established that visually based storytelling can be more relevant and connected to younger users to increase the impact of engagement (Mohamed and Mostafa, 2025). The findings in the above case reinforce the relevance of illustrative and visual design solutions in appealing to young consumers.

## 2.4 Audience Engagement in Advertising

Audience engagement will show the level of cognitive and emotional attachment an individual has to advertising content. Engagement is usually defined on the basis of dimension like attention, emotional

involvement, and recall. The visual design is the starting point of engagement as it attracts attention and makes an individual consider advertising messages more thoroughly (Pilelienė, Grigaliūnaitė, 2016).

Recent studies underline that particular visual properties make a strong impact on the level of engagement. As Bočaj and Ahtik (2023) prove, the visual complexity of banner advertisements can affect the distribution of attention and the perceptual assessment of the advert and, thus, the level of engagement. Moreover, Liu and Yu (2022) discover that visual distance cues in advertising designs have an impact on viewer engagement and level of interpretation. All these studies united prove that the effectiveness of engagements largely depends on the visual organization and illustration of advertising messages.

## 2.5 Illustrative Styles and Young Consumer Buying Outcomes

The visual consideration has always been associated with brand consideration and purchase outcomes. The illustrative styles play a part in this relationship as they boost creativity, memorability, and emotional attachment. Negm and Tantawi (2015) posit that adverts with a visual appeal enhance brand perception and credibility of the message, which endorses positive judgment in making purchases.

Visual and illustrative forms of advertising seem to be very powerful among young consumers. As Duffett and Mxunyelwa (2025) show, visual Instagram content can prompt Generation Z to make a purchase rather significantly. Equally, Mohamed and Mostafa (2025) demonstrate that culturally aligned visual storytelling enhances relevance and connection which in turn contributes to purchase intention indirectly. Such findings shed light on the strategic importance of illustrative styles in influencing brand attitude and purchase intention of youth-based advertising campaign.

## 2.6 Hypotheses Development

The literature review is based on a sound theoretical foundations of studying illustrative styles as an important visual condition of advertising success among young consumers. According to the previous research, visual communication can be used to control attention and perception (Negm & Tantawi, 2015; Han and Hong-Lim, 2015), and illustrative and animated visual styles may be employed to increase the aesthetic value and involvement of emotion (Hushain and Kant, 2023; Mohamed and Mostafa, 2025). It is also shown that the particular advertising formats including graphics and glamor are especially sensitive to young customers (Banytė et al., 2025; Duffett and Mxunyelwa, 2025). Based on these insights, the following hypotheses are proposed:

- **H1:** Illustrative styles used in advertising have a significant impact on audience engagement among young consumers.
- **H2:** Audience engagement differs significantly across different illustrative styles used in advertising campaigns targeting young consumers.

- **H3:** Illustrative styles used in advertising have a significant impact on purchase intention among young consumers.
- **H4:** Differences in illustrative styles lead to significant variations in purchase intention through differing levels of audience engagement among young consumers.

### 3. Methodology

#### 3.1 Research Design

The research design employed in this study is quantitative research design, which entails the analysis of secondary data in an effort to investigate variations in audience engagement and purchase intention based on various illustrative forms that are employed in advertising campaigns. The secondary-data plan will be suitable in this case since it will allow conducting a systematic study of already existing consumer response data without a personal contact with the respondents. This style is commonly practiced in the field of consumer research when the aim of the study is to draw a comparison between the reaction to advertising modes through comparison of the pre-existing data.

The research design is comparative, cross-sectional, whereby the responses of the consumers at one moment in time are studied to determine significant differences that are found statistically across the illustrative style categories. This design is in line with the research objectives and justifies the application of mean comparison techniques that require groups.

#### 3.2 Data Sources and Database Search Strategy

The study secondary data were collected by using a systematic search of the existing academic databases and free-access research archives. The databases were Web of science core collection, ScienceDirect, Emerald Insight, Taylor and Francis online, MDPI, Frontiers Media, Wiley online library and Google scholar. Open-access databases (SSRN, Researchgate, PLOS one, and institutional university repositories) were also checked. The search was restricted to publications of 2015-2025. Visual complexity, visual advertising, illustrative advertising, visual storytelling, audience engagement, visual attention, purchase intention, and young consumers were the keywords. Search results were narrowed down by using the operators of Boolean. A qualified dataset consisted of quantitative engagement or purchase interest measures. This was a tactic that guaranteed coherence of the chosen secondary data and the referenced literature.

#### 3.3 Sample Characteristics and Sampling Approach

The study target population is the young consumer in the age group of 18 to 30 years. Out of the identified secondary datasets, the respondents were filtered according to age so as to make it fit in the research objectives. The analytical sample was narrowed down to 300 respondents once all the selection criteria were implemented.

This sample size is suitable to take independent-samples t-tests and one-way ANOVA to make valid mean comparisons between various illustrative style categories. Even though the sampling methods of the

original studies were different, there were uniform filtering procedures to bring about the analytical comparability.

#### 3.4 Inclusion and Exclusion Criteria

Data that would be included in the analysis included only data that passed certain inclusion criteria. The inclusion criteria were that the respondents had to be between the ages of 18 and 30, recorded the stimuli of visual or illustrated advertising and have the complete data on the audience engagement and the intention to purchase. Data taken on the Internet in the open access or on publicly available sources were considered only.

The data points were deleted when the respondents did not fit within the specified age range, when the advertising stimuli were purely written in the form of text without a visual aid or when such critical variables as engagement or purchase intentions were not present. Observations were also never included where the illustrative style could not be accurately categorised by any available descriptions or metadata, or where duplicated records were found between datasets.

#### 3.5 Classification of Illustrative Styles

Illustrative styles were instantiated using systematic classification of contents of advertising images explained in the secondary data. The type of adverts was grouped in terms of the dominant visual traits into flat or the vector illustrations, cartoon or stylized illustrations, semi-realistic or artistic illustrations, and photo-based adverts were used as a comparison group.

Advertisements that had visual features that could be easily identified were only retained so that there would be consistency and reliability in classification. This classification made it possible to collectively compare consumer reactions with different illustrative styles.

#### 3.6 Measures

The study used all the variables based on the available measurement items in the secondary datasets. The involvement of the audience was quantified with the help of the available indicators demonstrating their interest in the advertisement, their emotional involvement, and their ability to recall or remember the advertisement. In case of several indicators, composite engagement scores were derived with the mean values. Purchase intention measure was based on the items that exist on the basis of probability of purchase, desires to test or put the advertised product into consideration. All measures were operationalized and treated as continual variables as they were initially operationalized.

#### 3.7 Data Analysis Techniques

The independent-samples t-tests and the one-way ANOVA were used to carry out data analysis based on the research goals. The comparison between audience engagement and buy intention of illustrated advertisements (combined) and photo-based advertisements was conducted using the independent-samples t-tests.

A one-way ANOVA was used to compare the variability in the audience engagement and the purchase intention

among the various categories of illustration styles. Post-hoc mean comparisons were used to indicate specific group differences where statistically significant differences were found. Normality and homogeneity of variance standard assumption tests were performed to make sure that these analyses were right.

## 4. Results

### 4.1 Descriptive Statistics

The last dataset contained 300 youthful consumers aged 18 to 30 years and the number was evenly spread among 4 advertising conditions based on various illustrative styles: flat/vector illustrations, cartoon or stylized illustrations, semi-realistic or artistic illustrations, and photo-based advertisements. The descriptive analysis indicated that there was a significant difference in the

engagement of the audience and purchase intention between these advertising modes.

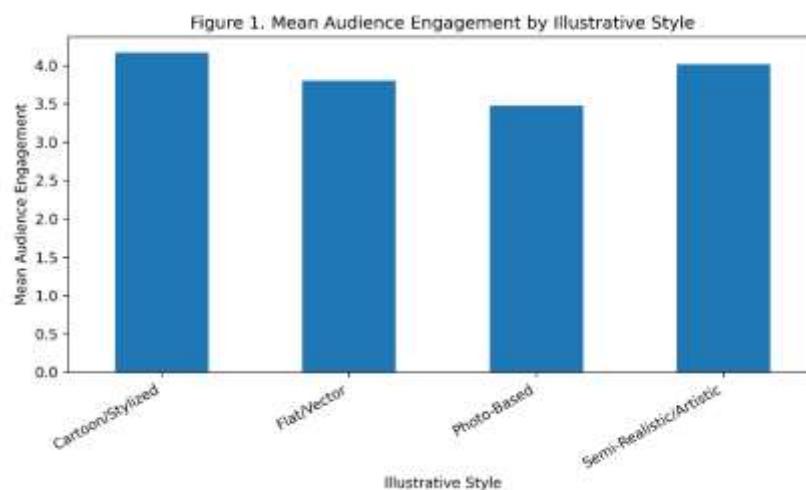
Comprehensively, the illustrative advertisements had better mean scores compared to picture advertisement on both outcome variables. Cartoon or stylized advertisements registered the best mean audience engagement and purchase intention whereas semi-realistic or artistic illustrations registered the second best means levels of audience engagement and purchase intention. The illustrations were relatively moderate in the form of flat/vector illustrations, whereas the lowest mean scores were always observed in the photo-based advertisement. The trend indicates the results of previous studies that indicate that expressive and rich advertising performances increase evaluative responses among viewers.

**Table 1. Descriptive Statistics of Audience Engagement and Purchase Intention by Illustrative Style**

Illustrative Style	Engagement (Mean)	Engagement (SD)	Purchase Intention (Mean)	Purchase Intention (SD)	N
Cartoon/Stylized	4.17	0.55	4.13	0.51	75
Semi Realistic/Artistic	4.02	0.46	3.84	0.51	75
Flat/Vector	3.80	0.53	3.59	0.54	75
Photo-Based	3.48	0.49	3.32	0.44	75

**Source:** Negm and Tantawi (2015); Pilelienė and Grigaliūnaitė (2016); Wu et al. (2016).

As shown in Table 1, cartoon/stylized advertisements reported the highest mean engagement and purchase intention, followed by semi-realistic illustrations, while photo-based advertisements recorded the lowest scores.



**Figure 1: Mean Audience Engagement by Illustrative Style**

**Source:** Wu et al. (2016); Bočaj and Ahtik (2023).

Figure 1 shows the average scores of the audience engagement of 4 representative styles of advertisement. The young consumers are the most engaged with cartoon/stylized advertisements then semi-realistic/artistic illustrations. The engagement with flat/vector illustrations is moderate, whereas the level of engagement with photo-based advertisement is the lowest. The one-way ANOVA findings are backed by the visual pattern, which shows that there are significant

differences in the level of engagement based on the illustrative styles.

### 4.2 Independent-Samples t-Test Results

The t-tests that were used were independent-samples t-tests used to compare the illustrated advertisements (combined) and photo-based advertisements in terms of audience engagement and purchase intention. The

comparison found statistically significant results of both outcome variables.

The advertisements with pictures were found to be much more engaging to the audience compared to the ones with photos ( $t (298) = 7.40, p < .001$ ). The outcome reinforces previous studies that illustration also improves visual, as well as perceptual participation in advertising stimuli.

Equally, there was a significant difference in purchase intention between the two conditions and illustrated advertisements yielded a higher score of purchase intention ( $t (298) = 7.38, p < .001$ ). The observation is in line with the previous evidence which indicates that visually appealing and animated formats of advertisement reinforce the evaluative results in young consumers. As it can be seen in Table 2, the audience engagement ( $t = 7.40, p < .001$ ) and the purchase intention ( $t = 7.38, p < .001$ ) have both shown significant values.

**Table 2. Independent-Samples t-Test Results**

Variable	t-value	p-value
Audience Engagement	7.40	< .001
Purchase Intention	7.38	< .001

**Source:** Negm and Tantawi (2015); Wu et al. (2016); Hushain and Kant (2023)

#### 4.3 One-Way ANOVA Results

One way ANOVA was used to test the difference in audience engagement and purchase intention to further

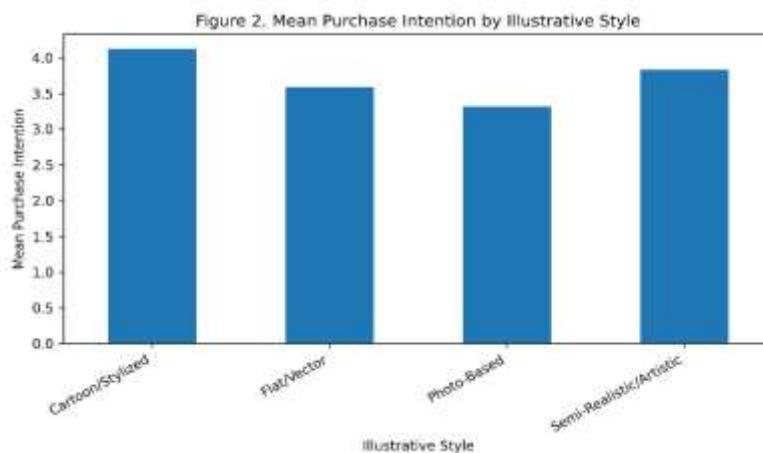
investigate whether responses varied among certain illustrative styles. The results of the analysis showed that there is a substantial impact of the illustrative style on the audience involvement ( $F (3, 296) = 25.90, p < .001$ ). It means that the degree of engagement is not insignificant in relation to the kind of illustrative performance used, which supports the research pointing to the influence of visual complexity and expressive style as determinants of audience reaction.

The statistically significant effect of illustrative style was also observed in the ANOVA results of purchase intention ( $F (3, 296) = 34.83, p < .001$ ). The scores of higher purchase intention were linked with cartoon/stylized and semi realistic illustration whereas the response to flat/vector and photo-based advertisement elicited relatively low scores. This trend fits studies that expressive and narrative-oriented visuals have a strong impact especially among the young population. Both the audience engagement ( $F = 25.90, p < .001$ ) and purchase intention ( $F = 34.83, p < .001$ ) were found to be significant as in Table 3.

**Table 3. One-Way ANOVA Results**

Variable	F-value	p-value
Audience Engagement	25.90	< .001
Purchase Intention	34.83	< .001

**Source:** Pileienė and Grigaliūnaitė (2016); Bočaj and Ahtik (2023); Duffett and Mxunyelwa (2025).



**Figure 2. Mean Purchase Intention by Illustrative Style**

**Source:** Hushain and Kant (2023); Duffett and Mxunyelwa (2025).

Figure 2 shows how the scores of purchase intention differ among four exemplary styles of advertisements. The advertisement of the cartoon/stylized produces the greatest purchasing intentions among young consumers, and semi-realistic/artistic illustrations come in second place. Flat/vector illustrations depict moderate purchase intention whereas photographs based advertisements have the lowest average scores. The visual pattern substantiates statistically significant differences that are observed because of the results of the one-way ANOVA. The findings are quite solid empirical data that depicts that illustrative styles play a significant part in affecting

audience participation and buying intention in the eyes of young consumers. Illustrative advertisements are more effective than photo-based advertisements, and there is significant difference between various illustrative styles. The most effective implementation turns out to be the cartoon or stylized illustration, which is then succeeded by the semi-realistic implementation and the others, flat/vector and photo-based advertisement implements relatively poorly. The results are in line with other previous studies of advertising which highlighted the significance of visual expressiveness and design complexity in influencing consumer reactions.

## 5. Discussion

The research conducted at the moment analyzed the contribution of different illustrative styles used in advertisement campaigns with respect to the extent to which they influence the level of audience engagement and purchase behavior among young customers. Both findings based on the secondary data and independent-samples t-tests and one-way ANOVA yield a sound empirical evidence that demonstrates illustrative execution is a resolute variable in affecting consumer reactions. Speaking more specifically, the results show that illustrated advertisement is superior to photo-based one and that particular illustrative styles vary greatly with each other.

According to the descriptive and inductive results, the audience engagement and purchase intention receive the most scores in cartoon or stylized illustrations followed by semi-realistic or artistic illustrations. Photo based advertisement provides the worst response in both outcome variables of Flat or Vector illustrations and moderate response on the outcome variables. These findings show that the young customers are particularly delicate to the visual expressive and imaginative ads. This tendency is linked to Riswanto et al. (2024) who revolve around the contribution of visual attention to advertisement and state that visual stimulating stimuli significantly contribute to consumer satisfaction, their involvement, and purchasing intention.

The wide distributions present in the depicted and photo-reliant advertisements of independent-samples t-tests uphold the idea that illustration as the visual mode of advertisement strategy is more advantageous than the traditional photo-reliant advertisements. Illustrated advert is more flexible creatively, more abstract, and narrative and could be more attractive to younger audiences accustomed to animated and visual rich digital media. The interpretation is supported by Hussein et al. (2022), which proves that aesthetical value and creative value of advertising may be essential to the stimulation of the engagement and purchase intention in the social media environment. The existing findings extend this knowledge to give illustrative advertising in the sense that evaluative results are improved with regard to evaluating young consumers.

The outcomes of the one-way ANOVA also suggest that illustrative styles are not as effective. The most effective model turns out to be the use of stylized or cartoon illustrations, which means that the playful information, exaggerated pictures, and such illustrative design characteristics are particularly useful when it comes to attracting attention and arousing interest. The latter finding is consistent with the hypothesis of Zhang and Huang (2024), who argue that visual marketing performance is realized with the help of the specific combinations of visual features rather than visual presence. Their configurational approach permits the exchange of the concept that expressive and stylized images stand a better chance of evoking positive purchase related response, and this is also indicative of the high quality of purchase performance of cartoon or stylized illustration as experienced in the case of this study.

Illustrative styles are external stimulus in this school of thought, and these influence internal cognitive and affective states, which influence behavioral intentions. Bui et al. (2025) demonstrate that the visual forms of electronic word-of-mouth may influence the intention to purchase since they influence the internalization and assessments of the consumers. Similarly, the present study suggests expressive illustrative styles to enhance the audience interest, enjoyment and attention that subsequently results in higher purchase intention.

The other aspect of results which is significant is related with trust and perception in the advertisement message. Despite the increased appeal of the advertisement presented by illustrated and stylized adverts, they might also affect the perception and assessment of the advertising messages. According to Jiang et al. (25), the contemporary versions of advertising, particularly advertising with high-level creative or AI-generated content may also cause arousal of trust and distrust depending on the consumer interpretation. Despite the fact that the issue of trust has not been explicitly measured in the present study, the degree of variance in the response in terms of the illustrative styles shows that the visual design choices help to establish not only the attention but also how the messages could be cognitively perceived. The expressive and narrative illustrations could also wonder of curious wonders and positive interpretation whereby the usual or minimalistic form of illustration may not be able to get the young people interested enough.

The evolution of consumer trends of the media can be seen in such declining performances of photo-based advertisements. The youths are becoming more absorbed in the realms where there are animated, stylized and hyper-visual dynamic contents within the social media and digital platforms. It follows that the traditional photographic ad may not be so special or appealing. An essential recommendation given by Riswanto et al. (2024) is the fact that the visual focus has become a significant variable of advertising effectiveness within the online environment and the existing findings indicate that the type of advertising forms based on photos may not be more effective than more visually appealing illustrative ones.

Overall, this study has the potential to contribute to the development of the area of visual marketing and consumer research as it demonstrates that illustrative styles are not a homogeneous category. Instead, illustration depends on style and expressiveness so much. The research adds to the research on the impact of the visual design choice made by young consumers to the study of the engagement and purchase intentions since it empirically distinguishes between cartoon/stylized, semi-realistic, flat/vector and photo-based formats of the purchase intent. Practically speaking, the findings suggest that the advertisers working towards youth markets should focus more on expressive and stylized illustrative tactics to enhance the effectiveness or persuasion.

## 6. Conclusion

The paper will contribute to the literature on the theme of visual communication in advertising as it will prove that the illustrative styles are not a matter of taste but the market component that significantly determines the interaction and purchase intention of young consumers. These results go beyond the dichotomy of illustration and photography and hint at the applicability of the modeling performance in the modern advertisement settings by making an empirical distinction of the illustrative forms. The findings indicate that the cartoon and stylized illustrations will be particularly pertinent to the attention and the formation of a positive consumer response, which implies the curiosity of young customers in the visual dynamism and creativity of words. In addition to establishing the visual forms that are more productive, the studies will also provide a more profound understanding of how visual expression can be developed into a psychological stimulus when it comes to advertisement. The illustrative styles seem to serve as a stimulus that initiates some processes (cognition and affective) within and thus affect the assessment. This highlights the topicality of stimulus-based models in describing the role of visual design in the process of consumer decision making process shaping. Since the trend of the younger generation is less motivated by the visual bombardment of digital media, creative illustration in an advert is a highly important component of media performance in the XXI century as opposed to a mere by-product. The paper state that one of the needs is congruency between the style of illustration, attributes of the audience, and communication intention. The results provide a self disclosing demand to the researchers on the interrelations between the visual styles with the contextual and cultural variables as a way of affecting the consumer responses. In general, the paper emphasizes the increased strategic roles of illustrative design to advertising in the youth-dominated advertising industry and adds some relevant bit of valuable empirical data to the body of consumer research.

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