

## ON THE TRAIL OF VISUAL CULTURE: MAPPING PUBLICATIONS IN THE FIELD OF CINEMA INDUSTRY

Gülseren DİNVAR PEKŞEN<sup>1</sup>

### Abstract

The aim of the study is to present a bibliometric analysis of the scientific studies in the Scopus database in line with the keyword “cinema industry” and to analyze the trends of cinema studies related to the industry. For this purpose, 621 studies published between 1935 and 2024 with the keyword “cinema industry” in the Scopus database were accessed. The data of academic studies were analyzed by bibliometric method through visual maps and tables created with the support of the program. In the study, 314 articles, 122 book chapters, 101 books, 42 conference papers, 38 reviews, 11 editorials, 2 letters and 1 short survey data were mapped according to countries, years, authors and organizations. The study, which evaluates the technological transformation of the cinema industry on an international scale, contains important findings on the current state of the industry, future projections and gaps in the field. In this respect, it has the potential to expand the scope of new research on the industry.

**Keywords:** Cinema Industry, Cinema Socioeconomics, Film Studies

**JEL Classification:** D47, D85, L82, P1

## GÖRSEL KÜLTÜRÜN İZİNDE: SİNEMA ENDÜSTRİSİ ALANINDAKİ YAYINLARIN HARİTALANMASI

### Öz

Çalışmanın amacı, "sinema endüstrisi" anahtar kelimesi doğrultusunda Scopus veri tabanında yer alan bilimsel çalışmaların bibliyometrik analizini ortaya koymak ve endüstriye ilişkin sinema çalışmalarının eğilimlerini analiz etmektedir. Bu amaçla Scopus tabanında "cinema industry" anahtar kelimesiyle 1935-2024 yılları arasında yayımlanmış 621 çalışmaya erişim sağlanmıştır. Akademik çalışmaların verileri, program desteği ile oluşturulan görsel haritalar ve tablolar aracılığıyla bibliyometrik yöntemle analiz edilmiştir. Çalışmada 314 makale, 122 kitap bölümü, 101 kitap, 42 konferans makalesi, 38 derleme, 11 editörlük, 2 mektup ve 1 kısa anket verisi; ülkelere, yıllara, yazarlara, organizasyonlara göre haritalandırılmıştır. Sinema endüstrisinin teknolojik dönüşümünü uluslararası ölçekte değerlendiren çalışma; sektörün mevcut durumu, gelecek projeksiyonu ve alandaki boşluklara ilişkin önemli bulgular içermektedir. Bu bakımdan endüstriye ilişkin yeni araştırmaların kapsamını genişletme potansiyeli taşımaktadır.

**Anahtar kelimeler:** Sinema Endüstrisi, Sinema Sosyoekonomisi, Film Çalışmaları

**JEL Sınıflaması:** D47, D85, L82, P1

<sup>1</sup> Doktor Öğretim Üyesi, Çanakkale Onsekiz Mart Üniversitesi, İletişim Fakültesi, Radyo, Televizyon ve Sinema, gulseren.dinvar.@comu.edu.tr, ORCID: 0000-0002-5147-3014

## 1. Introduction

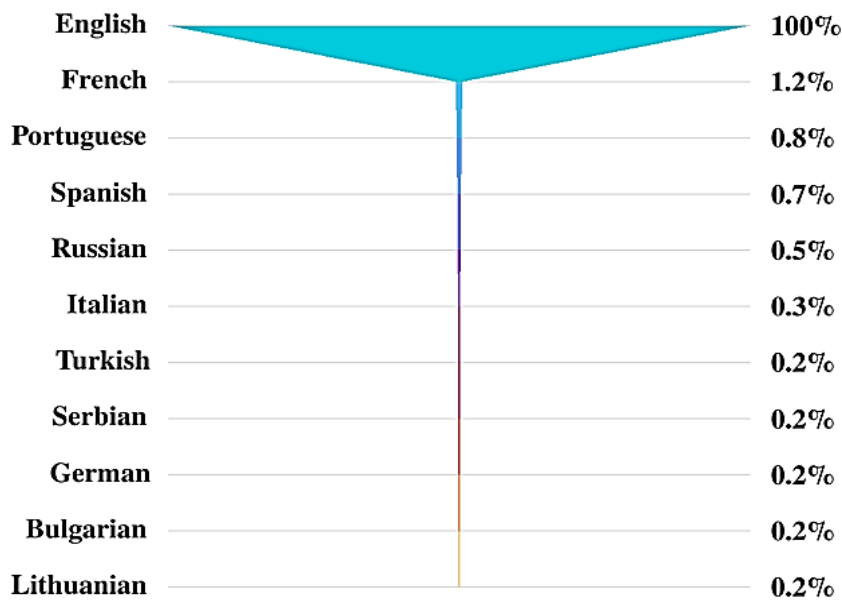
The cinema industry, also known as the film industry, covers various elements involved in film production, distribution and exhibition. This includes big studios, independent filmmakers, distributors, exhibitors (cinemas) and, of course, viewers (Aveyard, 2009). The term "cinema industry" was chosen for scanning the Scopus database. Studies conducted across various disciplines in this selected focus area have found a noticeable terminological discrepancy. During the literature scan, it was observed that uses such as "film industry" and "cinema industry" were often used to replace each other. For example, in the film theorist James Monaco's work "How to Read a Film", published in 1977, which was later translated into numerous languages around the world, the focus is on the film itself and the link between what is on the surface and what is deep and the aim of analyzing the film as a text. "How to Read a Film", a qualitative product of the past decade/years with a focus on thinking, writing and research on cinema and media, today has coverage that sheds light on the technological transformation of the film industry, as well as changing viewing habits (Yılmaz, 2002). The author adopts the use of film to emphasize that the film will focus on the material/film produced for this purpose. In this study, Monaco distinguishes between the terms 'film' and 'cinema'. This differentiation refers to the distinction between the two terms, which is popular among French film theorists. According to Monaco, the term "cinema" also involves an emphasis on the relationship between art and the world. "Film" is the most generic term we use with the least appeal; it does not refer to an artistic framework. It is often insufficient to describe the industrial sphere. "Film" is about to be consumed like a cookie. "Cinema" is high art and has an aesthetic background (Monaco,2002).

In general literature, the term "film" refers to the film's material, as well as the sophisticated definition of Monaco. The word cinema can also be used to refer to showrooms. Cinema is a general definition of film and all environmental elements that cover all stakeholders in the industry. Instead of an analysis of the film itself, the study aims to analyze the industrial state of the cinema. The term "film industry" has also been chosen as a economic activity due to the ability of cinema to incorporate a multi-sectoral environment (production, distribution, marketing relations) and different perspectives. In studies with similar coverage, the most prominent use is the use of the "cinema industry." It has revealed that a limited number of studies on the power of cinema in production and marketing can be traced. In general, the mainstream of authors in the work has been observed to focus on qualitative analyses of the film industry in countries other than Hollywood cinema. When it comes to the film industry,

the first thing that comes to mind is Hollywood, the American film industry. The concept of the cinema industry, however, defines an industry in which all elements of film production are united as a commercial activity. So, it's not just America; many major film producers such as India, Australia, China, and South Korea should be included in this definition. In this study, 621 studies on cinema industry terms listed in the Scopus database between 1935 and 2024 were analyzed. Bibliometric data from 621 studies obtained from the Scopus database were studied using VOSviewer 1.6.20 software and visualized through tables.

The concept of the cinema industry is seen to be more intensely embedded in publication, especially since the year 2000. When country analysis is analyzed, it is concluded that the United Kingdom, America, Australia and India are the countries with the highest number of publications. India were the most publishing countries. It has been observed that a country like China, which is expected to be far ahead in terms of its population and the number of films it produces annually, lags behind in studies published on the cinema industry. This demonstrates that the cinema industry is dominated by British and American publications. Accordingly, he concludes that language does not have a disadvantageous effect on the number of documents and references on the weak interactivity of countries in Asia. 95.8% of publications produced in 11 different languages are in English, as illustrated in the graphic1. below.

**Graph 1. Languages of publications**



Source: SCOPUS Data Statistics

The study provides a perspective on the relationship between the number of scientific publication produced in the cinema industry and the rate of film production and film numbers that define the industry. It focuses on scientific publishing activities in the cinema industry in countries leading in production/distribution/marketing or lagging. Various data sets, graphs, and visual maps are shared on the academic performance of countries, authors, organizations, production relations, partnerships, and stability. In this context, it is anticipated that the research findings will provide resources for qualitative and quantitative research in the field, as they reveal gaps and trends in the academic field towards the cinema industry.

## **2. Cinema Industry Theoretical Background**

The cinema industry has made significant progress due to technological developments, market forces and changing audience preferences. The international spread of digital cinema, controlled by major American studios, and the increased market dominance of studios and their local allies pose various problems in the industry. In an industry dominated by digital culture, where giant studios and capital-owned producers are increasingly becoming monolithic, non-majority areas are being pushed backward day by day (Aveyard, 2009). This monopoly has created difficulties for independent cinemas and platforms offering alternative formats. Simultaneously, the digitization of cinema is seen as encouraging the production and display of more independent, original, and non-popular alternative films. Digitalization also contributes significantly to the diversification of film culture in regional and rural areas in the cinema industry (Sedgwick,2014).

From the historical perspective of the movie industry, Griffith's 1915 film *The Birth of a Nation*, an epic silent drama based on the novel "The Clansmen", is considered a turning point. After *The Birth of a Nation*, the American industry found an opportunity to further consolidate its leadership in innovative film techniques, shaping the cinema industry as it stands in America today. *The Birth of a Nation* changed its movie ticket pricing policy as it quickly sold all its tickets, raising unique interest as it premiered. The movie tickets were sold for two bucks. The film, which will be on the screen for 15 years, demonstrates how big the industry can be financially. The film sets the financial dynamics of a new industry by staying 44 weeks at the Liberty Theatre in New York, 35 weeks in Chicago, and 33 weeks in Los Angeles on an uninterrupted stage. President Wilson, after seeing *The Birth of a Nation* in private at the White House, described it as "a history written in images" and paid attention to its public interest. The

Variety magazine titled "Griffith's two-dollar film thrilled the cinema industry" (Teksoy, 2009; Variety, 1915). The Birth of a Nation gave its producers a super-profit volume of \$20 million, allowing new investors to explore commercial potential in the cinema.

Tino Balio's 1976 book "American Film Industry" is one of the most extensive anthology studies on the American cinema industry. It is a valuable resource for anyone interested in the subject. The book also served as the basis for the film text. Balio (1985) is about how the American cinema industry, from kinetoscopes and the advent of sound to the star system, from the blacklists of the 1950s to today's corporate studio empires, is in constant evolution. The cinema industry's production, as well as its display and distribution elements, are examined. Balio explores how Hollywood is transformed into a giant industry, described as the "dream factory" (Powdermaker, 1951) that America has defined as a more powerful field than the experimental power. The first period of film as an industry, as a commercial activity based on production and exhibition, is between 1894-1908. In this early period, the movie industry had a large studio system. Studios were established as real businesses. Between 1894 and 1895, kinetoscope theaters are opened in many cities (Balio, 1985). The first showroom in New York with ten kinetoscopes showing separate films was opened on April 14, 1894 (Teksoy, 2005; Walker, J. 2016). During the early years of cinema, when production was accelerating and the medium was just beginning to spread, there were concerns raised by Catholic and Protestant churches, school family associations, and some local newspapers. Laws, particularly those related to sexuality and violence, framed this new tool for art and entertainment. The MPPDA (Motion Picture Producers and Distributors of America) was established in 1922 to ensure that the cinema industry, which has a bright future, develops against such criticism (Katz & Nolen, 2008; Teksoy, 2005).

During this period, all the elements that make up a film, from the film's director to the technical team to the actor, from the showroom to the distribution network, are dominated by the studios (Lorenzen & Täube, 2008). As a result, the distribution network is progressing relatively slowly. In the 1908-1930s, it began to talk about an industry that was now becoming an oligopoly. For example, the Motion Picture Company has started a real industry movement with a penny. Companies buy theatres, create a production and distribution monopoly, and make the star system work. Today, the American cinema industry is dominated by six studios. These studios include Universal Pictures (1912), Paramount Pictures (1912), Warner Bros. (1923), Walt Disney Pictures, 20th Century-Fox (1935) and Sony Pictures Entertainment (1946). These studios, which have taken over the production of many high-performance films, dominate the

duration of their cinemas, earning approximately 80 percent of their annual revenues on average (Balio, 2013). These studios are a group of unified companies that also conduct production, distribution and investment activities in different areas of the cultural-art-entertainment industry (Cooley, 2020).

The origins of the five studios, a big business of the cinema industry, go back to the silent film era in the 1930s when it began to become a field of employment. As a Japanese-based company, the Sony Group began to have a prominent position in the industry, and as a result of several turnaround changes, the acquisitions began to operate as "Sony Pictures Entertainment" later on. However, Sony Pictures Entertainment compensated for its competitiveness with other companies by buying another American/Los Angeles-based studio, Columbia Pictures (1924). Indeed, with the emerging cinema industry after the 1960s, it has been observed that studios are either included in emerging holdings or have become holdings themselves.

According to Balio's periodization, the third era of the American cinema industry begins between 1930 and 1948. The television publishing of hundreds of films before 1948 shows a new relationship between the cinema and the television industry (Monaco,2002). During this period, five major companies join forces to find ways to protect themselves from government and civilian regulations and maximize their share of profits. First-time markets are important in ensuring that "hit" films maximize their revenue potential. However, suburban cinemas, especially in rural areas, make up a large share of the market. Suburban cinemas are a very important revenue area for film distributors who want to maximize their total revenue (Sedgwick,2014). The fourth period corresponds to the period from 1948 to the present day. According to Balio, the court's decision in the 1948 case against Paramount Pictures that production and distribution could not be done by the same companies was a major difference in the industry's change. Many cartel-based commercial practices have been declared illegal, and attempts have been made to control the power of studios and companies. With the emergence and spread of television, VHS cassettes, cable publication, DVDs, the Internet, motion capture and CGI technologies, digital platforms, the cinema industry is beginning to respond to a very comprehensive field (Athique,201; Balio,2013; Katz, E.,& Nolen, R. D.,2008).

At the end of the 1970s, people watch movies in theaters and listen to music on recorders. They observe art and culture in their daily lives by watching one of the four television channels. This also corresponds to the production of serious, challenging and often radical jobs/content for television viewers in the 1970s and 1980s (Athique,2017; Newland,2015; Rolinson, 2010).

"When it comes to the 1990s, home video starts bringing outstanding profits to big companies. The home video breaks the dominance of Hollywood and HBO on the pay-TV market, especially because it can be served before pay TV- "For the first time in history, the individual member of the audience is sovereign, no longer a passive receiver. With cable television, videotape players, and other electronic accessories, the audience has gained control over what it sees, and when it sees it, its already widening options will soon be limitless" (Balio,2013). Balio notes that home video did not kill theatres, as predicted, but that in the 1980s, theatres increased their revenue significantly in terms of both quantity and production. Payper-view cable publication and home videos, especially hits, have increased the demand for popular films and enabled the industry to expand within itself. By 1998, the electronics market is dominated by digital cameras, both still and video. The framework of video-based visualizations is just beginning. In the 2000s, video culture peaks with social media, new production techniques are developed and methods of display diversify.

When we look at the film industries of countries outside the American continent, we see efforts to create a competitive space against this unique, hegemonic power of Hollywood. For example, in the UK, only 24 films were filmed in 1981. In the same year, young directors issued an open letter entitled "Save Our Film Industry". In a 2003 paper on Sarah Street entitled "British National Cinema" British cinema was divided into four sections, such as Balio. Street frames the British National Film Industry. Examines the relationships between specific film genres, film stars and experimental cinema. It assesses how the film industry operates, its working practices and its place in the global film trade. Exploring trends in production, distribution and scripting beyond film solutions, this study considers a range of national and regional developments, particularly in the UK. Street also addresses critical debates such as the threats to art cinema inside and outside Europe.

Anne Jackel (2004), in her book "European Film Industries", describes the general trends of the European film industry and how digital platforms around the world are operating "international screen industries". The author reveals all the factors behind the marketing strategies of internationally acclaimed film successes, ranging from legal regulations including threats to art cinema inside and outside European cinema. Accordingly, the Bollywood industry, which has attracted the attention of both public and private investors and gained industry status since the 1990s, is also in a state of diversity. Integration into local and global markets has become easier, and media ownership dynamics have begun to reshape (Mishra, 2013; Prasad, 1998; Rasul, 2015; Thussu,2007). Traditional advertisements placed in Bollywood films, in particular, show

that commercial interests between advertisers and production houses are intertwined. The prevalence of product placement techniques and commercial agreements among filmmakers encourages an environment in which Bollywood filmmakers can be pressured to bring their content into line with the preferences of companies and governments (Mishra, 2013; Rasul,2015). In general, organizations in the cinema industry generate large profits through advertising and other commercial initiatives. This type of advertising-based lobbying in the cinema aims to persuade politicians and legislators to enforce regulations that benefit the advertisers or to simplify the rules. This is why cinema in the local and minority spheres is promoted in a way that will increase the size and wealth of cartel structures to the detriment of the media (Mosco,2009). Policymakers have used cultural products to advance the foreign policy agenda, and Bollywood is filtering the content of films according to the government's policy. The economic-policy approach of the mass media defines patterns of close cooperation between the media and governments because it forces both sides of mutual political and economic interests to coexist (Allen & Gomery,1985).

Allen and Gomery, two highly respected authors in their field, see the “film industry” as the main defining model of economic activity, separate from the aesthetic model. These authors define the economic variables of the film industry in a field where they separate them from aesthetic and ideological variables. In the 1980s, with technological changes, cinema joined forces with many different economic centers. According to them, film has been reduced to a commodity (Allen & Gomery, 1985). As an industrial product, film has always been regarded as part of and part of economic processes, although it does not depart from the artistic field. In the United States, the cable television industry was restructured in 1984 and incorporated into various media industries, such as film, publishing, and cable (Monaco,2002; Mosco, 2009). As seen, the concept of the cinema industry has incorporated different elements in the historical flow, and the development of technology has differentiated it as an economic area (Özbek,2022, Barman, 2025).

The development under the leadership of the American cinema industry today is that the production/production of the film has been pushed a step backward, and the movie has been transformed into a high-capital-value "product". In the face of this situation, “measures should be taken to preserve, promote and develop cinemas focused on national cultures, in particular by implementing the principle of “freedom of art, culture and thought” in the European countries (Teksoy,2005). Also, many of the studies that have been examined during this study are the two-dimensional background of cinema. Cinema is still relevant, but it is developing as



a highly technological and industrialized field. The cinema industry is undergoing major transformations, from technological developments to market forces, sectorally and influenced by cultural factors (Davis, 2006; Walker, J. 2016). The end-of-year balance of the industry in Hollywood, which adopts a studio system that produces films by species, is more than individual creativity. The integration of digital technologies and the Internet has reshaped the cinema industry and has led to new audience demands for genres and formats of film (Alforova et al., 2021). Cinema also needs to assume an artistic function. Therefore, a worldwide legal transformation is needed to ensure that the free market is not fully aligned with the wishes and expectations of monopolies in the industry.

### **3. Method**

#### **3.1. Objective and Significance**

This study conducts a comprehensive bibliometric analysis of 621 academic publications indexed in the Scopus database between 1935 and 2024, all of which include the keyword "cinema industry". The goal is to identify prevailing trends, intellectual structures, and research gaps within industrial cinema studies. It will analyze visual maps of countries, authors, organizations, publishers and word groups of publications with higher referral rates and total links. Bibliometric datasets of publications consist of references, authors, study titles, countries, organizations, vocabulary groups, and associations to which the authors are affiliated. Evaluation of work data using a bibliometric method and visualization of data by year, author(s), country, quotation ratio, and most used keyword cloud clusters mean observing and recording how the situation in the industry changes over years and periods. Therefore, the study is important for describing research findings on general directions in the literature with quantitative values on behalf of other researchers and for framing research data. This study evaluates research data to identify the key concerns addressed in the cinema industry, the directions in which these issues are being debated, and to detect and bridge gaps in the field. Scopus is preferred as the primary database, as it offers more quantifiable data for social science research. This systematic study, which groups together the general directions in literature, the relationships between data sets, and the new areas of research in a chronologically logical way, will monitor developments in the industry through visual maps; it will try to decipher the neglected, weakened areas.

### 3.2.Method and Data Analysis

The bibliometric method is a quantitative research method based on numerical data and graphical interpretation of scientific studies in the study of characteristics and trends of recorded information (Bhattacharya & Verma, 2006; Borgman & Furner, 2002; Cobo et al., 2011; De Bellis, 2009) It is an effective technique that has been frequently used in recent years to frame literature in academic studies, allowing researchers to make strong observations of the subject (D.Pekşen & Barman, 2024, p.1106). It provides data sets to study the structure and process of scientific communication (Aria & Cuccurullo, 2017; Merediz-Solà & Bariviera,2019). The study reached 621 studies published between 1935 and 2024, scanned for the keyword "cinema industry" from Scopus on 14 February 2024. The bibliometric analysis data of 621 was exported as a CSV file extension and accessed to the bibliometric network maps using VOSviewer 1.6.20 software. VOSviewer is a software used to create and visualize bibliometric networks. In addition to VOSviewer, we also have software tools that enable researchers to perform different bibliometric analyses. VOSviewer 1.6.20 was used in this study for its practicality and functionality in terms of interface usage. According to research findings, 304 articles, 122 book chapters, 101 books, 42 conference papers, 38 reviews, 11 editorials, 2 letters and 1 short survey data were reached around the keyword “cinema industry”. The reference rates of all research data found around the keyword “cinema industry” are mapped by country, authors, documents, magazines, organizations and interpreted by descriptive method.

“What is the bibliometric analysis of scientific research in the field of cinema industry according to countries, authors, sources, and organizations?” depending on the main question, the following questions will be addressed.

- RQ1-Which countries stand out in terms of the number of documents, total links, and citation rates? What are the countries' relations with international organizations?
- RQ2-Which journals produce the most documents and receive the most citations?
- RQ3- Who stands out among the authors with the most references in the author’s analysis?
- RQ4- Which scientific articles are the most cited in the document analysis?
- RQ5. In the analysis of reference sources, which are the most co-cited?
- RQ6-How are the most highly cited organizations listed?

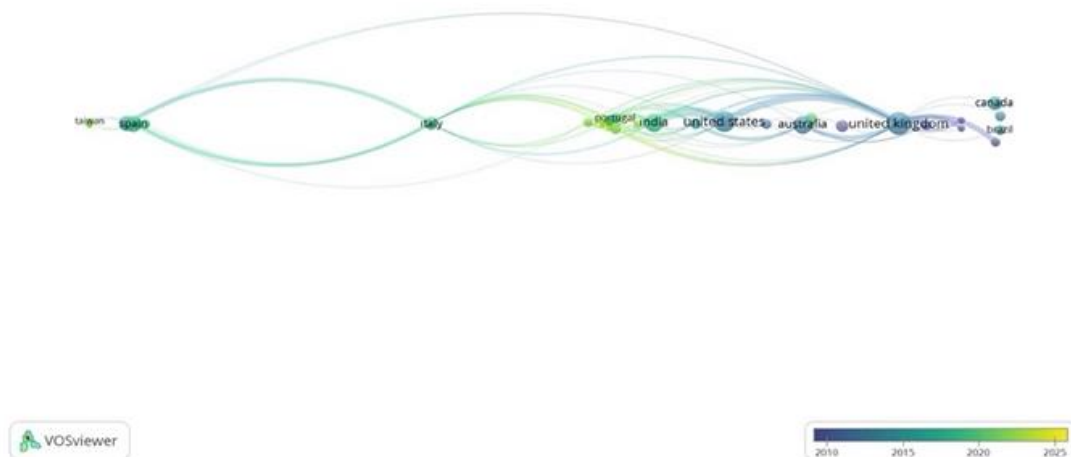
- RQ7- In the co-reference analysis of their references, what are the most cited sources?
- RQ8- In the co-occurrence analysis of authors' keywords, what are the prominent words?
- RQ9-What are the prominent publications in the bibliographic link analysis of the documents?
- RQ10- What are the general trends and future projections of film studies?
- RQ11- Which countries cinemas are on the rise academically and industrially?
- RQ12- What are the effects of language on academic publications?
- RQ13- What is the relational analysis of academic studies in relation to the developments in the cinema industry according to the periods?

## 4. Findings and/or Discussion

### 4.1. Citation of Countries

To display a map of country-based reference networks for the cinema industry, the study limited the criteria to countries with at least one publication and one reference in the works being considered. As a result of this narrowing, data from 62 different countries in the distribution of publications produced by countries relating to the cinema industry has been reached.

**Figure 1.Citation of countries**



The VOSviewer software detected the interrelationship of 62 observation units, while the 32 analytical units (country) warned that there could be a relationship between them. With the guiding warning of the program, 32 countries have been mapped to ensure that the data can be processed correctly. This map identifies 6 clusters, 133 links and 252 total link strength. Britain, the country with the highest number of documents, producing 144 documents, has a total of 1267 citations. The United States is the closest follower of the United Kingdom, with a total connectivity of 77. America produced 109 documents and received 975 citations with a 37 total link strength. The countries following the United Kingdom and the United States are Australia, India, and Spain. The number of documents, references and detailed findings of the countries with the most intensive scientific activities are as shown in Table 1.

**Table 1. Country, document, citation and total link strength**

Country	Document	Citation	Total Link Strength
United Kingdom	144	1267	77
America	109	975	37
Australia	60	674	19
India	51	101	36
Spain	31	207	29
France	23	139	30
Canada	19	934	1
Italy	15	186	35
Belgium	10	54	2
China	10	32	2
Germany	10	12	0
Turkey	9	3	0
New Zeland	6	140	20
Singapore	6	55	5
Switzerland	5	64	14
Netherlands	5	47	15
Portugal	5	29	21
Iran	5	10	20
Indonesia	5	2	11
South Korea	5	96	0
Israel	5	13	1
Norway	5	8	6
United Arab Emirates	4	13	21
South Africa	3	119	0
Russia	3	11	0

Hong Kong	3	16	0
Nigeria	3	2	20
Vietnam	3	17	0
Japan	2	3	0
Tunisia	2	2	20

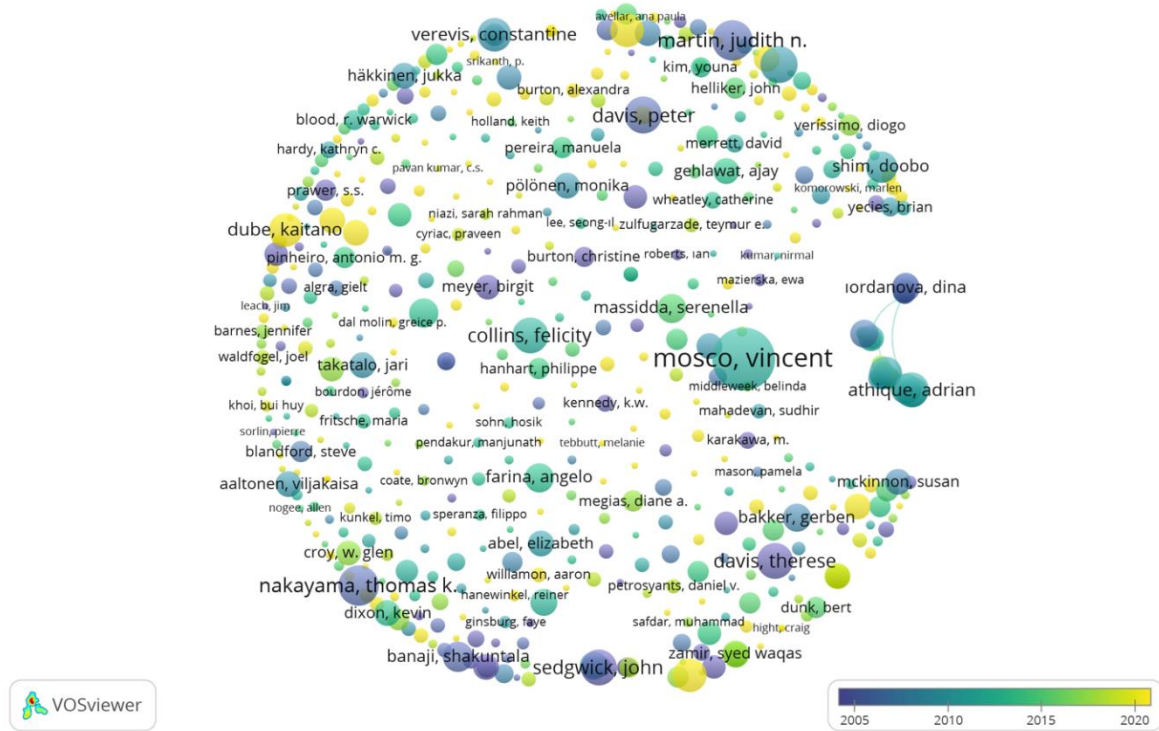
**Source:** SCOPUS Data Statistics

A network map of authors' reference analysis with at least 1 publication and at least one reference criterion has been developed to identify reference networks, and a total of 587 observation units have been identified. While creating a visual map of the interrelationship of the 587 observation unit, the VOSviewer software warned that there was a correlation between the citations of 59 authors/researchers. A visual network map of 59 analytical units recorded as interconnected in the direction of this routing has been created. On the visual network map, which was generated given the citation-analysis, 466 clusters, 237 links and 357 total link strength were detected. With 868 references, Vincent Mosco is the name with the highest number of references in the writer-citation match. John Sedgwick, the first author to produce the most publications on the subject by producing 11 publications, has reached the 44 connectivity he has gained with 140 citations Sedgwick is followed by Peter Davis with 156, Therese Davis with 145 and Adrian Athique with 137.

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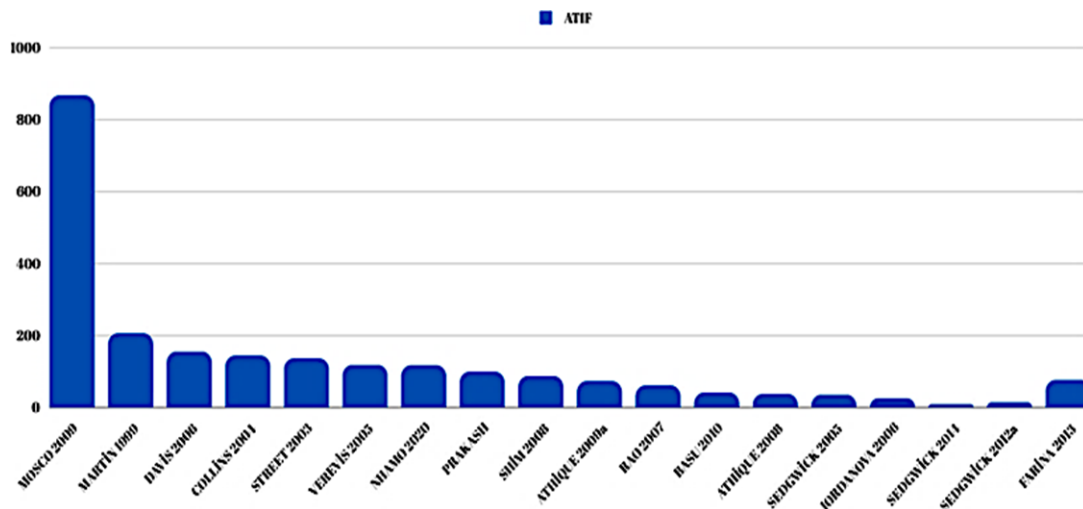
**Figure 2.Citation of authors**



#### 4.3. Citation of Document

The 621 documents accessed in the study were narrowed to 5 references and limited to 184 papers. Access was provided to 134 separate clusters and 64 links from 184 research observation units. Graphic 2 showing the reference rates of documents is as shown below.

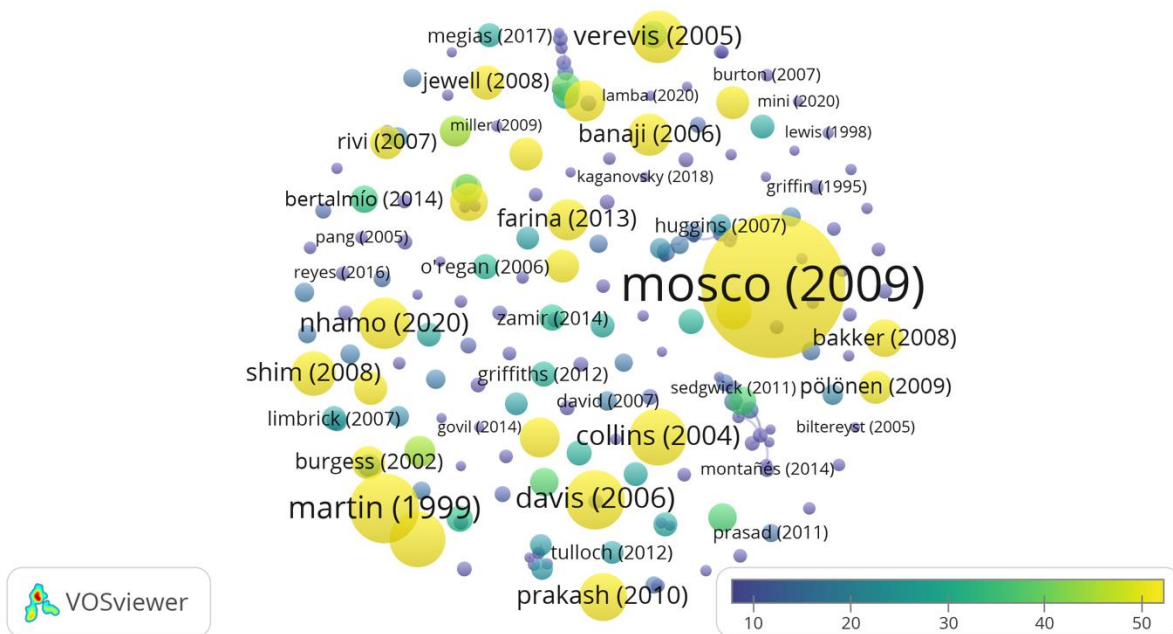
**Graph 2.Citation of document graphic**



Source: SCOPUS Data Statistics

Vincent Mosco's book "The Political Economy of Communication", published in 2009, ranks first with 868 citations in the list of research papers with the highest number of references. Judith N. Martin and Thomas N. Nakayama jointly produced their 1999 paper "Thinking Dialectically About Culture and Communication", which received 208 citations and was ranked second, followed by Peter Davis' "Spatial Competition in Retail Markets: Movie Theaters" with 156 citation. The 2004 book "Australian Cinema After Mabo" by Felicity Collins and Therese Davis received 145 citation, while Sarah Street's 2003 book "British National Cinema" was listed among the top five with 133 citation.

**Figure 3.Citation of document**

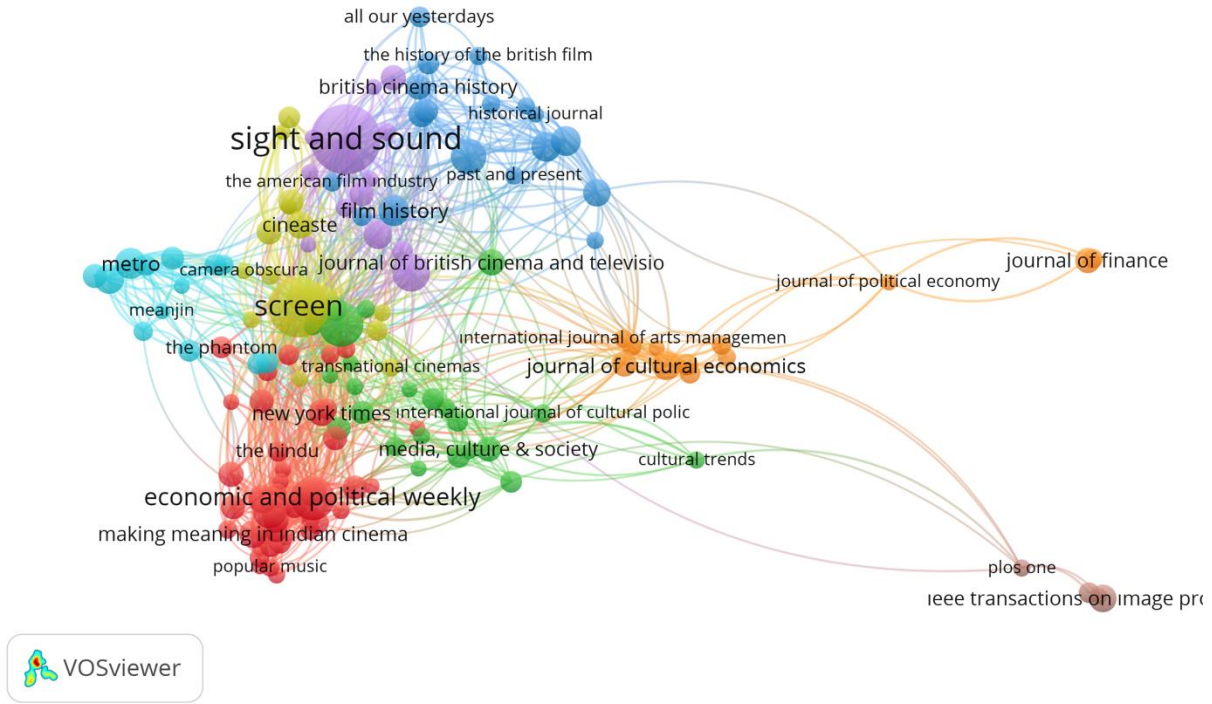


#### 4.4.Co-citation of Cited Sources

During this phase of the study, 24140 different analysis unit sources have been narrowed into 15 citation areas to dominate the study data. In this direction, 146 analysis items, 8 clusters 4363 links, 1881.72 total link strength were found. Sight and Sound, a well-established magazine for the cinema industry, is ranked number one with 279 citation, 119 links, and 192.79 total link strength. On the visual map, the Times, Guardian, Cahiers du Cinema, Screen International, and other prestigious organs of the high media are grouped. Sight and Sound was followed by Screen magazine with 214 references. VOSviewer mapped the publications of the magazine Screen in bibliometric matching; 130 links, with a 188.22. total link strength. The network of Screen magazine has been observed to be combined with various book works and broadcasters focusing on popular content such as Film Comment and Cinema Journal. In the

third place, the magazine Variety ranks with 115 references. It was grouped with major newspapers such as the New York Times, The Straits Times, and Los Angeles Times, which began to circulate in the 19th century.

**Figure 4.Co-citation of cited sources**

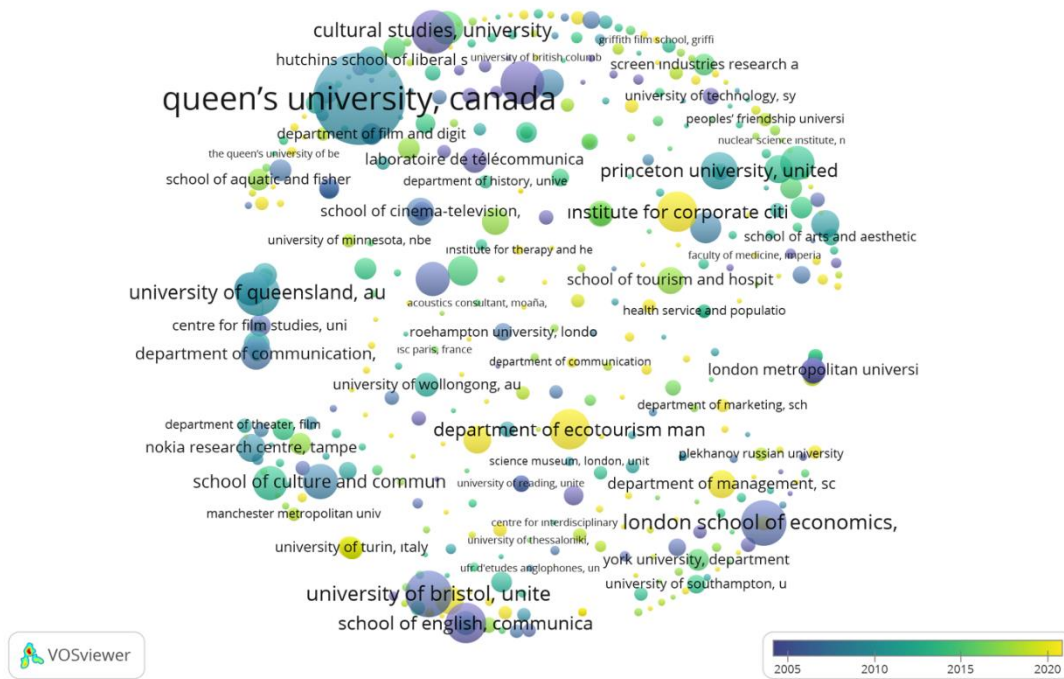


#### 4.5.Citation Analysis of Organizations

An analysis of 729 organizations was carried out to create a network map of inter-agency references. In this analysis, 495 observation units were identified, related to at least 1 publication and 1 reference by 1 organization. The University of Queensland (Australia) 11, London Metropolitan University (UK) 10, University Pompeu Fabra Barcelona (Spain) 8 and the University of Westminster, King's College London, University of Nottingham (United Kingdom) were the seven most publishing universities. Mosco's 2009 book study made Queen's University the most widely cited organization in public media. The University of Bristol ranks second with 166 publications, and the London School of Economics and Political Science ranks third with 156 publications. This mapping of 495 organizational analysis data identified 362 clusters, 281 links, and 291 total link strength.



**Figure 5. Citation analysis of organizations**

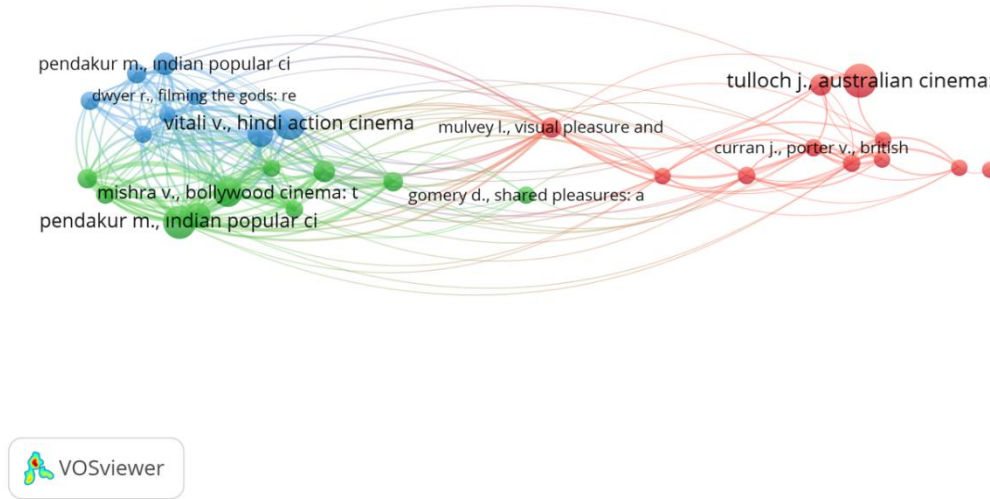


#### 4.6. Co-citation of Cited References

A total of 41906 references from all 621 analytical units covered by the study were reduced to a minimum reference number of 10, reaching 30 studies. The map was created by selecting reference sources with the highest total link index; 3 clusters, 215 links, 544 total link strength. This map identifies resources related to the Bollywood Industry as those shown in the first third. Vijay Mishra's book "Bollywood Cinema: Temples of Desire", published in 2002, ranks first with 22 links, 89 total link strength while Manjunath Pendakur's 2003 book "Indian Popular Cinema: Industry, Ideology and Consciousness", with 27 links and 68 total link strength ranks second.

Third, another study on Indian Industry, Valentina Vitali's 2008 book, "Hindi Action Cinema: Industries, Narratives, Bodies", with 24 citations and 46 links. The three most prominent sources in this analysis are books on Bollywood, a competitor to the Hollywood Industry, which rose in the post-2000 period, and the Indian Cinema Industry. Among other sources, Laura Mulvey's famous revolutionary 1975 article, "Visual Pleasure and Narrative Cinema", is mapped with 14 links, with a 40 total link strength. James Curran and Vincent Porter's 1983 book "British Cinema History" achieved 11 links 23 total link strength, while another 1982 book by John Tulloch, "Australian Cinema: Industry, Narrative and Meaning", was mapped between 28 links 11 total link strength and the references to common citation.

**Figure 6.Co-citation of cited references**

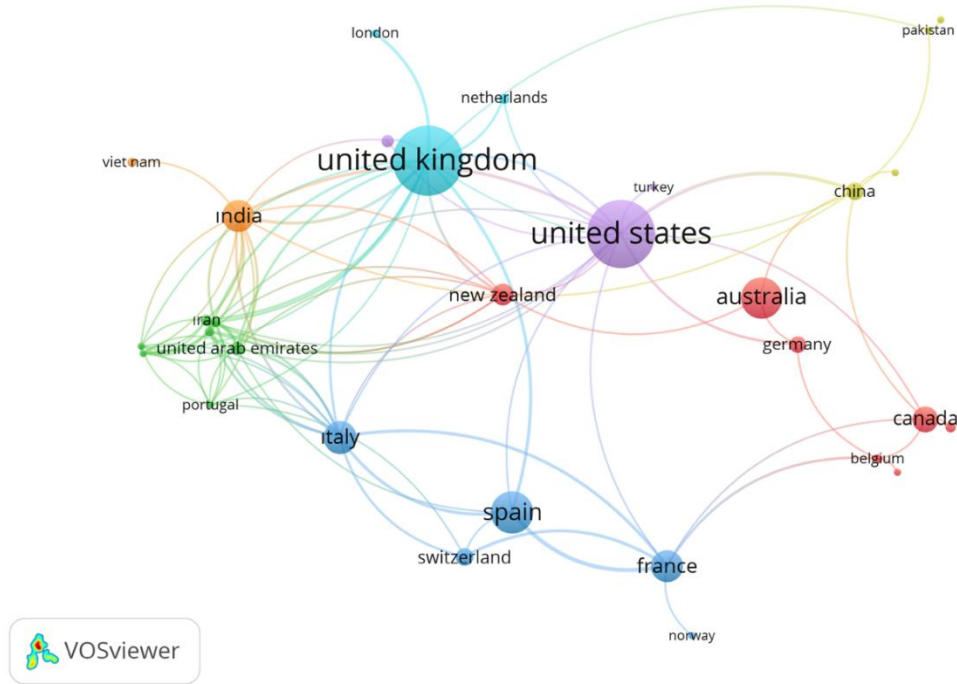


#### 4.7.Co-

#### authorship of Countries

To enable joint authorship and cross-country analysis, a requirement has been implemented that countries must produce at least two documents and receive at least two references from their documents. The search initially reached authors from 40 different countries. Under the guidance of the program, a bibliometric analysis map showing the relational network of 31 countries has been created. 7 clusters, 99 links and 146 total link strengths were visualized in a dominant position in the UK and America network. In particular, the U.S. has established joint authorship relationships with almost every country on the visual map of America, with 109 documents, 16 links and 23 total link strengths. In the United Kingdom, 144 documents, 17 links and a 31 total link strength were observed. The UK has established co-writing relationships with countries usually on the left side of the map.

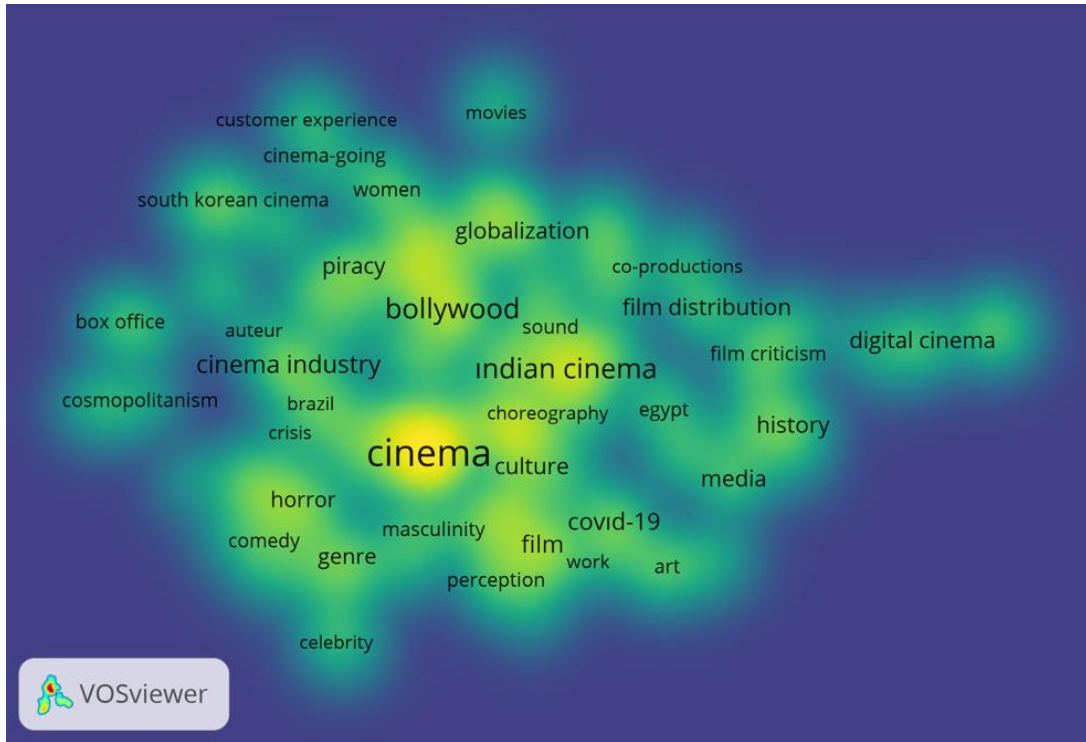
**Figure 7.Co-authorship of countries**



#### 4.8.Co- occurrence of Author Keywords

The research looked at words that were repeated at least twice to identify the most used keywords. The most powerful words in terms of total connectivity are found to be “Cinema” 27, India 13, “Cinema Industry” 12, “Bollywood” 11, “Indian Cinema” 11 and “Film Industry”. An analysis of 154 words, was observed at least 2 times, with a network of relationships between them, allowing a network analysis of 143 words as a result of the program's warning; a total of 13 clusters, 382 links and 411 total link strengths were identified.

**Figure 8.Co- occurrence of author keywords**



## 5. Results and Recommendations

According to the keyword "Cinema Industry", the distribution of work in the Scopus database is mapped by visualization through tables and shapes. The document contains 380 publications in the field of arts in terms of number of references and total link strength, and 234 publications from the social science field significantly frame the film literature related to the industrial field. Especially in the post-2000 period, there was a significant increase in the number of publications casts related to the cinema industry, and in 2023 the number reached its highest level. The published studies on the cinema industry were conducted by researchers from 62 countries, and countries such as the United Kingdom, America, Australia, India, Spain, France and Canada were found to be outstanding in their country reference, co-writing and analysis. Britain, the country that produces the most documents with 144 documents, is the leader in the field with a 77 total link strength, with 1267 citations. America, Britain's closest follower, has a document number of 109, 37 total link strength and 975 citations.

Institutions from the UK, USA, Canada and Australia are also listed in the analysis of institutions accessing 495 units of analysis. The University of Queensland (Australia) produced 11 articles, London Metropolitan University (UK) 10, Pompeu Fabra University of Barcelona (Spain) 8, while the University of Westminster, King's College London, University of

Nottingham (UK) produced the most articles. Queen's University (Canada) has the highest citation rate for visual maps, with a total of 870 links from two publications produced by the most cited author Vincent Mosco. The University of Bristol in the UK ranked second with 166 publications, while the London School of Economics and Political Science, also in the UK, ranked third with 156 publications.

In the frequency analysis of the authors' keywords, the strongest and most repeated words in terms of total connections are as follows: "Cinema" 27, "India" 13, "Cinema Industry" 12, "Bollywood" 11, "Indian Cinema" 11 and "Film Industries" 8. The authors' keyword analysis and co-citations to the referenced sources revealed unexpected and surprising visual maps. These maps show that post-2000 scholarly work on the Bollywood Industry has lagged behind even the Hollywood Industry. The co-citation map of the cited sources also shows that all co-citation sources in a field other than the Bollywood Industry belong to the pre-1990 period and have a significant visibility in the field. In the more recent distribution of references, Indian Cinema and the Bollywood Industry were found to be at the forefront. In this context, the increasing importance of the referencing and linking power of scholarly studies on Indian cinema compared to other studies has also provided concrete data on the general trend of film studies.

With 868 references in many bibliometric maps, "The Political Economy of Communication" highlights Queen's University, the institution where author Mosco works. In addition, Canada, which produced 19 documents in country reference analysis, has a total of 934 references, and Mosco's 868 references belong to this book. According to country reference analyses, countries on the Asian continent, such as China, Japan, Hong Kong, India, South Korea, Singapore, Israel, and Vietnam, have a disadvantaged profile in terms of references and overall connectivity compared to the number of documents they produce. In this context, the official alphabets used by countries, the language families to which they belong, and their geopolitical position may also have a decisive influence, on reference rates and overall connectivity, as well as on the languages of the publications. Out of a total of 621 analytical units, 596 were produced in English, 7 in French, 4 in Portuguese and Spanish, 3 in Russian, 2 in Italian and 1 in Turkish, Serbian, German, Bulgarian and Lithuanian. The reference rates for the related articles are French 8, Portuguese 5, Spanish 1, Russian 2, Italian 0, Turkish 3, Serbian 1, Lithuanian 1, Bulgarian 0. Studies have shown that articles produced in English on this subject receive more references and total linkages than those in other languages. As a result, it was concluded that the language factor did not have a disadvantaged scope of action, especially in countries in the

Asian continent, where the interaction powers were very weak about the number of documents and references.

The countries on the Asian continent have a low profile of overall connectivity, even though almost all of their work is produced in English. The network map has also been studied in this context, considering that international organizations, supporters and labor unions are effective. In this context, it has been concluded that in collaboration with organizations, institutions and organizations in countries such as the United Kingdom, America, Canada, sponsorships, magazines, networking countries, researchers, and publications are emerging. In many of the publication produced by Asian countries, their distance from co-operation with Western countries has negatively reflected their overall connectivity. Australia, Germany, New Zealand and other countries such as Tunisia (2), Nigeria (3), Pakistan (3) and the United Arab Emirates (4) have developed co-authorship relationships with China in recent years.

On the other hand, the country's cinemas, which are attracting attention with their film traditions, especially in the selection of festivals at the World Premiere, are among the findings of their work, which is also beginning to gain an important voice in terms of scientific activities. In this regard, it has been observed that the international interest of African cinema, the increased visibility of recent films among the 21st century nation-based cinemas, have been a positive reflection of research in the scientific field. There is a clear upturn curve in the interaction charts in the science world of countries such as South Africa, Tunisia, and Nigeria on the African continent. Similarly, countries such as Iran, Indonesia and New Zealand, which are attracting attention with their film productions, are performing in a parallel direction with their scientific productions on industry. Although the reference rates of the countries mentioned are low, they have achieved high visibility in terms of total link strength with limited numbers of scientific documentation produced by them, which is interpreted as a positive result of the network networks. In this context, it is also possible to compare bilateral relations with the scientific productions of countries, countries, inter-institutional joint writings, and countries with a significant, promoting effect. All these data are evidence of the linkage networks of scientific publications, the potential for enhancing the establishment of joint authorship relations with the United Kingdom and the United States.

Another unforeseen, unexpected outcome of the study is that Britain's production systems, film production and distribution operations in the international arena are well behind the American Cinema Industry in terms of audience numbers but are leading in the number of releases. The most important finding in this regard is that Britain is at the heart of academic networks, has

strong academic organizations, and many researchers- as diaspora writers - work and fund these academic organisations. One of the most important findings of this study is that a significant portion of the list consists of the countries of the former British dominion in terms of number of publication and connectivity. The second-largest country in terms of publishing is Australia, immediately following the United States. The powerful effects of this type of interaction are evident in the author, the document, through the total linkage forces derived from reference ratios in country analyses. Although all these publications were produced in English, many of the papers were recorded as having very low rates of total link strength because they were not supported by any funds, institutions, organizations, or authors' co-operation.

According to the analysis of co-authorship of authors, those authors who have co-written more than one work depending on the organizations in different countries have an advantage in terms of reference and overall interaction. J. Sedgwick collaborated with researchers from various organizations in the UK, including M. Pokorny, P. Miskell, as co-authors of the paper in 2005, 2010, 2012 and 2014. Marcelo Bertalmío, a researcher working for a different university organization in Spain, along with Corral Javier Vazquez and Syed W. Zamir of the United Arab Emirates, published conference statements in 2014, 2017, 2018 with joint writing relationship. Jean P. Benghozi and E. Salvador, researchers at various organizations in France, have also co-authored three papers published in 2015, 2017, 2019 with Jean P. Simon from Spain. The partnership of authors in enhancing attribution and overall connectivity has brought significant gains to their countries and to the university organizations to which they are affiliated, as well as to their careers. All the findings in the joint authorship maps are proof that researchers from different countries, in particular, are working together in collaborative/co-authored studies, producing positive results. When it comes to countries' joint writing activities, Britain and the United States are again prominent. The United Kingdom ranks first with 144 documents, 17 links, and 31 total link strength, while the United States has joint authorship relations with almost every country on the visual map, with 109 documents, 16 links, and 23 total link strength.

The main limitation of the present study is that it is based only on studies searched in the Scopus database, which narrows the scope of the analysis. Expanding a similar study to include other databases such as Web of Science, Google Scholar and Proquest may provide more comprehensive and robust findings. In this way, it may be possible to compare the results obtained from different databases and identify new research areas.



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