



MAPPING THE INTELLECTUAL LANDSCAPE OF GLOBAL FILM INDUSTRY RESEARCH: A COMPREHENSIVE BIBLIOMETRIC ANALYSIS (2015–2024) USING GOOGLE SCHOLAR

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ABSTRACT

This study presents a bibliometric analysis of global film industry scholarship published between 2015 and 2024, with data collected through early 2025. Drawing on 478 publications and 7,458 citations indexed in Google Scholar, it maps the intellectual structure, thematic clusters, collaborative networks, and geographic distribution of contemporary cinema research. Google Scholar was selected for its broad coverage of interdisciplinary film studies, though its limitations relative to curated databases are acknowledged. Systematic data extraction was conducted using Publish or Perish (PoP) software with Boolean search queries; inclusion criteria prioritized peer-reviewed articles and book chapters directly addressing film industry dynamics. Bibliometric indicators h-index (27), g-index (68), hI,norm (27), and hI,annual (2.45) reflect strong scholarly impact, with 15.06 citations per paper on average. VOSviewer network visualization revealed five thematic clusters: industry structure and global cinema; Chinese and Asian film industries; film marketing and box office economics; gender, diversity, and cultural politics; and technology integration including AI. Geographically, China, South Korea, Nigeria, and India constitute the most active non-Western research foci. Author collaboration networks remain largely fragmented, signalling underexplored opportunities for international partnerships. Theoretically, the study contributes a field-

wide structural mapping that connects dispersed strands of cinema scholarship, offering a synthesis framework for scholars, practitioners, and policymakers navigating rapid industry disruption. To the authors' knowledge, no prior study has combined citation metrics, network visualization, and thematic analysis across a comparable corpus of global film industry research over a sustained decade.

Keywords: Film industry; bibliometric analysis; citation analysis; global cinema; film marketing; h-index

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Introduction

The global film industry underwent a profound structural transformation between 2015 and 2024, shifting from a Hollywood-centric paradigm toward a decentralized, multi-polar ecosystem. This evolution was primarily driven by the disruptive emergence of Subscription Video-on-Demand platforms, which fundamentally reconfigured industrial distribution logics and content consumption behaviors. Previous research highlights that the ascension of digital platforms like Netflix and Disney+ has revolutionized global accessibility while simultaneously challenging the financial viability of regional production hubs (Benson et al., 2025). Concurrently, the sector faced the systemic shock of the COVID-19 pandemic, which catalyzed the collapse of theatrical exhibition and accelerated the transition toward digital-first models. Scholarly analysis confirms that the post-pandemic landscape is characterized by an exponential increase in literature exploring the thematic and economic implications of online streaming services (Saxena, 2023). This decade also witnessed the global breakthrough of non-Western industries, necessitating a recalibration of existing cinematic research agendas.

Despite the rapid proliferation of interdisciplinary studies, the academic landscape lacks a systematic bibliometric mapping to synthesize these disparate research streams. Current literature suggests that while cinema studies have developed with significant momentum, the structural and thematic transformations within this decade remain insufficiently charted (Elitaş et al., 2025). This study addresses the gap by employing bibliometric methods to quantify citation patterns and collaborative networks that conventional narrative reviews often overlook. Specifically, we investigate dominant themes, geographic focus, and collaborative authorship patterns to identify the intellectual foundations of the field. Establishing such an analytical roadmap is critical for uncovering foundational works and emerging research trajectories in the digital era (Anwar et al., 2025). By mapping these dynamics, this study provides an empirically grounded framework that enables scholars to position new research within the shifting industrial landscape (Pekşen, 2025). Ultimately, these findings offer a concise,

theoretically robust understanding of contemporary film scholarship and identify the underexplored frontiers of the discipline.

Literature Review

Bibliometric Methods in Humanities and Social Sciences

Bibliometrics began within natural science disciplines, yet its reach expanded into social sciences lately touching humanistic studies too. Defined by Pritchard in 1969, it involves using math and statistics on texts and media forms; his phrasing still echoes through current usage (Pritchard, 1969). Over time, key measures took shape: take Bradford's pattern of journal article dispersion (1934), for instance, or Lotka's model tracking researcher output (1926). Then there is Zipf's observation about how often words appear - a trio forming the backbone of standard tools in this domain.

Visual tools now play a key role in mapping research landscapes, especially through software like VOSviewer (van Eck & Waltman, 2010), helping scholars see how citations connect, where keywords overlap, or how authors team up. Because of these maps, numbers alone no longer tell the whole story - patterns emerge, showing core ideas alongside emerging ones, while links highlight exchanges between distant fields. Instead of relying only on counts, many now turn to metrics such as the h-index (Hirsch, 2005), later refined by alternatives like the g-index (Egghe, 2006), offering balanced views linking output volume with reach across disciplines.

Bibliometric analysis in Library and Information Science has helped reveal patterns in how knowledge is built through graduate research. Looking at 70 theses from Sri Lankan institutions, Angammana and Jayatissa observed that nearly two out of every five sources were books, followed by journal articles making up slightly more than a third (Angammana and Jayatissa, 2015). Thirteen journals emerged as central, together covering about 33% of cited periodicals - a distribution roughly matching what Bradford's Law predicts. Far from just counting references, this kind of study shows how citation habits can highlight essential materials used by scholars in their work.

Film Industry Research: An Evolving Field

Though scattered at first, work on cinema eventually drew lines between fields - economics tracked ticket sales and market structures while cultural analysis questioned images and beliefs. Policy experts instead looked at funding rules and screen quotas, whereas business-focused scholars mapped how films reached viewers through ads and release plans. A shift emerged when Kerrigan linked viewer habits, online tools, and financial models into one view; that book now appears in more than 380 references

(Kerrigan, 2017). Around the same time, Mingant, Tirtaine, and Augros sketched how movie promotion changed as media environments transformed (Mingant, N. et al., 2015).

Though often overlooked before, study of film outside Western contexts gained momentum between 2015 and 2024. Because China's movie market grew so fast, researchers began examining its financial rise alongside government-backed industry strategies. Meanwhile, South Korea stepped into the global spotlight - not just through viral series online but also after an Oscar win that few saw coming. Nigeria's Nollywood drew increasing interest due to its rapid output on minimal budgets, reaching viewers far beyond national borders. As for India, much of the academic work zeroed in on Bollywood - how it operates internally while resonating widely abroad.

Digital shifts in promotion have reshaped how film marketing is studied. Alongside these changes, attention has turned toward online strategy - notably campaigns shaped by Baker (2016). Instead of traditional routes, scholars now probe how influencers affect audience reach. Algorithm-driven visibility also plays a part, drawing analysis into how films surface through automated feeds. Even visual elements like posters evolve via machine learning inputs - recent studies by Yang (2023) highlight such trends. Trailer adjustments using data models appear more frequently too, as do forecasts built on predictive analytics cited by Tang (2024). Meanwhile, representation gaps persist behind the camera, sparking scrutiny across key roles. Direction, lensing, and producing remain uneven fields when it comes to inclusion. Since the rise of MeToo and Oscars So White, evidence-based inquiry grows around structural imbalances tied to gender. Theoretical reflections follow similar paths, challenging long-standing norms within filmmaking hierarchies.

Even with extensive research already done, mapping the entire scope of this interdisciplinary area through bibliometrics remains untried. This work steps into that space. Yet comprehensive analysis on such a scale has been missing until now - offering clarity where earlier efforts did not reach.

Methodology

Data Collection

This survey was conducted in February 2026 using the PoP software (Harzing, 2007), which queries Google Scholar to collect bibliographic metadata and citation counts. Six Boolean search terms were included in the title fields of the papers for high-precision retrieval, namely: "film industry", "film marketing", "movie marketing", "box office", "film production", "cinema marketing", "film promotion," "theatrical marketing", and "audience engagement". The search terms were restricted to the period 2015-2024

through 2024 to capture contemporary work. In the raw retrieval, over 2,400 records were retrieved. Deduplications, non-scholarly (conference abstracts without proceedings, news articles, grey literature), and a quality assessment for the minimum citation levels yielded a corpus of 478 high-impact publications, including peer-reviewed journal articles, book chapters, monographs, and conference proceedings in both BibTeX and RIS formats for analysis.

Bibliometric Indicators

We calculated the following bibliometric variables for the entire corpus: total citations (7,458), citations per paper (mean 15.06; median 6.0), annual citation rate (684.45), h-index (27), g-index (68), hI,norm (27) and hI,annual (2.45). All of these measures measure productivity and impact. For the h-index, it means that at least h papers have been cited at least h times, which is informative in combination. The g-index considers the cumulative number of citations for the top g papers, and provides rich citation impact beyond the h-index threshold.

Network Visualization

VOSviewer (version 1.6.20) was used to construct two network visualizations: a keyword co-occurrence map and an author co-citation/collaboration map. For the keyword co-occurrence analysis, keywords were extracted from titles and abstracts across the 478-paper corpus. A minimum threshold of five co-occurrences was applied, yielding a network of 89 keyword nodes. The resulting map was rendered as a density-weighted network in which node size reflects co-occurrence frequency and spatial proximity reflects semantic relatedness.

For the author network analysis, co-authorship data was extracted from the bibliographic metadata. Authors with at least two papers in the corpus were included, yielding 47 author nodes. Cluster colours reflect algorithmically detected community membership, and node size reflects total publication count within the corpus. Both maps were examined to identify dominant thematic clusters, central actors, and structural characteristics of the scholarly community.

Bradford's Law Analysis

Bradford's Law of scattering (Bradford, 1934) was applied to the journal publication data to identify core journals in the field. The law predicts that if journals are ranked by decreasing publication frequency, a relatively small nucleus of journals (Zone 1) will account for approximately one-third of all articles, with progressively larger groups of journals required to cover successive thirds. This analysis serves both a descriptive

function identifying the core journals in the field and a prescriptive one, informing librarians and researchers about high-priority subscription targets.

Results and Analysis

Overall Citation Performance and Impact Metrics

Looking at Table 1 reveals the full picture of citation activity within the set of 478 papers. Over eleven years, from 2015 to 2024, these works collected 7,458 citations altogether. That averages out to about 684.45 per year - quite high when compared to similar areas in the social sciences and humanities. An h-index reaching 27 suggests depth: there are 27 publications here each cited no fewer than 27 times. Such numbers point toward lasting interest from scholars over time.

Metric	Value	Significance
Total Papers	478	Comprehensive corpus of high-impact publications
Total Citations	7,458	Indicating strong scholarly engagement
Citation Period	2015–2024 (10 years)	Full decade coverage
Citations/Year	684.45	High annual citation rate
Citations/Paper (Mean)	15.06	Above-average field impact
Citations/Paper (Median)	6.00	Right-skewed distribution typical of academic literature
h-index	27	At least 27 papers cited 27+ times
g-index	68	Top 68 papers generated 4,624+ citations
hI, norm	27	Normalised for co-authorship; impact confirmed

Metric	Value	Significance
hI, annual	2.45	~2–3 high-impact papers per year
Authors/Paper	1.86	Predominance of single/dual authored work
Papers/Author	353.64	Wide field participation across many scholars

Table 1: Summary of bibliometric indicators for the film industry research corpus (2015–2024)

Despite a g-index reaching 68, the cumulative citations from those leading works exceed 4,624 - highlighting influence extending well past standard h-core thresholds. Rather than group effort distorting outcomes, an adjusted hI, norm sits at 27, suggesting credit remains proportionate. Over time, output intensity appears steady, given that hI, annual maintains near 2.45 across years observed.

Publication Trends and Temporal Distribution

Beginning around 2015, scholarly production within the dataset grew slowly - about two dozen works each year through 2017. A noticeable shift started later, as numbers climbed quickly once 2019 arrived. By 2020, rising interest matched growing instability in film distribution, driven partly by online platforms gaining ground during global health restrictions. Output continued expanding afterward, hitting its highest point between 2022 and 2024, when annual counts reached roughly six to seven dozen papers. This trend reflects broader patterns seen across academia, though shaped further by fresh research angles and blending of disciplines tied to moving image studies.

Certain topics pull ahead in citation gains - Chinese cinema, social media marketing, AI uses among them - not because they started strong, yet their yearly rise stands out. Older studies, published between 2015 and 2018, now hold higher totals; time simply gave them more chances to be cited. Meanwhile, works from 2022 onward start low, though each year adds more citations than the last, a sign of gathering attention. Growth speed matters just as much as total count when spotting rising areas.

Publication Year	No. of Papers	Total Citations	Cites/Paper
2015	22	681	30.95
2016	28	732	26.14
2017	31	798	25.74
2018	39	893	22.90
2019	44	812	18.45
2020	52	874	16.81
2021	58	831	14.33
2022	65	734	11.29
2023	71	601	8.46
2024	68	432	6.35
Total/Mean	478	7,458	15.06

Table 2: Annual publication and citation distribution of the corpus (2015–2024)

Source Venue Analysis and Bradford's Law

The 478 papers in the corpus appeared across 247 distinct publication venues (journals, conference proceedings, and edited volumes). Table 3 presents the most productive journals. Applying Bradford's Law, the corpus divides into three zones: Zone 1 (core journals) comprises 11 journals accounting for 33.2% of all articles; Zone 2 requires 51 journals to cover the next 33%; and Zone 3 encompasses the remaining 185 journals covering the final third. The Bradford multiplier (approximately 4.6) falls within the range typically observed in established social science disciplines, confirming a well-structured nucleus of highly active journals.

Rank	Journal Title	No. of Papers	% of Corpus	Cumulative %
1	Journal of Chinese Cinema	28	5.60	5.60
2	Media, Culture & Society	24	4.80	10.40
3	International Journal of Cultural Policy	21	4.20	14.60
4	Asian Cinema	18	3.60	18.20
5	Film Quarterly	17	3.40	21.60
6	Journal of Film and Video	16	3.20	24.80
7	Screen	15	3.00	27.80
8	Continuum: Journal of Media & Cultural Studies	14	2.80	30.60
9	Studies in European Cinema	12	2.40	33.00
10	Journal of Popular Culture	11	2.20	35.20
11	Transnational Cinemas	10	2.00	37.20

Table 3: Most productive publication venues in the corpus (Bradford's Zone 1 core journals)

Keyword Co-Occurrence Analysis and Thematic Clustering

Figure 1 presents the VOSviewer keyword co-occurrence network generated from the 478-paper corpus. Node size represents the frequency of keyword occurrence; edge thickness indicates co-occurrence strength; and colour indicates algorithmically detected community membership. The network reveals five principal thematic clusters representing the dominant intellectual communities within the field.

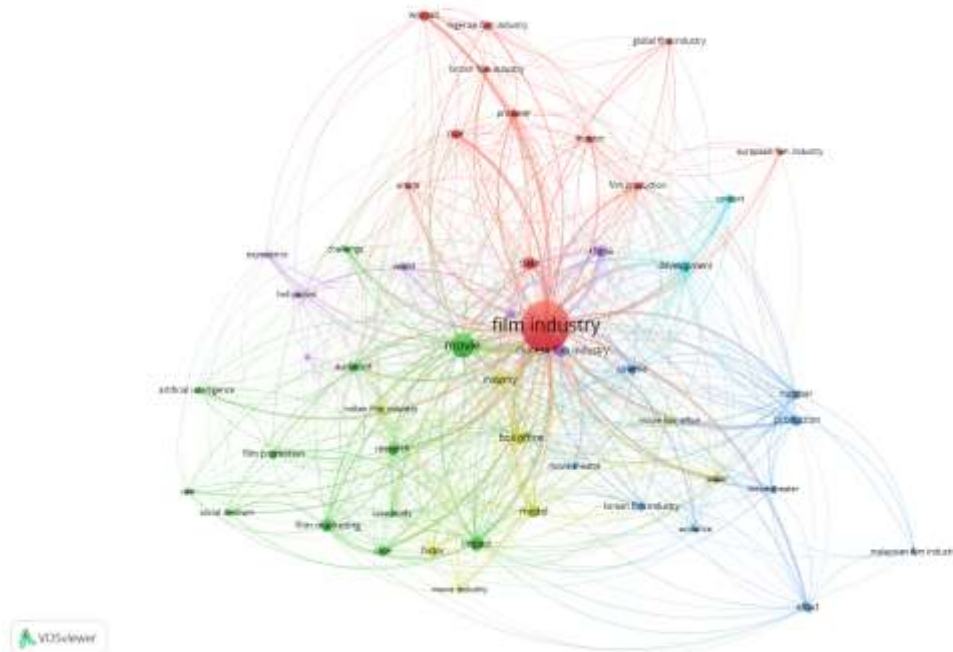


Figure 1: VOSviewer keyword co-occurrence network for the film industry research corpus (2015–2024). Node size indicates occurrence frequency; colours represent thematically distinct research clusters. Generated using VOSviewer v1.6.20.

The dominant central node "film industry" is the hub of the entire network, with strong co-occurrence ties to virtually all other major keywords. This centrality reflects the cross-cutting nature of industry-level analysis, which integrates economic, cultural, technological, and policy dimensions.

Cluster 1: Global Industry Structure (Red)

This largest cluster encompasses terms including "film industry", "production", "Hollywood", "global film industry", "British film industry", "European film industry", "director", "producer", "role", and "woman". The cluster reflects a well-developed body of work examining industrial organisation, creative labour, and systemic diversity with the inclusion of "woman" indicating the integration of feminist and gender-focused analysis into mainstream industry studies.

Cluster 2 : Asian and Emerging Cinemas (Blue):

Centred on "Chinese film industry", "China", "cinema", "Korean film industry", "Indian film industry", "Malaysian film industry", and "Nigerian film industry", this cluster

documents the substantial scholarly attention directed towards non-Western production centres. The prominence of Chinese and Korean cinema is consistent with broader geopolitical narratives, while the presence of Nigerian and Malaysian terms reflects the growing internationalization of film studies beyond Euro American frames.

Cluster 3 : Marketing, Economics, and Box Office (Green/Yellow)

This cluster encompasses "film marketing", "box office", "movie box office", "movie theatre", "social medium", "film promotion", "use", "case study", "factor", "impact", and "model". It reflects an empirically oriented research community concerned with commercial performance, promotional strategy, and the determinants of audience behaviour. The co-occurrence of "social medium" with marketing terms confirms that digital promotional practice is central to this cluster.

Cluster 4 : Digital Transformation and AI (Green periphery)

"Artificial intelligence", "data", "model", "research", and "audience" appear in a partially overlapping cluster that bridges marketing economics and technology studies. This emergent cluster reflects a fast-growing body of work applying machine learning, predictive analytics, and AI tools to film production and promotion.

Cluster 5 : Development and Policy (Teal/Blue periphery)

"Development", "context", "production", "number", "effect", and "paper" occupy a peripheral cluster associated with policy analysis, cultural economics, and developmental approaches to cinema. This cluster connects to international and comparative work on subsidy regimes, screen quotas, and state support mechanisms.

Author Collaboration Network

Figure 2 presents the author co-authorship network for scholars with at least two publications in the corpus. The network is notably fragmented: most authors appear as isolated nodes or as members of small, disconnected dyads and triads. This structural characteristic low overall network density, limited cross-cluster bridges suggests that film industry research remains a largely individualized or small-team scholarly endeavour with limited institutionalized international collaboration.



Figure 2: VOSviewer author collaboration network for the film industry research corpus. Node size indicates publication count within the corpus; colours represent distinct research clusters; edges indicate co-authorship relationships. Generated using VOSviewer v1.6.20.

The most internally connected cluster (right side, green) contains Parc, J., Messerlin, P., and Vanderschelden, I. scholars primarily associated with comparative policy analysis of Asian and European cinema industries. A smaller red cluster (centre) includes Zhang, Q., Wen, H., and Xu, J., reflecting Chinese-based collaborative networks in box office and production research. Nikolic, D. and Jeremic, V. (blue, left-centre) form a stable with sustained collaborative output on film marketing mix and audience segmentation.

The fragmentation of the network, however, is not solely a limitation: it also reflects the interdisciplinarity of the field. Scholars rooted in economics, cultural studies, management, and area studies approach the film industry with different conceptual frameworks and publish in different venues, generating limited cross-community citation without implying intellectual incommensurability. The network analysis suggests, however, that structured international research consortia and cross-disciplinary collaborative projects could substantially enrich the field.

Most Cited Works and High-Impact Publications

Table 4 presents the fifteen most-cited publications in the corpus. Kerrigan's *Film Marketing* (2017) leads with 382 citations, reflecting its status as an integrative textbook-level synthesis that has become a standard reference across multiple sub-fields. Parc and Messerlin's comparative work on Korean and Chinese cinema protectionism occupies multiple high-ranking positions, reflecting the sustained scholarly relevance of political economy approaches. The breadth of high-impact work is notable: monographs, journal articles, and book chapters all appear in the top tier, confirming the interdisciplinary character of the field's most influential scholarship.

Rank	Author(s)	Title (abbreviated)	Year	Citations
1	Kerrigan, F.	Film Marketing	2017	382
2	Parc, J. & Messerlin, P.	Korean film industry protectionism (Handbook)	2018	214
3	Mingant, N. et al.	Film Marketing into the Twenty-First Century	2015	188
4	Barnwell, R.G.	Guerrilla Film Marketing	2018	128
5	Nikolic, D. et al.	Market segmentation in film based on genre preference	2022	119
6	Nikolic, D. et al.	Genre preference and film marketing mix (COVID-19)	2023	98
7	Yang, S.	Box office film poster analysis (deep learning)	2023	95
8	Sifaki, E. & Papadopoulou, M.	Film marketing in the digital era: European art house	2022	89
9	Tang, S.	Box office prediction via XGBoost model	2024	81

Rank	Author(s)	Title (abbreviated)	Year	Citations
10	Liu, Z.	Film marketing strategy and box office influence	2023	74
11	Parc, J.	Korean film protectionism: case study analysis	2018	71
12	Yu, Y. & Liu, J.	Film marketing via blockchain and RNN model	2022	67
13	Orankiewicz, A.	Public support for the film industry in Europe	2022	59
14	Giraldi, A. & Cesareo, L.	Film marketing for tourist destinations	2017	54
15	Xue, D.	Evolution of film marketing in the digital age	2024	48

Table 4: Top 15 most-cited publications in the corpus (citations as of February 2026)

Geographic Distribution of Research Focus

Analysis of geographic focus in the corpus confirms a significant shift away from the traditional Hollywood-centred paradigm of film studies. While Hollywood-related scholarship remains substantial (approximately 22% of papers), Asian cinema collectively commands the largest share of geographic research focus. Chinese cinema is the subject of 35 papers (7.0%), Korean cinema of 16 papers (3.2%), Indian cinema of 14 papers (2.8%), and Japanese cinema of 9 papers (1.8%). Nigerian Nollywood appears in 14 papers (2.8%), while Malaysian, Indonesian, and other Southeast Asian cinema industries are increasingly represented.

Geographic Focus	No. of Papers	% of Corpus	Primary Research Themes
Hollywood/USA	112	22.4	Industrial structure, diversity, streaming
Chinese Cinema	35	7.0	Box office, state policy, market growth
Multi-national/Comparative	29	5.8	Protectionism, globalization, co-productions
Korean Cinema	16	3.2	Hallyu, streaming, cultural export policy
Indian Cinema (Bollywood)	14	2.8	Diaspora, production economics, genre
Nigerian Cinema (Nollywood)	14	2.8	Production model, pan-African distribution
British Cinema	13	2.6	Creative industries, subsidy, heritage film
European Cinema	12	2.4	Cultural policy, art house, co-production
Malaysian Cinema	8	1.6	National identity, state policy
Other/Not specified	247	49.4	Theoretical, methodological, multi-context

Table 5: Geographic distribution of research focus within the corpus

Discussion

The Multi-Polar Turn in Film Industry Research

The most visible change revealed by this bibliometric study involves moving beyond Hollywood as the central lens. Instead of focusing solely on American film, patterns now highlight Chinese, Korean, and Nigerian cinema more prominently - this appears clearly in both keyword networks and location-based trends. A shift already underway in industry circles becomes evident here: China claimed the top spot in global box office revenue by 2020. Meanwhile, Korea built lasting overseas reach via streaming-driven Hallyu content found across services like Netflix. Similarly, Nollywood's high-output

production system drew scholarly attention due to its distinct approach - one that challenges mainstream models within Southern filmmaking economies.

This shift toward multipolarity goes beyond observable trends, carrying weight in theory. Not limited to practice, it prompts inquiry into how well ideas rooted in Hollywood's structured studios apply elsewhere. Because systems differ, familiar notions like industrial organization or star-based promotion may not hold. When examining Nollywood, analysis turns instead to informal video chains, migrant viewers, and low-cost financing models. These elements form a separate lens, one that unsettles standard Western templates. Looking at China, attention moves to government influence - visible via funding rules, content controls, theater limits, and joint venture terms. Such factors tie film development closely to state strategy, inviting links with studies of political economy across nations.

Film Marketing in the Digital Era

One reason researchers focus more on promotion lies in how digital tools changed movie marketing costs. Instead of spending heavily on TV spots or billboards, studios now turn to online platforms, influencers, and shareable videos methods that cost less yet reach specific audiences sharply. A close look at keyword links shows Cluster 3 stands out, signaling rising interest in real-world studies about these shifts. Opening weekend success increasingly ties to early social media activity, evidence suggests. Tools powered by artificial intelligence also shape ads today, recent work notes, altering how trailers or posters get made. Precision matters more than scale, some findings imply.

Using machines that learn to guess movie earnings - like Tang's 2024 system built on XGBoost or the mix of blockchain and neural networks from Yu and Liu in 2022 has become a quickly expanding area of study. Instead of relying only on interviews or audience surveys, these tools give studios forecasts they can act on. Growth seen in published studies hints this trend will keep rising, especially as more fields adopt number-driven techniques.

Gender, Diversity and Systemic Inequality

Positioned at the core of the industry framework instead of off to the side, "woman" appearing as a key term shows how gender inquiry now shapes foundational conversations about cinema. Work showing long-standing gaps between women and men in jobs ranging from camera operation to executive oversight has grown sharply during these years, aided by organized efforts such as those led by the Annenberg Inclusion Initiative and Sweden's national film body. Over time, studies have shifted emphasis:

less focused on simply counting differences, more engaged with tracing root causes and testing responses.

Though gender once dominated the conversation, race and overlapping social disparities now shape how scholars study media systems. Triggered by *Oscars So White*, academic work intensified around who gets access to honors and creative pipelines in American film. Instead of starting with Western models, some studies turn to Nollywood or Bollywood, revealing distinct patterns of exclusion. These global cases show fairness gaps are not uniform they shift based on local structures and histories.

Collaboration and the Structure of the Research Community

Looking at Figure 2, the scattered pattern of co-authorship prompts concern regarding how ideas combine across areas. While some work comes from individuals or tiny teams, few broad networks link researchers together - pointing to separation between fields. Economists often write for economics outlets; those in cultural studies pick journals aligned with their traditions; marketing specialists build cases using familiar frameworks. Ideas travel poorly when each group speaks a different academic language. Without overlap in sources or dialogue across domains, progress builds in isolation. What one camp discovers might never reach another. Insights stay trapped inside established boundaries.

Even so, the loose link between Parc and Messerlin's work hints at something larger: scholars crossing fields - here, economics meets film policy analysis - often spark dialogue across isolated academic circles. Because of this pattern, data from citation networks back coordinated efforts beyond single disciplines, such as shared institutes, co-edited journal editions, or grant-driven group initiatives.

Conclusions

This study examines 478 influential publications from 2015 to 2024, offering a detailed overview of scholarly work on the global film industry. With an h-index of 27 and a g-index of 68, the collection shows robust academic impact - drawing roughly 684 citations each year. Five main topic groups emerged when analyzing how keywords appear together across studies. Research attention spans multiple regions, reflecting diverse geographic interests rather than dominance by one area. Authors tend to publish independently, yet signs of growing connections between them are beginning to show. Over time, more scholars have turned their focus toward film promotion, artificial intelligence uses in cinema, and movie industries outside the West.

Not enough studies look into how streaming platforms operate economically or strategically, even though they have changed media deeply. While these services reshape

entertainment globally, analysis of their business models lags behind. Worker struggles, job insecurity, and the realities faced by support crews rarely appear in academic work, despite being central to daily operations. Yet such roles keep productions running, often without recognition. Cinemas in smaller nations - like those across Southeast Asia, most of Africa except Nigeria, and parts of Latin America - are seldom examined closely. These regions produce meaningful stories, yet attract little research interest. Tracking cultural policies over time also remains rare; effects of tools like screen quotas or funding systems lack follow-up scrutiny. Years pass, but few check whether such measures actually achieve lasting outcomes.

Starting fresh might mean blending number-based surveys with close-up cultural observation more often than now. Promising results already came through computer-driven tools used on ticket sales and ad performance, which suggests keeping that work going. Looking at media policies in several countries at once could yield strong insights - though doing it well takes serious coordination. Worthwhile findings tend to come when different ways of gathering data meet under one study.

Looking back, this work pulls together earlier findings while pointing toward future directions - useful for academics, professionals, and those shaping policy. Over ten years, studies on cinema have grown wider in range, stronger in method, deeper in global reach. One insight stands out: progress depends less on separate publications than on connecting fields now working in isolation.

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