



# Mapping international research in Cinema, Audiovisual, and Animation: A metric study in Scopus

## Mapeo de la investigación internacional en Cine, Audiovisual y Animación: un estudio métrico en Scopus



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### Abstract

This article maps out the international scientific output in Cinema, Audiovisual, and Animation in the Scopus database. It uses bibliometrics as its methodological approach. Our research identified a diversity of publication languages, with English being the most commonly used language. The article was the dominant documentary typology, followed by the review, which may indicate a publication trend in the area. Among the publication vehicles, journals from the United Kingdom and Spain stand out. The countries with the highest number of publications in Cinema, Audiovisual, and Animation differ from the general ranking, and Brazil and Spain stand out when it comes to publications on the topic. It is concluded that production in the area, which began in 1980, has been growing slowly but steadily, especially since the 2000s, predominantly in the areas of Arts and Humanities, and Human Sciences. This research presents a broad and international view of the topic and suggests new studies in other databases as well as in specific countries.

**Keywords:** Cinema; Audiovisual; Animation; Bibliometrics; Scopus.

### Resumen

El artículo tiene como objetivo mapear la producción científica internacional sobre cine, audiovisual y animación en la base de datos Scopus. Utiliza la bibliometría como enfoque metodológico. Se identificó diversidad de idiomas de publicación con el inglés como idioma mayoritario. El artículo fue la tipología documental dominante, seguida de la revisión, lo que puede indicar una tendencia de publicación en el área. Entre los vehículos de publicación destacan



revistas de Reino Unido y España. Los países con mayor número de publicaciones sobre Cine, Audiovisual y Animación se diferencian del ranking general, destacando Brasil y España en la temática. Se concluye que la producción del área, iniciada en 1980, viene creciendo a paso lento pero sostenido, especialmente a partir de la década del 2000, predominando en las áreas de Artes y Humanidades y Ciencias Humanas. La investigación proporciona una visión amplia e internacional del tema y sugiere nuevos estudios en otras bases de datos y también en países específicos.

*Keywords:* Cine; Audiovisual; Animación; Estudios métricos de la información; Scopus.

## 1. Introduction

Science is considered a social field, formed from cognitive and social processes whose structure is given by the positions and struggles taken on by the agents involved in this structure. It is from the organization of these structures and the acknowledgement of the scientific community that a scientific discipline is officially recognized. To consolidate a scientific discipline, teaching, research, dissemination, and application of knowledge within this discipline are necessary (Bazi & Silveira, 2007; Bourdieu, 2004). Scientific communities, in turn, develop within a field of social relations in which funding agencies, publishers, scientific institutions, and the acknowledgement system itself influence technical decisions and the outcome of scientific practice. Thus, science cannot be understood only in the scope of the scientific community or of scientific values; its understanding must extend to the context in which it was produced, considering the historical, social, economic, and political issues of that context (Hochman, 1994; Knorr-Cetina, 1982; Lima, 1994; Merton, 2013).

The publication of the results of scientific research only happens after they have been accepted by the scientific community, through their peers. Thus, it is possible to perceive aspects of the institutionalization of knowledge in a certain area, as well as its status development, from the study of the published works of that area (Arboit et al., 2011). Scientific publications are an essential part of science, fueling scientific communication. Therefore, metric analyses of information can be used as an indicator of this knowledge exchange process in a scientific community.

Bibliometrics employs quantitative methods based on statistical and mathematical techniques to analyze and understand the scientific output of a particular area (Eliel, 2008; Kobashi & Santos, 2006). It also facilitate understanding of fields of knowledge by mapping and analyzing the production, dissemination, and use of scientific information through the publication of results from studies conducted by researchers in a specific area. Research on scientific production also supports decision-making in investment allocation and planning for scientific and technological development policies (Grácio, 2020; Macias-Chapula, 1998; Santos, 2003). Several areas of knowledge have been analyzed using bibliometrics, including Cinema, Audiovisual, and Animation.

Studies and writing on Cinema, Audiovisual, and Animation predate the emergence of academic research on the topic. These studies had cinephiles among their precursors and were supported by the foundation of film clubs, which stemmed from the desire of these scholars to meet their peers and discuss cinema. Film clubs are considered the primary space for debate about cinema. In the case of Brazil, records indicate the existence of film societies since the late 1940s (De-Bacque, 2010; Ogaya et al., 2017). Magazines focused on film critique

have also played an important role in research on the subject, with prominent titles such as the French *Cahiers Du Cinema*, which was published by important names in cinema, such as André Bazin and Éric Rohmer, and the Brazilian *Teorema – Crítica de Cinema*, published by collaborators from the Association of Cinema Critics of Rio Grande do Sul (ACCIRS), as well as film journals affiliated to higher education institutions or research institutes and which were important for theoretical research, such as the *Revue Internationale de Filmologie*, affiliated to the Sorbonne, in the 1950s, *Cinema Journal* and *Camera Obscura*, in the United States, in the 1970s, *Cinémathèque*, in France, and *Screen*, in Great Britain (Aumont & Marie, 2009; De-Baecque, 2010; Xavier, 2019).

Duplá and Utray (2021) have asserted that several film schools worldwide prioritize practical training to feed the film industry. According to Petrie (2010), these schools, following the Second World War, became a path to a cinematographic career, albeit with a focus on practical professional training. In the United States, there was a concomitant development of film schools with academic study linked to higher education institutions. In this country, in 1959, a group of professors who called themselves “cinematologists” initiated an effort. This group, which formed the Society for Cinema Studies in 1968, sought to establish academic standards for cinema studies (Andrew, 2000; Petrie, 2010). In the 1940s and 1950s, based on *auteur* policies (the recognition of a film’s authorship linked to the director’s artistic vision), strengthened by cinephilia and film criticism magazines, an unofficial phenomenology emerged, which, according to Andrew (2000), was subsequently incorporated into academia. “Filmology”, in turn, emerged at the Sorbonne University to study the filmic fact, without focusing on specific films or authors, and was incorporated into psychology and sociology courses in Europe (Andrew, 2000; Aumont & Marie, 2009). Thus, both the history and research on Cinema, Audiovisual, and Animation are complex and diverse throughout the world, with particularities in different countries.

In Brazil, the first higher education courses in cinema emerged in the 1960s. Since then, several Cinema courses have emerged in the country (Normanha, 2021; Ogaya *et al.*, 2017). In 1995, another significant development occurred in the area, with the creation of the Brazilian Society of Cinema and Audiovisual Studies – SOCINE, aimed at expanding the space for cinema studies at Brazilian universities (Ramos, 2009). Still in the 1990s, with technological advances that allowed the switch from analogue to digital cinematographic processes, it became easier to create new courses in the area as well as maintain existing ones. These technological advances facilitated and reduced the costs of production and dissemination, while also increasing the number of dissemination platforms. These changes had an impact on the names adopted by the courses, which began to use the term “audiovisual” (Normanha, 2021; Ogaya *et al.*, 2017). It was also in the 1990s that we observed the inclusion of disciplines that taught animation in course curricula at higher education institutions, as well as the emergence of undergraduate courses in Animation in Brazil. With the training of specialized professionals in the area, human capital is consolidated, and there is a growth in animation research in the country (Martins & Senna, 2019).

The choice of the theme Cinema, Audiovisual, and Animation as the object of this research is due to the growth of these areas in Brazilian higher education institutions (HEI) and to the interest in understanding the international production on this theme, as well as Brazil’s position in relation to the international scenario of research in the area. Despite the fact that the first higher education courses in the area in Brazil were established in the 1960s, it was only with the technological advancements that enabled the transition from analogue processes to digital ones in the 1990s that there was an evident increase in the creation of new courses. It is also from the 1990s that research in Animation starts growing in the country (Martins & Senna, 2019; Normanha, 2021; Ogaya *et al.*, 2017). Thus, with the advancement of new audiovisual technologies, together with a context of public policies oriented towards valuing

higher education, there is the creation of 40 new higher education courses in Brazil focused on teaching Cinema, Audiovisual, and Animation – representing a growth of over 250% in the offer of courses in this area in less than eight years (Silva, 2012). Such findings raise the following questions: (1) How is the international scientific output on the subject characterized? (2) Which countries stand out in the scientific production in Cinema, Audiovisual, and Animation? (3) Has the growth in the offer of courses in Brazil impacted its scientific production on the subject in the international context?

Another point of interest is that, despite the specialization in these areas and the growth in undergraduate courses in HEIs, Cinema, Audiovisual, and Animation are, by nature, interdisciplinary. Cinema and Audiovisual have connections, for example, with courses such as Social Communication and Animation, as well as Design (Martins & Senna, 2019; Normanha, 2021; Ramos, 2009). There is also a variety of themes, as can be seen when we observe the Brazilian case, whose curricular guidelines for Cinema and Audiovisual courses are based on four axes:

- a) technique and professional training – which cover issues such as direction, photography, script, production, sound, editing/montage, scenography and costume design, animation and infographics;
- b) production in cinema and audiovisual – oriented toward the production of works in different genres and formats and intended for publication in contemporary media;
- c) theory, analysis and criticism of cinema and audiovisual – focusing on research on history, aesthetics, criticism and preservation;
- d) economy and politics of cinema and audiovisual – related to production, distribution and exhibition, public policies, legislation and ethical and political issues (Ministério da Educação, 2006a, 2006b).

The variety of topics covered by undergraduate courses in Cinema, Audiovisual, and Animation at higher education institutions in Brazil reiterates the importance of studies that help understand the area, as already mentioned by several researchers (Lyra, 2005; Normanha, 2021; Ogaya et al., 2017; Ramos, 2009; Silva, 2012).

The interest in understanding research on Cinema, Audiovisual, and Animation is reflected in studies about the scientific output on the theme, both in Brazil and internationally. Bibliographical review of information metric studies on Cinema, Audiovisual, and Animation identified works on

- journals: impact factor and bibliometrics of journals in the “Film, Radio & Television” category in the Web of Science (Torre-Espinosa et al., 2019); analysis of a journal on Medicine and Cinema (García-Moro et al., 2016);
- television: theses on television in Spain (Repiso et al., 2011); scientific output on public television indexed in the Web of Science (Gutiérrez-González and González-Pardo, 2020); television programming on the Web of Science (Moreno-Delgado et al., 2020); television series in Scopus (Segado-Bojet et al., 2021);
- montage/editing: cinematic montage on the Web of Science (Fernández-Ramírez and Díaz-Campo, 2021);
- teaching: books used in the teaching of Cinema and Photography on the Web of Science and Syllabus (McGowan et al., 2022);
- thematic approach: gender bias in publications on Communication, Cinema and Media Studies on the Web of Science (Pijselman and Sükosd, 2023); Netflix streaming platform on the Web of Science (Naranjo and Fernández-Ramírez, 2022); film tourism on the Capes Portal of Journals (Körösy and Paes, 2020); and
- animation: 3D animation in Scopus (Suki et al., 2022).

Thus, we can see that, despite the growth in the number of studies in the areas of Cinema, Audiovisual, and Animation, there is still a lack of research on their scientific output, indicating a gap in bibliometric research focusing on these areas in Brazil and worldwide. Existing metric research does not address these areas of knowledge jointly or broadly, focusing on specific journals or themes, and, in general, centered on Communication, which highlights the importance of this research.

This study aims to map the international scientific output in Cinema, Audiovisual, and Animation, as indexed in the Scopus database, to identify and understand the scientific production in these areas. The article is developed based on the following objectives:

- a) to characterize the scientific output in Cinema, Audiovisual, and Animation present in Scopus in relation to their year of publication, language, and type of document;
- b) to identify the journals with the highest volume of publications on the theme in Scopus;
- c) to indicate the main affiliation of the authors of publications in Cinema, Audiovisual, and Animation in Scopus; and
- d) investigate Brazil's position in this context. Next sections present the methods adopted in the research, results, and conclusions.

## 2. Methods

This article presents the results of descriptive research, which seeks to describe the characteristics of a group based on data collection and analysis, thereby establishing relationships between variables (Gil, 2002). It employs a quantitative, bibliometric approach, utilizing statistical and mathematical tools to analyze various aspects of scientific production based on scientific indicators, thereby mapping and understanding an area of knowledge (Grácio, 2020; Maricato, 2011; Prodanov & Freitas, 2013).

To achieve the main goal of identifying and understanding the scientific production in Cinema, Audiovisual, and Animation, we make use of Hoppen and Vanz's methods (2020) on the output of the area named "gender studies" on the Web of Science. The authors, in their study of an interdisciplinary area whose development is as complex as that of Cinema, Audiovisual, and Animation, chose to use the term "gender" as their search strategy, without combining it with other names and terms related to the area. With that, the authors intended not to influence the results, allowing the research data itself to indicate how the area is characterized.

Scopus was chosen as a data source because it is a traditional, international, and interdisciplinary database, which offers potential for studying different scientific fields. Bearing in mind that the choice of database has implications for the results of bibliometric analysis, Scopus was chosen over Web of Science due to its greater coverage of the areas of Social Sciences and Arts and Humanities, which concentrate most of the research on Cinema, Audiovisual, and Animation. Scopus also offers greater coverage of journals and a wider language diversity in the Social Sciences and Arts and Humanities compared to the Web of Science (Mongeon & Paul-Hus, 2016). We decided not to apply any time frame to our search, opting instead for a general and broad overview of the scientific production in Cinema, Audiovisual, and Animation indexed in Scopus.

In the initial research to define our search strategy in Scopus, some terms collected through the review of information metric studies on Cinema, Audiovisual, and Animation were used in isolation in the search field "All Fields", and then in the field "Article title, Abstract, Keywords". The results of these initial attempts presented us with many documents that did not pertain to Cinema, Audiovisual, and Animation. After that, the same terms were used



separately in the “Article title” search field, in the “Abstract” field, and the “Keywords” field. We noticed that the “Abstract” field returned many documents outside the theme. Therefore, the search was carried out in the “Article title” and “Keywords” fields.

The terms used in the initial search tests were “Cinema”, “Audiovisual”, “Television”, “Film studies”, “Animation”, and “Animation film”. The terms “Audiovisual” and “Animation” returned many documents outside the scope of the search in both “Article title” and “Keywords”. The term “Television” presented a difference in searches for “Article title” and “Keywords”, the latter retrieving many documents in the thematic categories “Engineering”, “Computer Science”, and “Medicine”. Therefore, the following search strategy was defined: TITLE (cinema OR television OR “Film studies” OR “Animation film”) AND KEY (cinema OR “Film studies” OR “Animation film”).

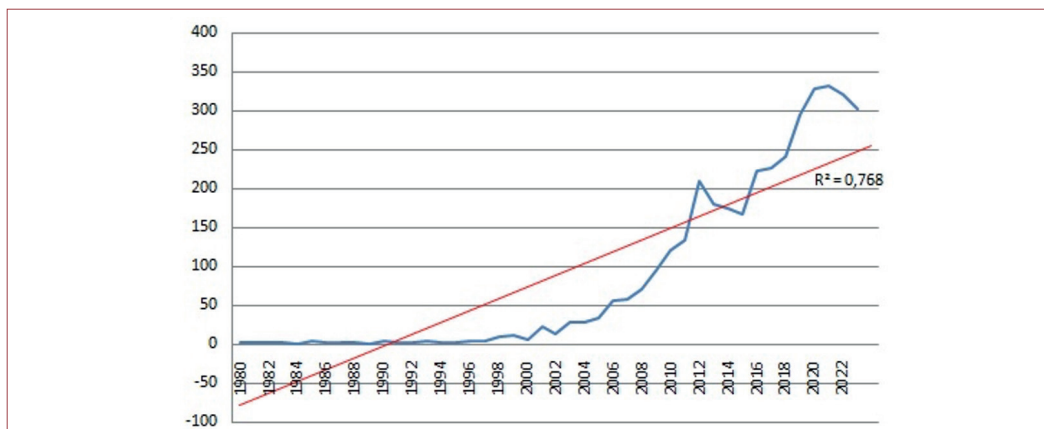
The search was conducted on January 22, 2024, yielding 3,722 results. The documents from 2024 were, then, excluded, leaving 3,713 results. All documents were selected and exported in CSV format with the following information: “Citation information”, “Bibliographical information”, “Abstract & Keywords”, “Funding details”, and “Other information”. When cleaning the data, we found that documents with the same title or same DOI referred to different typologies (article, conference paper, book, book chapter) and were all kept in our corpus. Data standardization was also carried out. To standardize affiliations, the software Notepad+++, Excel, a data cleaning tool from the Information Science Database (BRAPCI), and Thesa – Applied Semantic Thesaurus were used. BRAPCI, in addition to being a Brazilian database specialized in Information Science, has several tools to assist with bibliometrics that can be used via the web after registration on its website. The data cleaning tool used in this article was the controlled vocabulary tool, which utilizes a thesaurus constructed collectively by teaching institutions and based on Thesa, an instrument used for didactic purposes in the construction of thesauruses (Bufrem et al., 2010; Gabriel Junior & Laipelt, 2017). Affiliation data that were not yet covered by Thesa, as well as other data, were standardized manually. The data were processed using R software, version 4.3.2 for Windows, along with Bibliometrix, Bliblioshiny, VOSviewer, and Excel. The analysis and discussion of the results are presented below.

### 3. Results and discussion

Based on the search strategy employed, 3,713 documents were identified in the Cinema, Audiovisual, and Animation category of the Scopus database between 1980 (the year of the first publication found) and 2023, as illustrated in Graph 1.

**Graph 1**

*Number of documents, per year of publication, in Cinema, Audiovisual, and Animation in Scopus between 1980 and 2023, and trendline*



Source: Research data.

There is a difference in the number of documents on the topic indexed in Scopus between the year of the first publication found, 1980, with a single publication, and the last year considered in our corpus, 2023, with 302 documents. We can see that the trendline represented in the graph has a coefficient of 0.768, which is still far from a linear growth trend. The closer it is to 1, the greater the deviation from a linear trend. The number of publications on the topic remained low until the end of the 1990s, when an increase in the number of indexed documents became apparent. This increase, however, remains below the trendline, a behavior that changes only in 2012, with 209 documents published in that year, and in 2016, with 223 documents. Table 1 presents the number of documents per decade of publication:

**Table 1**

*Distribution of documents in Cinema, Audiovisual, and Animation in Scopus between 1980 and 2023 by decade of publication*

Period	N	%	Accumulated N	Accumulated %
1980-1989	11	0.30%	11	0.30%
1990-1999	42	1.13%	53	1.43%
2000-2009	408	10.99%	461	12.42%
2010-2019	1969	53.03%	2430	65.45%
2020-2023	1283	34.55%	3713	100.00%
Total	3713	100.00%	--	--

Source: Research data.

When observing the distribution of publications per decade, it becomes clear that there is an increase in the number of documents starting from 2000, with the number of documents rising from 53 between 1980 and 1999 to 408 in the period 2000-2009. This increase can be attributed to the growth of undergraduate and postgraduate courses in Cinema and the specialization of researchers in the area, as indicated by studies on Brazil and Spain (Amancio & Núñez, 2017; Repiso et al., 2013; Souza, 2003). The choice of Scopus as a research source may also have influenced this result, since Scopus, despite its broad and updated temporal coverage, was launched in 2004 (Costa et al., 2023). The 3,713 documents were published in 25 different languages. The most frequent languages are English (75.2% of the total documents in the research corpus), Spanish (13%), Portuguese (4.0%), French (2.7%), Russian (1.9%), and Italian (1.2%). The six most frequent languages account for the majority of documents, comprising 98.2% of the total research corpus.

We can see that, despite the diversity of languages, which may represent the diversity of countries that publish in Cinema, Audiovisual, and Animation, English is the one that stands out, making up 75.2% of the publications, which represents 62% more publications than Spanish, the second language in terms of number of documents. This data differs from the general characteristic of Scopus, which has an overrepresentation of the English language, with 92.64% of the publications in relation to other languages (Penteado-Filho, 2013; Vera-Baceta *et al.*, 2019).

González-Pardo et al. (2020) state that Scopus, when compared to Web of Science, presents a greater number of publications from Latin America and peripheral countries. Delgado-López-Cózar and Repiso (2013), in a study focused on the impact of Communication journals, through the comparison of Google Scholar Metrics, Web of Science and Scopus, found Communication journals in Scopus written in English (91.6%), Spanish (6%), French (2.4%), Portuguese (1.8%), Chinese, Italian, and Danish (0.6% each).



**Table 2**

*Number and percentage of publication languages of documents in Cinema, Audiovisual, and Animation in Scopus between 1980 and 2023*

Language	N	%	Accumulated N	Accumulated %
English	2794	75.2%	2794	75.2%
Spanish	491	13.2%	3285	88.5%
Portuguese	149	4.0%	3434	92.5%
French	99	2.7%	3533	95.2%
Russian	69	1.9%	3602	97.0%
Italian	43	1.2%	3645	98.2%
Chinese	10	0.3%	3655	98.4%
Polish	10	0.3%	3665	98.7%
Turkish	10	0.3%	3675	99.0%
Catalan	5	0.1%	3680	99.1%
Czech	5	0.1%	3685	99.2%
Lithuanian	5	0.1%	3690	99.4%
Romanian	4	0.1%	3694	99.5%
Bulgarian	2	0.1%	3696	99.5%
Dutch	2	0.1%	3698	99.6%
German	2	0.1%	3700	99.6%
Malay	2	0.1%	3702	99.7%
Persian	2	0.1%	3704	99.8%
Slovenian	2	0.1%	3706	99.8%
Arabic	1	0.0%	3707	99.8%
Basque	1	0.0%	3708	99.9%
Bosnian	1	0.0%	3709	99.9%
Japanese	1	0.0%	3710	99.9%
Slovak	1	0.0%	3711	99.9%
Ukrainian	1	0.0%	3712	100.0%
Total	3713	100.0%		

Source: Research data.

In a bibliometric study about the Netflix streaming platform on the Web of Science, Naranjo and Fernández-Ramírez (2022) report the predominance of documents related to the areas of “Communication” and/or “Cinema, Radio and Television” (40%), and of the languages English (80%), Spanish (15%), and Portuguese (3%). Similar results were found in a bibliometric study about cinematic editing, carried out on the Web of Science in the categories “Communication”, “Film, Radio and Television”, “Psychology” and “Neurosciences and Neurology”: there was predominance of documents in the “Film, Radio and Television” category, and 81% of the documents were published in English (Fernández-Ramírez & Diaz-Campo, 2021). These results suggest a slight increase in the number of documents published in Spanish and Portuguese, at the expense of English, in themes related to Cinema, Audiovisual, and Animation.

We identified that the publications part of our research corpus is distributed among nine types of documents, as shown in Table 3.



**Table 3**

*Number and percentage of documents in Cinema, Audiovisual, and Animation indexed in Scopus between 1980 and 2023, by typology*

Typology	N	%	Accumulated N	Accumulated %
Article	2584	69.6%	2584	69.6%
Review	417	11.2%	3001	80.8%
Conference paper	338	9.1%	3339	89.9%
Book chapter	276	7.4%	3615	97.4%
Book	60	1.6%	3675	99.0%
Note	17	0.5%	3692	99.4%
Editorial	16	0.4%	3708	99.9%
Short survey	4	0.1%	3712	100.0%
Letter	1	0.0%	3713	100.0%
Total	3713	100.0%		

Source: Research data.

The article (69.6% of the total documents) is the predominant type of document, with 58.4% more documents than the Review (11.2%), the second most frequent type. Torre-Espinosa et al. (2019), when studying the impact factor and the bibliometric behavior of journals indexed in the “Film, Radio & Television” category of the Web of Science, in the bases Arts & Humanities Citation Index (A&HCI) and Social Sciences Citation Index (SSCI), also found the article as the predominant typology (32.2%) and highlighted the presence of the typology Film Review among A&HCI’s documentary typologies, with 27.4% of the documents in their corpus. This result may indicate a publication trend in the area of Cinema, Audiovisual, and Animation.

Book chapters (7.4%) and books (1.6%) appear in fourth and fifth place, collectively accounting for only 9% of the total documents in the research corpus. According to Scopus (2023), the types of documents stored vary according to the area of knowledge, with books being more frequent in the fields of Arts and Humanities and Social Sciences. Even so, the production in Cinema, Audiovisual, and Animation in the database has low coverage for books and a predominance of journal articles.

Books and book chapters have traditionally been the main type of publication in the Social Sciences and Humanities (Meadows, 1999). However, we can already notice a change in pattern, with books and book chapters losing space to journal articles and event communications in these areas of knowledge (Fukahori, 2017; Santos et al., 2018). Thus, the results found are in accordance with the characteristics of the database itself and may follow changes in publications in these areas of knowledge.

We identified 1,499 journals, proceedings, and book chapters published in Cinema, Audiovisual, and Animation in Scopus’ “Source title” category. The dispersion of the topic across several sources corroborates the result that showed a dispersion of publication languages, reiterating the idea that the area is expanding and consolidating itself, linked to different places and fields of knowledge. When applying Bradford’s Law, 67 journals were identified in zone 1, which can be observed in Table 4, with their respective countries of publication, according to SCImago Journal & Country Rank (SCImago, 2007-2022):

**Table 4**

*Number and percentage of documents in Cinema, Audiovisual, and Animation indexed in Scopus between 1980 and 2023, per source title*

Source title	N	%	Accumulated N	Accumulated %	Publishing country
Studies in European Cinema	56	1.5%	56	1.5%	United Kingdom
SMPTE Motion Imaging Journal	51	1.4%	107	2.9%	United States
Proceedings of SPIE - The International Society for Optical Engineering	48	1.3%	155	4.2%	United States
Atalante	36	1.0%	191	5.1%	Spain
Transnational Screens	35	0.9%	226	6.1%	United Kingdom
Studies in Australasian Cinema	34	0.9%	260	7.0%	United Kingdom
Early Popular Visual Culture	31	0.8%	291	7.8%	United Kingdom
Studies in Eastern European Cinema	31	0.8%	322	8.7%	United Kingdom
New Review of Film and Television Studies	30	0.8%	352	9.5%	United Kingdom
Film History: An International Journal	29	0.8%	381	10.3%	United States
Journal of Italian Cinema and Media Studies	29	0.8%	410	11.0%	United Kingdom
South Asian Popular Culture	29	0.8%	439	11.8%	United Kingdom
Studies in Russian and Soviet Cinema	26	0.7%	465	12.5%	United Kingdom
Studies in French Cinema	25	0.7%	490	13.2%	United Kingdom
Film International	23	0.6%	513	13.8%	United Kingdom
Studies in Spanish and Latin American Cinemas	23	0.6%	536	14.4%	United Kingdom
BioScope: South Asian Screen Studies	22	0.6%	558	15.0%	United States
Inter-Asia Cultural Studies	22	0.6%	580	15.6%	United Kingdom
Historia y Comunicacion Social	21	0.6%	601	16.2%	Spain
Fotocinema	20	0.5%	621	16.7%	Spain
Third Text	20	0.5%	641	17.3%	United Kingdom
New Cinemas	19	0.5%	660	17.8%	United Kingdom
Revista de Medicina y Cine	19	0.5%	679	18.3%	Spain
Aisthesis	18	0.5%	697	18.8%	Chile
Communication and Society	18	0.5%	715	19.3%	Spain
Feminist Media Studies	18	0.5%	733	19.7%	United Kingdom
Journal of Chinese Cinemas	18	0.5%	751	20.2%	United Kingdom
A Companion to Chinese Cinema	17	0.5%	768	20.7%	United Kingdom
Images (Poland)	17	0.5%	785	21.1%	Poland
Journal of British Cinema and Television	16	0.4%	801	21.6%	United Kingdom
Journal of Scandinavian Cinema	16	0.4%	817	22.0%	United Kingdom
Lecture Notes in Computer Science	16	0.4%	833	22.4%	Germany
A Companion to Eastern European Cinemas	15	0.4%	848	22.8%	United Kingdom
Journal of Japanese and Korean Cinema	15	0.4%	863	23.2%	United Kingdom
Studies in Documentary Film	15	0.4%	878	23.6%	United Kingdom
Canadian Journal of Film Studies	14	0.4%	892	24.0%	Canada
Studies in South Asian Film and Media	14	0.4%	906	24.4%	United Kingdom
VISUAL Review	14	0.4%	920	24.8%	Spain
Arte, Individuo y Sociedad	13	0.4%	933	25.1%	Spain
Comunicazioni Sociali	13	0.4%	946	25.5%	Italy
Contemporary French and Francophone Studies	13	0.4%	959	25.8%	United Kingdom
Ekphrasis	13	0.4%	972	26.2%	Romania
French Cultural Studies	13	0.4%	985	26.5%	United Kingdom





Source title	N	%	Accumulated N	Accumulated %	Publishing country
Journal of African Cinemas	13	0.4%	998	26.9%	United Kingdom
Revista de Neurologia	13	0.4%	1011	27.2%	Spain
Aurora	12	0.3%	1023	27.6%	Spain
Film-Philosophy	12	0.3%	1035	27.9%	United Kingdom
Revista Estudos Feministas	12	0.3%	1047	28.2%	Brazil
Revue des Mondes Musulmans et de la Mediterranee	12	0.3%	1059	28.5%	France
Critical Arts	11	0.3%	1070	28.8%	United Kingdom
Film Studies	11	0.3%	1081	29.1%	United Kingdom
Global Cinema	11	0.3%	1092	29.4%	United Kingdom
Journal of Latin American Cultural Studies	11	0.3%	1103	29.7%	United Kingdom
Journal of North African Studies	11	0.3%	1114	30.0%	United Kingdom
A Companion to Early Cinema	10	0.3%	1124	30.3%	United Kingdom
ACM International Conference Proceeding Series	10	0.3%	1134	30.5%	United States
Estudios Sobre el Mensaje Periodístico	10	0.3%	1144	30.8%	Spain
Iluminace	10	0.3%	1154	31.1%	Czech Republic
Rupkatha Journal on Interdisciplinary Studies in Humanities	10	0.3%	1164	31.3%	India
South Asian History and Culture	10	0.3%	1174	31.6%	United Kingdom
ARS (São Paulo)	9	0.2%	1183	31.9%	Brazil
Asian Cinema	9	0.2%	1192	32.1%	United Kingdom
Journal of Popular Film and Television	9	0.2%	1201	32.3%	United States
Kamchatka	9	0.2%	1210	32.6%	Spain
Middle East Journal of Culture and Communication	9	0.2%	1219	32.8%	Netherlands
Modern Italy	9	0.2%	1228	33.1%	United Kingdom
Palabra Clave	9	0.2%	1237	33.3%	Colombia

Source: Research data.

Among the 67 journals, 15 different countries of publication were represented, with the United Kingdom leading with 37 journals, followed by Spain with 11, the United States with six, and Brazil with two. The journals from Brazil are *Revista Estudos Feministas* (12), published by the Universidade Federal de Santa Catarina and dedicated to publications on gender studies; and *ARS* (9), affiliated to the Universidade de São Paulo and dedicated to publications in arts and human sciences.

The journals found, for the most part, relate to the themes of Arts, Humanities, Culture and Communication, with a focus on visual arts, cinema and audiovisual, which shows the diversity of journals and countries that publish on the topic of this article and their strong connection with the areas of Arts, Humanities, and Social Sciences and Communication. Two of the journals found are dedicated to gender studies (*Feminist Media Studies* – 18, and *Revista Estudos Feministas* – 12), which can be explained by articles that carry out film analysis focusing on gender studies, when films or other audiovisual products are analyzed for their language in relation to gender representations.

Some journals and proceedings are linked to the area of Engineering (*SMPTE Motion Imaging Journal*, *Proceedings of SPIE – The International Society for Optical Engineering*, *Lecture Notes in Computer Science*, *ACM International Conference Proceeding Series*), with publications oriented towards technical matters relating to cinema, audiovisual and, especially, animation. In a study on film editing on the Web of Science, Fernández-Ramírez and Díaz-Campo (2021) suggest that, between 2017 and 2019, film editing became a topic of interest in publications in the areas of psychology, neuroscience and neurology.

Two journals are related to Health: *Revista de Medicina y Cine* and *Revista de Neurologia*, both from Spain. *Revista de Medicina y Cine* has already been the subject of a bibliometric study and, according to García-Moro *et al.* (2016), it has a predominance of articles from Spain and is considered a reference for the areas of Cinema and Health. Thus, we can observe the variety of themes and subjects covered in publications in Cinema, Audiovisual, and Animation.

To better understand the topics involved in the research corpus, an analysis of the keywords was carried out using the “All keywords” category (Author Keywords and Index Keywords) of the VOSviewer software. The keyword with the highest frequency of occurrence is “cinema” (987). Next, the terms that stand out are “motion pictures” (154 occurrences), “digital cinemas” and “digital cinema” (146 and 134 occurrences respectively). These terms appear in co-occurrence with “technology” (29), “image compression” (37), “image quality” (45) “exhibitions” (31), “image coding” (32), which indicates the presence of research linked to technical issues related to Cinema, Audiovisual, and Animation.

The topics which also appear in evidence are “history” (66 occurrences), “gender” (70), “film industry” (51), “representation” (65), “nationalism” (45), “identity” (51), “Spanish cinema” (83), “memory” (46), “national cinema” (54), “film history” (41), “feminism” (31) and “Italian cinema” (47). In this second group of keywords, we observe a strong presence of research on national cinemas from various locations, as well as a concern with topics related to the history and memory of these national cinemas. We can also note that the terms “gender,” “representation,” and “feminism” indicate the strength of gender and sexuality studies linked to Cinema, Audiovisual, and Animation.

To analyze the authors’ affiliations, we selected institutions that had published 10 or more documents on the topic. Thus, 33 institutions will be analyzed, totaling 558 documents, as listed in Table 5.

We found that the most frequent institutions of affiliation are universities, with only four research institutes (NTT Network Innovation Laboratories, Indian Institute of Technology, Korea Atomic Energy Research Institute, and Kyushu Institute of Technology) making it into the list of institutions with 10 or more publications on the topic. The institution with the highest frequency of documents is the Universidad Complutense de Madrid (44), with seven more documents than the NTT Network Innovation Laboratories (37), the second most frequent institution. Therefore, no institution stands out in terms of the number of documents on the subject. González-Pardo *et al.* (2020) report that most Ibero-American journals on Communication come from universities.

We identified 18 publication countries associated with the most frequent institutions, with a particular emphasis on Spain, where ten institutions of affiliation were among the most frequent, followed by the United Kingdom, with five, and Italy and Japan, each with two. The strong presence of Spain can be attributed to the journal *Revista de Medicina y Cine*, which is affiliated with the Universidad de Salamanca and accounts for a significant portion of the articles from Spain. Its strong presence can also be attributed to the recurring theme of television in academic research in Spain and Latin America (Gutiérrez-González & González-Pardo, 2020; Moreno-Delgado *et al.*, 2020; Piñeiro-Naval & Morais, 2019; Repiso *et al.*, 2011).

**Table 5**

*Authors' affiliation institutions with ten or more documents published in Cinema, Animation, and Audiovisual and indexed in Scopus between 1980 and 2023*

Placement	Affiliation	N	Country
1	Universidad Complutense de Madrid	44	Spain
2	Ntt Network Innovation Laboratories	37	Japan
3	Università Degli Studi Di Perugia	32	Italy
4	Universidad Carlos III de Madrid	26	Spain
5	Universidad Rey Juan Carlos	25	Spain
6	Sapienza Università Di Roma	23	Italy
7	Universidad de Alicante	23	Spain
8	Universidad de Buenos Aires	23	Argentina
9	Universitat Pompeu Fabra	20	Spain
10	Universitat Autònoma de Barcelona	18	Spain
11	Universidade de São Paulo	16	Brazil
12	Universite Catholique de Louvain	16	Belgium
13	University of Glasgow	16	United Kingdom
14	Universidad de Salamanca	15	Spain
15	Universidad Nacional de Asunción	15	Paraguay
16	University of London	15	United Kingdom
17	University of California	14	United States
18	Indian Institute of Technology	13	India
19	Korea Atomic Energy Research Institute	13	South Korea
20	Universitat de Valencia	13	Spain
21	The University of Exeter	12	United Kingdom
22	Universidad de Oviedo	12	Spain
23	University of Wollongong	12	Australia
24	Babes-Bolyai University	11	Romania
25	Kyushu Institute of Technology	11	Japan
26	Rostov State University of Economics	11	Russian Federation
27	Universidad de Chile	11	Chile
28	University of Nottingham	11	United Kingdom
29	Aalborg University	10	Denmark
30	Aalto University	10	Finland
31	Universidad de Sevilla	10	Spain
32	University of Chinese Academy of Sciences	10	China
33	University of York	10	United Kingdom

Source: Research data.

Brazil is in 11th place, with 16 documents from the Universidade de São Paulo (USP). Journal *ARS*, affiliated with USP's School of Communication and Arts (Escola de Comunicação e Artes – ECA), also stands out among the journals with the highest frequency of publications. ECA offers undergraduate and postgraduate courses related to the areas of Communication, Arts, and Information. USP is also ranked first among Brazilian universities in the SCImago Institutions Rankings in the years 2021 to 2023 (SCImago, 2007-2022). It has approximately 2,000 productivity-grant researchers from the National Council for Scientific and Technological Development (Conselho Nacional de Desenvolvimento Científico e Tecnológico – CNPq). It is responsible for 20% of the country's publications (Naoe et al., 2019), indicating its significant relevance. We identified 87 countries with publications in Cinema, Audiovisual, and Animation in Scopus. Table 6 presents the countries with 100 or more documents on the topic.



**Table 6**

*Countries with the highest number of publications in Cinema, Animation, and Audiovisual between 1980 and 2023 in Scopus*

Placement	Country	N	%	Accumulated N	Accumulated %
1	USA	794	15.3%	794	15.3%
2	Spain	737	14.2%	1531	29.4%
3	UK	501	9.6%	2032	39.1%
4	Brazil	236	4.5%	2268	43.6%
5	Italy	226	4.3%	2494	47.9%
6	India	208	4.0%	2702	51.9%
7	France	207	4.0%	2909	55.9%
8	China	205	3.9%	3114	59.9%
9	Japan	191	3.7%	3305	63.5%
10	Australia	153	2.9%	3458	66.5%
11	Canada	124	2.4%	3582	68.9%
12	South Korea	121	2.3%	3703	71.2%
13	Belgium	116	2.2%	3819	73.4%
14	Germany	108	2.1%	3927	75.5%
	Other countries	5202	100%	5202	100%

Source: Research data.

As we can see, the United States, Spain, the United Kingdom, Brazil, Italy, and India stand out, accounting together for 51.9% of the publications indexed in Scopus in Cinema, Audiovisual, and Animation. The countries with the largest number of documents in Cinema, Audiovisual, and Animation in Scopus do not align with the general productivity ranking of countries in this database. Spain, the second most productive country in the theme according to Scopus, ranks 11th in the world ranking, not filtered by any research area. Other countries exhibit similar behavior, such as Brazil (4th position when considering documents on the theme, and 14th in the overall ranking), Italy (5th position in cinema, and 8th in the overall ranking), and Belgium (13th position on the theme, and 22nd in the overall ranking). Yet other countries have their production in Cinema, Audiovisual, and Animation lower than their general production, as is the case of China (2<sup>nd</sup> in the general ranking, and 8<sup>th</sup> when considering documents on the theme), Japan (5<sup>th</sup> in general ranking, 9<sup>th</sup> in Cinema, Audiovisual, and Animation), and Germany (4<sup>th</sup> in general, 14<sup>th</sup> on the theme) (SCImago, 2007-2022).

Given the disparity in production between Cinema, Audiovisual, and Animation, and the general ranking, we focus on the cases of Spain and Brazil here. Spain was one of the first European countries to incorporate cinema studies into universities, particularly in the 1970s and 1980s, often in conjunction with Communication courses (Rodríguez-Merchán, 2007). Repiso et al. (2013) state that although Spain does not have a tradition in studies on Communication and Cinema, the country shows a growing specialization of its researchers, which means that the implementation of studies in this area is at an advanced stage. The authors, in their research on doctoral theses in Cinema in Spain, identified three generational movements of researchers affiliated with Spanish universities and a progressive specialization of new researchers in cinema, which is a sign of the discipline's maturation (Repiso et al., 2013).

Brazil has seen an increase in the teaching of Cinema, Audiovisual, and Animation since the 1990s and 2000s, a period often referred to as the post-resumption of Brazilian cinema. In terms of the cinematographic market in the country, we have the creation of the National Cinema Agency (Agência Nacional do Cinema – ANCINE) in 2001, and in relation to teaching, the creation of the aforementioned SOCINE, in 1996, as well as the Brazilian Forum for the Teaching of Cinema and Audiovisual (Fórum Brasileiro de Ensino de Cinema e Audiovisual

– FORCINE) in 2001. It was during this period that the country saw an increase in undergraduate courses offered by higher education institutions aimed at teaching these areas, as well as in postgraduate courses in the areas of Cinema and Audiovisual and Communication, an area with a strong connection to research in Cinema, Audiovisual, and Animation (Amancio & Núñez, 2017; Souza, 2003). The increase in Brazilian academic output in the area in Scopus may be related to the presence of undergraduate and postgraduate courses. To verify whether training courses in Brazilian HEIs expanded the scope of publications, some more detailed analyses were carried out for this output.

To analyze the collaboration between two or more authors of Brazilian documents, the institutions of these authors were identified. The greatest difficulty in identifying authors' institutions is the presence of incomplete data, such as authors with only "Brazil", "São Paulo, Brazil", or "CAPES Foundation, Brazil" described in "Affiliations" and "Authors with affiliations". Co-authorship from Brazil was identified with authors from five international institutions from four countries: KU Leuven, from Belgium, with a document co-authored with the Universidade de Brasília; University of Queensland, from Australia, with a publication with the Universidade Federal da Bahia; Universidade Autônoma de Lisboa, from Portugal, in co-authorship with the Universidade Federal de Santa Catarina; Universidade do Porto, from Portugal, in collaboration with the Universidade Federal do Piauí; and the University of California, from the USA, which published a document with the Universidade Estadual de Campinas, Universidade Presbiteriana Mackenzie and Universidade Federal de São Paulo. Thus, a low presence of international co-authorships is evident among Brazilian documents.

The Brazilian institutions with the highest frequency of co-authorships are the University of São Paulo, which published four documents with four institutions (Universidade São Judas Tadeu, Universidade Federal de Juiz de Fora, Universidade de Mato Grosso, and Pontifícia Universidade Católica do Paraná), and Universidade Federal de Santa Catarina, which has publications with Universidade Federal de Minas Gerais, Faculdade Cesuc, Universidade Federal de São João del-Rei, and Universidade Autônoma de Lisboa. Next, we have Universidade Federal de Minas Gerais, which has published three documents in collaboration with three institutions: Universidade de Ouro Preto, Universidade Federal de Santa Catarina, and Universidade Federal do Ceará.

This result may be related to the research topic, since research in Cinema, Audiovisual, and Animation is highly linked to the Humanities and Arts research areas, which historically have a low incidence of co-authorship. These areas, however, fluctuate in terms of co-authorship patterns, which a possible dependence on other areas of knowledge may influence. In relation to Brazil, the practice of co-authored publications is a characteristic which has been growing over time. Thus, the co-authorship patterns of research in Cinema, Audiovisual, and Animation are in line with the co-authorship trends of the research topic and the country. A study with a larger research corpus may reveal additional ways to better understand this result (Mena-Chalco et al., 2014; Vanz & Stumpf, 2012).

To better understand Brazilian scientific output in this context, an analysis of the terms used was conducted based on document titles and author keywords. The word most used by Brazilian publications in Scopus is "cinema" (445 occurrences). The term "cinema" here appears as a general term that is used in combination with more specific terms in the field. A similar behavior occurs with the terms "cine" (32 occurrences) and "film" (25). The second word with the highest number of occurrences is "Brazilian" (53), which can be analyzed in conjunction with similar terms such as "Brazil" (19 occurrences) and "brasileiro" (17). These terms demonstrate the concern of Brazilian production in studying national cinema. The words "education" (26), "educational" (11), "education" (11), and "school" (11) also appear frequently, with documents focusing on cinema as an educational tool, as well as on cinema studies and teaching. Terms such as "history" (20), "memory" (14), and "dictatorship" (8) indicate a concern to understand and protect Brazilian history, as well as the memory and history of cinema itself, through audiovisual productions.

The terms “black” (14 occurrences), “women” (13), “representation” (12), “social” (12), “gender” (11), “indigenous” (10), “race” (6), “mulheres” (5) and “negro” (5) also stand out, demonstrating the concern with understanding the presence and representation of social groups and their relationship with cinema. Furthermore, Brazilian researchers are concerned with gender and race issues, especially with black and indigenous cinema. From this brief analysis of the words, it can be seen that Brazilian researchers focus heavily on studying Brazilian cinema, as well as on its history and social groups.

Relating these research themes to the curricular guidelines of the Cinema and Audiovisual undergraduate courses of the Brazilian Ministry of Education, we have the focus on only one of the four axes: “Theory, analysis and criticism of cinema and audiovisual”, which focuses on research on the history, aesthetics, criticism and preservation of cinema and audiovisual (Ministério da Educação, 2006a, 2006b). It is possible that a macro study on scientific output on cinema and audiovisual in Brazil maintains the emphasis on this axis, but shows a greater occurrence of research in the other axes.

## 4. Final considerations

This article sought to understand the international scientific production in Cinema, Audiovisual, and Animation, as well as Brazil’s situation in this scenario, through the mapping of documents on the theme indexed in an international and multidisciplinary database. The chosen database was Scopus, and the research spanned the years between 1980, the date of the oldest document found, up to 2023. In relation to the objectives of this research, it became clear that the international production in Cinema, Audiovisual, and Animation in Scopus is characterized by an increase in documents on the topic from 2000 onwards, with the growth remaining above the trendline from 2016 onwards.

In relation to the language of publication, 25 different languages were identified, which may indicate the diversity of countries that publish in Cinema, Audiovisual, and Animation. Despite this diversity, English was predominant (75.2%), followed by Spanish (13.2%) and Portuguese (4.0%). The most frequent type of publication is the article (69.6%), followed by the review (11.2%). Similar results were found in other research on the topic in relation to language and typology, which may indicate a publication trend in the area. The journals with the highest volume of publications are from the United Kingdom (37), Spain (11), the United States (6), and Brazil (2). We have noticed that, despite the presence of research related to medicine and engineering, publications on Cinema, Audiovisual, and Animation remain mainly linked to the Arts, Humanities, Social Sciences, and Communication. In addition, we found that most authors are affiliated with universities, with emphasis on Spain (10) and the United Kingdom (5).

The fourth objective of this research was to understand Brazil’s position in relation to international publishing in Cinema, Audiovisual, and Animation. The countries with the highest number of publications on the topic in Scopus are the United States (15.3%), Spain (14.2%), the United Kingdom (9.6%), and Brazil (4.5%). It is noteworthy that this result differs from the general ranking of countries with the most publications in Scopus, which indicates a strong presence of Brazil and Spain in research in Cinema, Audiovisual, and Animation. We can also observe that Brazil is represented in the international scientific production on the subject in Scopus, as evidenced by the countries and languages of publication. Portuguese is the third most frequent publication language, with two journals: *Revista Estudos Feministas* and *ARS*. Both publications are dedicated to the arts, social sciences, and humanities, and are published by public universities.



The practice of teaching Cinema, Audiovisual, and Animation is an old one, but with a focus on practical, professional training to feed the film industry. Thus, the cases of Spain and Brazil can provide evidence of the institutionalization and specialization of theoretical research in Cinema, Audiovisual, and Animation. Compared to existing metric studies dedicated to specific areas, journals, or countries, this research yields broader results, indicating that the publication trends identified in these studies are also observed in an international scenario. It also contributes to these studies by highlighting the predominance of universities as institutions of affiliation for researchers and the prominence of countries such as Spain and Brazil in this research area.

We suggest that bibliometric studies be carried out in other databases, such as Redalyc and SciELO, to understand whether the results found in existing metric studies are a trend in publications in Cinema, Audiovisual, and Animation, and whether they will be repeated in other databases. We also recommend that metric studies on the subject be carried out in specific countries to understand how the institutionalization and specialization of research occur around the world. Studies on research funding in the area can provide important data for understanding the relationship between practical teaching focused on the film industry and theoretical research in Cinema, Audiovisual, and Animation.

## 5. Contribución de los autores

**Thaís Dias Medeiros:** Administración del proyecto; Análisis formal; Conceptualización; Curación de datos; Escritura - borrador original; Investigación; Metodología; Visualización.

**Samile Andrea de Souza Vanz:** Administración del proyecto; Conceptualización; Escritura – revisión y edición; Supervisión.

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