

## Mapping Research Output in Audiovisual Studies: A Methodological Integration of PRISMA 2020 and the Circuit of Culture

*Cartografiar la producción académica en el audiovisual: integración metodológica de PRISMA 2020 y el circuit of culture*

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### **Abstract:**

This article proposes a hybrid model for mapping scholarly production in audiovisual studies, through a methodological mapping review. The proposal addresses the difficulty of analysing an interdisciplinary and terminologically dispersed field through single-method approaches. The framework integrates PRISMA 2020 as a traceability standard for corpus identification and selection, bibliometric analysis to describe the corpus's structural features, and cultural coding grounded in the circuit of culture —production, representation, regulation, consumption, and identity— through a codebook and a principal-dimension assignment rule. The article outlines each stage of the design and discusses key challenges and opportunities emerging from its application, highlighting citation bias, reliance on indexed databases, and categorical ambiguity as major limitations. It concludes that the model provides a robust, flexible, and replicable framework, applicable across different fields of communication research.

### **Keywords:**

Systematic review; PRISMA 2020; Bibliometric analysis; Circuit of culture; Audiovisual studies; Mapping review

**Resumen:**

Este artículo propone un modelo híbrido para cartografiar la producción académica en los estudios audiovisuales, mediante una *mapping review* de orientación metodológica. La propuesta responde a la dificultad de analizar un campo interdisciplinar y terminológicamente disperso con procedimientos únicos. La propuesta integra PRISMA 2020 como marco de trazabilidad en la identificación y selección del corpus, un análisis bibliométrico para describir su estructura y una codificación cultural basada en el *circuit of culture* —producción, representación, regulación, consumo e identidad— mediante un libro de códigos y la regla de asignación de dimensión principal. El artículo detalla las fases del diseño y discute los principales problemas y oportunidades detectados al aplicarlo, destacando el sesgo de citación, la dependencia de bases indexadas y la ambigüedad categorial como limitaciones. Se concluye que el modelo ofrece un marco robusto, flexible y replicable, aplicable a distintos campos de la comunicación.

**Palabras clave:**

Revisión sistemática; PRISMA 2020; Análisis bibliométrico; Circuito de la cultura; Estudios audiovisuales; Mapping review

## 1. Introduction: Methodological Mapping in Audiovisual Studies

Academic production in audiovisual studies has grown steadily and has diversified in terms of objects of study, approaches and disciplinary traditions. Audiovisual media are now examined through frameworks that combine textual and aesthetic analysis, industry studies, public policy, platform economics, reception and participatory cultures, memory and authorship. This interdisciplinary character and terminological dispersion—cinema, audiovisual media, film studies, screen cultures, media industries, platforms, and related terms—make the mapping of scientific literature a specific methodological challenge: how can a replicable map of published research be constructed without reducing the field to a quantitative inventory or losing the capacity to classify analytical orientations?

In the social sciences, systematic reviews reported using PRISMA 2020 (Page *et al.*, 2021) have become established as a standard for increasing transparency and reproducibility in the identification, screening and inclusion of records. In this context, their main value lies in providing a traceability architecture that makes decisions explicit and reduces procedural arbitrariness (Sarkis-Onofre *et al.*, 2021). However, in cultural fields such as audiovisual studies, a traditional systematic review may be insufficient for classifying the analytical orientation of studies.

Models of cultural analysis, in turn, make it possible to organise complex phenomena into interpretive dimensions. The Circuit of Culture (du Gay *et al.*, 1997) articulates five interrelated dimensions—production, representation, regulation, consumption and identity—that have been widely used to analyse cultural objects. However, its application to the mapping of scientific literature raises a methodological problem: without operationalisation—that is, without definitions, rules and tie-breaking criteria—

dimensional classification tends to depend on interpretive judgement and may lose consistency and replicability.

This article addresses that tension by proposing a hybrid model that integrates PRISMA 2020 with structural bibliometric analysis and cultural coding operationalised through the circuit of culture. More specifically, the study is conceived as a mapping review applied to a cultural field, aimed at constructing a replicable map of published research and at classifying its main analytical orientations. The objective is to design and justify a replicable procedure for mapping academic production in audiovisual studies, with particular attention to the problems and opportunities that arise when systematic methodologies are applied to complex cultural fields. Audiovisual studies are used as a methodological testing ground because of the field's conceptual density, recent expansion and epistemological diversity, all of which test the robustness of the proposed design.

The article's contribution is threefold: (a) a reasoned adaptation of PRISMA as a traceability standard in cultural bibliographic mapping; (b) the articulation of bibliometrics and cultural coding to classify analytical orientations; and (c) a codebook and rules for principal-dimension assignment that enable longitudinal comparability and replicable methodological discussion.

Although the article does not present a case study in the strict sense, the methodological proposal is supported by the effective application of the model to a corpus of audiovisual literature. The decisions described here are therefore formulated as operational solutions adopted during the search, selection, analysis and coding process.

## 2. Methodological Debates in Systematic Reviews Applied to Cultural Studies

Systematic reviews were developed to increase transparency in corpus construction by making search strategies and selection criteria explicit. PRISMA 2020 is presented as a reporting guideline that requires decisions to be documented and the flow of records to be shown from identification to inclusion (Page *et al.*, 2021). In the social sciences, scholars have emphasised the importance of aligning the type of review with the study objective: a mapping review does not seek to synthesise effects or compare experimental results, but rather to classify and describe trends and gaps (Arksey & O'Malley, 2005; Petticrew & Roberts, 2006; Grant & Booth, 2009). Methodological literature also warns against the mechanical use of PRISMA: applying checklists does not guarantee epistemological coherence unless what is adapted, and why, is explicitly stated (Sarkis-Onofre *et al.*, 2021).

Bibliometrics and science mapping make it possible to describe the intellectual structure of a field through metadata-based indicators, such as temporal evolution, co-authorship networks, keyword co-occurrence and co-citation. Tools such as bibliometrix/Biblioshiny facilitate the replicability of this type of analysis by standardising processes and visualisations (Aria & Cuccurullo, 2017). Recent guidelines provide recommendations on bibliometric study design, indicator selection and interpretive cautions (Donthu *et al.*, 2021; Zupic & Čater, 2015). However, science mapping also introduces technical decisions and biases, including uneven coverage in indexed databases and dependence on parameters and clustering algorithms (van Eck & Waltman, 2010; Waltman *et al.*, 2010).

For this reason, tools, versions and parameters should be explicitly reported to support replicability.

Cultural analysis provides frameworks for classifying analytical orientations beyond metadata. The Circuit of Culture has proved useful for organising meaning-making processes in cultural products (du Gay et al., 1997). Nevertheless, transferring it to bibliographic mapping requires formalisation: categories must be defined, inclusion and exclusion criteria established, overlaps managed and decisions documented. The literature on content analysis and qualitative coding offers procedures for building codebooks and increasing consistency (Krippendorff, 2018; Neuendorf, 2017; Saldaña, 2021). Moreover, when classification serves comparative purposes, intercoder reliability and its reporting are considered relevant criteria for sustaining methodological validity (Lombard *et al.*, 2002).

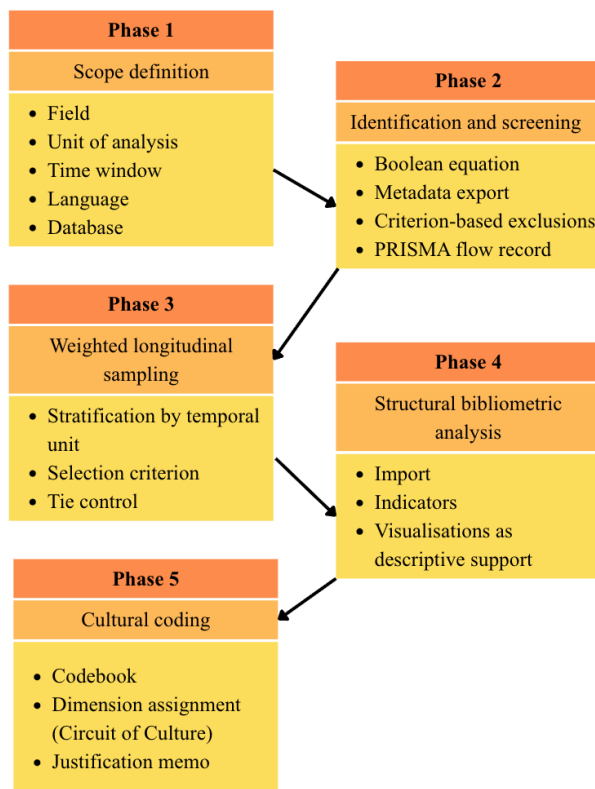
The Circuit of Culture has precedents of empirical application in communication, media and audiovisual studies. It has been used, for example, to analyse an informal public relations campaign in China linked to the closure of a Starbucks in the Forbidden City under pressure from a web-based activist campaign (Han & Zhang, 2009). It has also been used to study how digital communication, and social media in particular, transform intercultural communication from the perspective of the Circuit of Culture model (Tomblason & Wolf, 2017). More recently, it has been applied as a theoretical framework in a case study of Netflix's internal communication following the release of *The Closer*, with particular attention to the dimensions of production and identity (Kazmi et al., 2024). In the Spanish-language audiovisual field, it has also been used to analyse *La tía Tula* (1963) through the five dimensions of the Circuit of Culture (Velázquez Velázquez, 2013).

### 3. A Hybrid Methodological Proposal for Mapping in Audiovisual Studies

The model is organised into a sequence of five phases (Figure 1): (1) scope definition; (2) identification and screening (PRISMA 2020); (3) weighted longitudinal sampling; (4) structural bibliometric analysis; and (5) cultural coding based on the circuit of culture. The logic is cumulative: each phase compensates for limitations in the preceding phase and adds a level of controlled interpretation.

The flow should be reported with the exact search date and final capture date; database and fields searched; full Boolean equation and filters; deduplication rules and exclusion criteria with examples; sampling definition—strata, n per stratum, selection criterion and tie-breakers; software used—name and version—and parameters—node/edge thresholds, normalisation and clustering algorithm; codebook, principal-dimension rule and procedure for borderline cases—memo, second reading and consensus.

**Figure 1**  
*Phases of the hybrid model for mapping academic production in Audiovisual Studies*



### 3.1. Phase 1. Scope Definition

The first phase of the model consists of delimiting the scope of the mapping to ensure that the search and corpus selection are reproducible and comparable. This delimitation is established *ex ante* through five decisions: object of study, unit of analysis, time window, document type and thematic boundaries.

The object of the mapping is defined as published academic production on a field or subfield within communication studies—in this proposal, audiovisual studies. The unit of analysis is the journal article, selected because of its comparability and because indexed databases provide standardised metadata required for bibliometric analysis and cultural coding. An explicit time window—start and end years—is set and justified by the study objective. The type of documents included is delimited, with priority given to peer-reviewed articles in order to maintain homogeneity in metrics, editorial processes and metadata availability. Unless expressly justified, other formats—book chapters, conference proceedings, theses or reports—are excluded because their indexing and bibliometric comparability may be irregular. The treatment of language and the database to be used are also determined. All these decisions are recorded as part of the study protocol so that the model can be replicated and adapted to other fields of communication.

In the reference application, this phase was specified as the selection of articles indexed in Scopus, published between 2015 and 2024, available in full text and assigned to the areas of Social Sciences and Arts and Humanities. Book reviews, chapters, abstracts or conference information, and other materials not comparable to journal articles, were excluded.

### 3.2. Phase 2. Identification and Screening (PRISMA 2020)

PRISMA 2020 is adopted as the reporting framework for the procedure because it requires the declaration of databases, search fields, Boolean equation, filters, deduplication criteria and exclusion criteria (Page *et al.*, 2021). In audiovisual studies, terminological dispersion often requires broad equations and iterative refinement strategies, which must be recorded in order to preserve traceability.

As an applied example, the article presents a search equation used by the author in a literature mapping exercise on films directed by women, to show how the field's terminological dispersion can be operationally addressed. The equation was structured through the combination of three blocks: terms referring to women directors and films made by women; terms delimiting the cinematographic and audiovisual field; and exclusions aimed at avoiding records outside the object of study, especially those related to video games and interactive media. In summary, the search logic can be expressed through the combination of terms such as “wom?n director”, “wom?n filmmaker”, “female director” or “women’s cinema”, together with expressions such as “cinema”, “film” or “screen studies”, and the exclusion of “video game\*”, “gaming” and “interactive media”.

The screening phase is oriented towards thematic relevance and the possibility of subsequent classification, taking into account consistency with the scope of the study, document type, and the availability of metadata and/or text required for coding. In this regard, it is important to make explicit the type of review adopted in order to justify methodological decisions (Grant & Booth, 2009) and, when the objective is cartographic, to state that PRISMA is used as a reporting framework for the selection process.

### 3.3. Phase 3. Weighted Longitudinal Sampling

In fields where the number of publications is growing rapidly, including all records may cause the most recent years to be overrepresented and hinder comparison across periods. To avoid this, the model uses longitudinal sampling based on homogeneous temporal strata—annual strata in this proposal—and selects a fixed number of articles within each stratum. This prevents the increase in publications in the most recent years from displacing the relative weight of earlier periods and favours longitudinal comparability. Selection within each stratum is carried out according to a criterion defined in advance and explicitly documented.

In this proposal, the main criterion is the number of citations recorded for each article in the database used on the date of corpus extraction—in the applied example accompanying the explanation, the extraction was conducted on 17 March 2025. Accordingly, in the reference application, five articles per year were selected for the general grouping and

two articles per year for the Spanish-language grouping. In the event of ties, the first tie-breaking criterion was greater thematic fit with the object defined in Phase 1, followed by greater metadata completeness for subsequent analysis.

To ensure reproducibility, sampling must be documented through a selection matrix that records at least the temporal stratum, the total number of records available in each stratum, the criterion applied, the number of citations of each selected record, the tie-breaking rules used and the final sample composition. For example, in an annual stratum, the matrix may record the year considered, the total number of retrieved results, the number of eligible records after screening, the final selection of articles and the citation count of each article on the corpus extraction date. In the reference application, the 2020 stratum included 99 total results, 57 eligible records and a final selection of five articles, with 33, 21, 12, 10 and 9 citations, respectively.

This strategy improves temporal comparability, although it also introduces biases, as it may favour more visible works or those with more time to accumulate citations, a classic phenomenon described as the Matthew effect (Merton, 1968).

#### 3.4. Phase 4. Structural Bibliometric Analysis

The final corpus is exported as a UTF-8 CSV file, a format compatible with the tool selected for analysis. In the reference application, Biblioshiny, the interface of the bibliometrix package in R, was used because of its standardisation and reproducibility (Aria & Cuccurullo, 2017), although other software, such as VOSviewer, may also be used, provided that versions and parameters are reported precisely (van Eck & Waltman, 2010). Recommended indicators for mapping include annual production and source distribution, co-authorship networks, keyword co-occurrence, co-citation and/or bibliographic coupling, as well as clustering and thematic maps, with thresholds and normalisation explicitly stated (Donthu *et al.*, 2021; Zupic & Čater, 2015; Waltman *et al.*, 2010).

In the reference application, the resulting corpus was distributed across 35 sources and authored by 76 authors, with an average of 1.56 co-authors per article and an international collaboration rate of 8%. Overall, the articles contained 211 author keywords and 2,449 bibliographic references, reflecting the thematic and intertextual diversity of the field analysed. Among the outputs used, the three-field plot made it possible to visualise the relationship between cited references, corpus authors and keywords, revealing the coexistence of foundational frameworks and contemporary debates. The thematic analysis was based on author keywords, selecting a set of  $n = 100$  terms and applying the Leiden clustering algorithm. To improve terminological consistency and avoid redundancy, a synonym file was used to unify equivalent expressions, such as “women filmmakers” and “women directors”. The co-citation network was constructed in the Papers field, also applying the Leiden algorithm, with a minimum threshold of two edges and a selection of 30 nodes; this made it possible to clean the network and avoid the dispersion of isolated references.

These decisions made it possible to identify patterns of scientific production, source concentration, geographical distribution, the most influential authors and references, and

the main thematic clusters in the field. In this way, the application shows that bibliometric analysis describes the relational structure of the corpus and provides an operational basis for subsequent cultural and comparative interpretation.

### 3.5. Phase 5. Cultural Coding Based on the Circuit of Culture

To classify analytical orientations in audiovisual literature, the model operationalizes the Circuit of Culture through a codebook, inclusion and exclusion criteria, and observable indicators. Classification is performed at the article level as the unit of analysis. Given the natural overlap among dimensions, a principal-dimension assignment rule is adopted: each article is assigned to the dimension that articulates its objective and analytical core, thereby avoiding double counting and enabling comparability. This decision is supported by the literature on content analysis and coding, which recommends working with operationally defined categories, recording and justifying decisions in doubtful cases—for example, through brief memos—and, when several coders participate, checking the degree of agreement between them in order to strengthen procedural consistency (Patton, 2015; Krippendorff, 2018; Lombard *et al.*, 2002; Neuendorf, 2017; Miles *et al.*, 2014; Saldaña, 2021).

**Table 1**  
Codebook for classifying academic literature in audiovisual studies according to the Circuit of Culture

Dimension (code)	Operational definition	Inclusion	Exclusion	Indicators
<b>Production (PROD)</b>	Material and institutional conditions of audiovisual creation: industry, labour, funding, organisation, technology, value chain.	Main focus on professional or industrial processes/resources.	If textual analysis (REP), audience analysis (CONS), or authorship/memory analysis (ID) predominates.	“industry”, “labour”, “funding”, “budget”, “creative industries”, “workflow”, “platform economy”.
<b>Representation (REP)</b>	Textual, aesthetic or discursive analysis of works: characters, genres, style, ideology.	Content/form/theoretical analysis predominates.	If industry (PROD), regulation (REG), reception (CONS), or genealogy/authorship (ID) predominates.	“representation”, “portrayal”, “narrative”, “aesthetics”, “semiotics”, “genre”, “discourse”.
<b>Regulation (REG)</b>	Normative and governance frameworks: legislation, censorship, quotas, standards, platform regulation.	Laws, policies or institutions predominate.	If industry (PROD), text (REP), reception (CONS), or memory/authorship (ID) predominates.	“policy”, “regulation”, “law”, “quotas”, “censorship”, “governance”.
<b>Consumption (CONS)</b>	Audiences, reception, circulation and uses: fandom, viewing practices, festivals as mediation, transnational circulation.	Reception, use or cultural circulation predominates.	If text (REP), industry (PROD), regulation (REG), or authorship/memory (ID) predominates.	“audience”, “reception”, “fandom”, “engagement”, “viewing practices”, “circulation”.
<b>Identity (ID)</b>	Authorship, memory, genealogies, archive, subjectivity and belonging linked to audiovisual media.	Author, archive, historiography or cultural memory predominates.	If identity is only a representational theme (REP) or if reception predominates (CONS).	“authorship”, “auteur”, “memory”, “archive”, “historiography”, “first-person”.

In the reference application, this principal-assignment rule made it possible to classify the corpus without resorting to double assignment of articles and to maintain a comparable basis for subsequent analysis. The coding showed a predominance of the representation dimension, accompanied by a sustained presence of identity and production, whereas regulation and consumption carried less relative weight.

When the design involves more than one coder, it is advisable to estimate intercoder reliability on a corpus sample using indices such as Krippendorff’s alpha or Cohen’s kappa, which are appropriate for evaluating the degree of agreement in the application of the same codebook. In the reference application, coding was carried out by two people using the same codebook, and cases of overlap or uncertainty were resolved through comparison and consensus.

**Table 2**  
*Illustrative example of a coding matrix for assigning the principal dimension of the Circuit of Culture*

Principal dimension	Reference	Article objective	Principal evidence	Coding memo (brief justification)
<b>PROD</b>	Ugur Tanriver, H. (2017)	Analyses the increase in women directors in Turkish cinema and whether a “women’s cinema” has emerged since 2004.	Industry/access conditions and career trajectory; support/barriers.	The main focus is women’s access to and participation in directing, and the persistent barriers they face; representation appears as a secondary support/barriers.
<b>REP</b>	Aloha, M. L., & Aloha, U. V. (2020)	Analyses how Nollywood cinema reproduces gender stereotypes and consolidates traditional views of female identity in Africa.	Audiovisual text: analysis of representation.	The analytical core concerns what is represented — roles/stereotypes — and how female identity is discursively configured; it does not primarily analyse policy, industry or reception.
<b>REG</b>	Kamińska, E., Carson, S., Theokary, C., Rice, L., & Reilly, S. (2023)	Analyses how spouses influence the allocation of projects, budgets and distribution in female-led films in Hollywood.	Distribution/resources as a structural system.	Although there is a production component, the central argument highlights structural mechanisms of the system — project allocation and budget/distribution resources — and how these configure positions; if the focus were on industrial operations, it could be coded as PROD as a borderline case.
<b>CONS</b>	Guo, T., & Evans, J. (2020)	Investigates how fan communities in China use fansubbing as a tool for cultural activism.	Audiences/reception practices.	The focus is the social and cultural use of amateur translation by reception communities; circulation and appropriation are central, not industrial production or regulation.
<b>ID</b>	Wang, L. (2015)	Analyses the figure of Wang Ping, the first woman director in Chinese socialist cinema.	Authorship/trajectory/historiography.	The central axis is authorship and the construction of a pioneering genealogy/memory — professional identity — linked to the state, gender and revolution; textual analysis does not predominate.

The application of these criteria should be supported by the codebook presented in Table 1, which specifies the operational definitions, inclusion and exclusion criteria, and indicators associated with each dimension. In cases where an article activates several

dimensions with similar weight, priority is given, first, to the principal evidence criterion—that is, the type of material analysed predominantly—and, second, to the research problem criterion—that is, the question that organises the text. This rule makes it possible to resolve overlaps without resorting to double assignment of articles.

To strengthen the replicability of the procedure, an example coding matrix is presented in Table 2, showing how each principal-dimension assignment decision is documented. This format makes it possible to audit the coherence between the stated objective, the principal evidence and the assigned category, especially in situations of overlap among dimensions. The matrix also served to record doubtful cases and facilitate comparison between the two researchers responsible for coding. Its purpose is not to report field results, but to exemplify the minimum record used to ensure traceability and comparability.

#### 4. Discussion

The methodological proposal developed in this article is situated within a common tension in the mapping of cultural fields: the need to formalise procedures without stripping the object of study of its interpretive density. In this respect, the integration of PRISMA 2020, bibliometric analysis and cultural coding based on the Circuit of Culture makes it possible to articulate three levels that, taken separately, are insufficient to address the complexity of audiovisual studies. PRISMA 2020 provides transparency and traceability in the identification, screening and inclusion of records (Page *et al.*, 2021), but it does not in itself provide tools for classifying analytical orientations. Bibliometrics makes it possible to describe the relational structure of the field and identify patterns of production, circulation and influence (Aria & Cuccurullo, 2017; Donthu *et al.*, 2021; Zupic & Čater, 2015), although it does not amount to a substantive interpretation of the corpus. The circuit of culture, in turn, provides a useful framework for organising analytical dimensions, but it requires explicit operationalisation if it is to become a replicable classification tool.

From this perspective, the proposed hybrid model does not combine techniques merely additively, but functionally. Each component addresses a limitation of the previous one: PRISMA organises corpus traceability; bibliometrics describes its structure; and cultural coding makes it possible to interpret which analytical emphases predominate in the reviewed literature.

This articulation engages with methodological studies that have underlined the need to adjust review protocols to the study objective, especially in the case of mapping reviews aimed at classifying trends, gaps and research orientations rather than synthesising effects or causal results (Arksey & O'Malley, 2005; Grant & Booth, 2009; Sarkis-Onofre *et al.*, 2021). In this sense, the proposal reinforces an understanding of PRISMA as a reporting and procedural-control standard suited to a mapping review applied to a cultural field.

At the same time, the model complements bibliometric approaches that describe the structure of a field without offering a substantive classification of its analytical orientations. The combined application of relational indicators and dimensional coding makes it possible not only to identify the most influential authors, sources, references and thematic clusters, but also to distinguish which dimensions of the Circuit of Culture concentrate the literature's interest and which appear comparatively less developed.

From this perspective, the design's main contribution lies not simply in adding techniques together, but in making them operate in an integrated manner on the same corpus. This integration makes it possible to construct maps that are more traceable, comparable and interpretively rich.

## **5. Limitations and Opportunities**

Nevertheless, the application of this hybrid model makes several methodological problems visible. First, the terminological dispersion of the field of academic production in audiovisual studies—where traditions and vocabularies that are not always equivalent coexist—requires the formulation of relatively broad search equations. This breadth generates heterogeneous corpora, so the iterations of the search, the exclusions applied and, above all, the conceptual decisions that delimit what is considered relevant must be documented. Second, citation bias emerges as an inherent condition when sampling is weighted by impact: selecting records by citation count may reinforce epistemic hierarchies, consolidate dominant currents and exclude emerging research. This aspect should be treated as a trade-off, acknowledging that every sampling design introduces limits that must be made explicit (Bryman, 2016). Dependence on indexed databases is an additional issue, especially relevant in cultural studies. International databases do not always capture regional, non-indexed or lower-circulation production comprehensively, which may produce geographical and linguistic biases. For this reason, the model recommends explicitly stating the scope of the corpus and its limits. Finally, categorical ambiguity constitutes a central challenge in the coding phase: the Circuit of Culture is, by definition, interdependent, and articles often activate more than one dimension. The principal-dimension assignment rule makes it possible to construct comparable distributions and avoid double counting, but it also entails simplification. This simplification is methodologically defensible if accompanied by clear tie-breaking rules and by a record of decisions in borderline cases through analytical memos.

Against these limitations, the model offers a series of opportunities. The main one is the articulation between structure and orientation: bibliometrics provides a relational description of the field, whereas cultural coding makes it possible to classify the analytical emphasis of the research. Taken together, this makes it possible to describe not only how academic production is configured, but also which dimensions it systematically privileges. Dimension-based classification also facilitates the detection of structural gaps. In addition, sampling by temporal strata provides longitudinal comparability, reducing the bias derived from the exponential growth of publications and enabling periods, subfields or traditions to be compared under homogeneous criteria.

In terms of transferability, the design can be applied to fields of communication characterised by high production and conceptual dispersion. The model's main advantage is that it preserves a comparable architecture across fields: the same logic of selection and traceability, the same structural description and the same controlled interpretive classification. This enables replicable comparisons and methodological debates within audiovisual studies in particular and communication studies more broadly.

## 6. Conclusions

This article has proposed a hybrid model for mapping academic production in audiovisual studies through the integration of PRISMA 2020, bibliometric analysis and cultural coding based on the circuit of culture. Its main contribution consists of articulating a procedure that combines traceability in corpus selection, structural description of the field and controlled classification of analytical orientations.

Overall, the model contributes to expanding the possibilities of mapping reviews in communication and cultural studies. Its main contribution is not only methodological in an instrumental sense, but also epistemological: it shows that traceability, structural description and cultural interpretation can be combined without reducing any of these dimensions to an accessory role. Its application to the audiovisual field further suggests that this architecture may be useful in other areas of communication characterised by high production, terminological dispersion and analytical heterogeneity.

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