

IRSTI 19.01.09

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THE EVOLUTION OF MEDIA CULTURE STUDIES: A COMPARATIVE BIBLIOMETRIC APPROACH USING SCOPUS AND WEB OF SCIENCE (2000–2025)

This study presents a comprehensive bibliometric and content analysis of global research on media culture from 2000 to 2025, based on data retrieved from Scopus and Web of Science. Using the keyword “media culture”, over 53,000 records were examined to identify publication trends, prolific authors, dominant disciplines, geographic distribution, document types, and thematic clusters.

The methodology included quantitative aggregation, keyword co-occurrence mapping via VOSviewer, and theory-driven interpretation. Results showed a marked increase in research output after 2010, correlating with the rise of digital platforms and participatory media. Four key thematic areas were identified: (1) science communication and journalism, (2) health and crisis communication, (3) media effects and identity, and (4) social media and influencer culture. The field remains rooted in social sciences and humanities, yet reveals growing interdisciplinarity and contributions from the Global South and East Asia. The study provides a comprehensive knowledge map of media culture research and contributes to the theoretical and methodological advancement of media and communication studies. The findings confirm the hypothesis that media culture has evolved into a transdisciplinary field shaped by digital transformations and global shifts in journalism. This research lays a foundation for future empirical inquiries, policy-relevant media research, and theory development.

Keywords: bibliometric analysis, media culture, Scopus, Web of Science, VOSviewer.

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Медиа мәдениетті зерттеудің эволюциясы: SCOPUS және Web of Science дерекқорлары негізіндегі салыстырмалы библиометриялық талдау (2000–2025)

Бұл зерттеу Scopus және Web of Science дерекқорларынан алынған мәліметтерге негізделі отырып, 2000 жылдан 2025 жылға дейінгі медиа мәдениеті бойынша жаһандық зерттеулерге кешенді библиометрикалық және мазмұндық талдау жүргізеді. «Медиа мәдениеті» кілт сөзі арқылы 53 000-нан астам жазба қарастырылып, жарияланым үрдістері, өнімді авторлар, басым пәндер, географиялық таралу, құжат түрлері және тақырыптық кластерлер анықталды.

Әдістеме сандық жинақтауды, VOSviewer арқылы кілт сөздердің қосарлана кездесуін картаға түсіруді және теорияға негізделген интерпретацияны қамтыды. Нәтижелер 2010 жылдан кейін зерттеу көлемінің айтарлықтай өскенін көрсетті, бұл цифрлық платформалар мен қатысушы медианың көтерілуімен байланысты. Төрт негізгі тақырыптық бағыт айқындалды: (1) ғылыми коммуникация және журналистика, (2) денсаулық пен дағдарыс коммуникациясы, (3) медианың әсері мен сәйкестік, (4) әлеуметтік медиа және инфлюенсер мәдениеті. Бұл сала әлеуметтік және гуманитарлық ғылымдарға негізделгенімен, пәнаралық сипаты өсіп келеді және Ғаламдық Оңтүстік пен Шығыс Азиядан үлестердің артқаны байқалады. Бұл зерттеу медиа мәдениеті саласындағы білімнің кешенді картасын ұсынып, медиа мен коммуникацияны зерттеу саласының теориялық және әдістемелік дамуына үлес қосады. Нәтижелер медиа мәдениетінің цифрлық трансформациялар мен жаһандық журналистикадағы өзгерістер арқылы қалыптасқан трансдисциплинарлық салаға айналғаны жөніндегі гипотезаны растайды. Бұл зерттеу болашақ эмпирикалық, саясатқа қатысты медиа зерттеулеріне және теорияны дамытуға негіз қалайды.

Түйін сөздер: библиометрикалық талдау, медиа мәдениеті, Scopus, Web of Science, VOSviewer.

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**Эволюция исследований медиакультуры:
сравнительный библиометрический подход
на основе данных SCOPUS и Web of Science (2000–2025)**

Данное исследование представляет собой комплексный библиометрический и контент-анализ глобальных научных публикаций по теме медиакультуры за период с 2000 по 2025 год на основе данных, полученных из баз Scopus и Web of Science. С использованием ключевого слова «медиакультура» было проанализировано более 53 000 записей с целью выявления тенденций публикационной активности, наиболее продуктивных авторов, ведущих научных дисциплин, географического распределения, типов документов и тематических кластеров.

Методология включала количественную агрегацию данных, картирование совместной встречаемости ключевых слов с помощью VOSviewer, а также интерпретацию, основанную на теоретическом подходе. Результаты показали резкий рост количества исследований после 2010 года, что коррелирует с распространением цифровых платформ и вовлечённостью пользователей в медиапроизводство. Были выделены четыре ключевые тематические области: (1) научная коммуникация и журналистика, (2) коммуникация в области здравоохранения и в условиях кризисов, (3) медиавоздействие и идентичность, (4) социальные медиа и культура инфлюенсеров. Область исследований сохраняет свои корни в социальных и гуманитарных науках, однако демонстрирует усиливающееся междисциплинарное взаимодействие и растущий вклад исследователей из Глобального Юга и Восточной Азии. Исследование формирует всестороннюю карту знаний в области медиакультуры и вносит вклад в теоретическое и методологическое развитие медиа- и коммуникационных исследований. Полученные данные подтверждают гипотезу о том, что медиакультура трансформировалась в трансдисциплинарную область, формируемую под воздействием цифровых изменений и глобальных сдвигов в журналистике. Работа закладывает основу для будущих эмпирических исследований, анализа медиа, релевантного для разработки политики, а также для дальнейшего теоретического развития.

Ключевые слова: библиометрический анализ, медиакультура, Scopus, Web of Science, VOSviewer.

Introduction

The expansive growth of media culture research reflects profound transformations in communication, technology, and journalism during the past quarter century. As social media platforms have become pervasive since the early 2000s, scholars have increasingly examined their cultural, behavioral, and societal implications (Bashar et al., 2024).

Bibliometric methodologies, particularly network visualisation tools like VOSviewer, offer a systematic lens for mapping such intellectual landscapes (van Eck & Waltman, 2011).

Bibliometrics—first established in the mid-20th century—continue to shape how researchers quantify scholarly output, domain growth, and knowledge structures (Wikipedia, Bibliometrics). VOSviewer, widely used for co-occurrence and co-citation mapping, enables the detection of thematic clusters and actor networks (van Eck & Waltman, 2011).

Recent bibliometric works in domains like social media marketing and engagement provide method-

ological frames applicable to media culture studies (Shaheen, 2025).

Despite the proliferation of bibliometric studies in adjacent areas, a comprehensive, cross-database mapping of media culture—spanning journal articles, books, theses, and proceedings—remains underexplored. This paper addresses that gap by analyzing 53,000+ records from Scopus and Web of Science (2000–2025), using keyword co-occurrence to reveal core thematic trajectories and the theoretical foundations underpinning them.

To achieve this goal, the following objectives were set: quantify and analyze publication trends over time, identify leading authors, institutions, and countries contributing to the field, examine the disciplinary distribution of media culture research, map thematic clusters using keyword co-occurrence analysis, compare and contrast findings from Scopus and Web of Science databases.

The study employs a mixed-methods approach combining quantitative bibliometric analysis with qualitative content interpretation. The primary methods include data mining, statistical aggrega-

tion, network analysis using VOSviewer software, and theory-driven thematic interpretation.

The working hypothesis posits that media culture has evolved into a transdisciplinary field influenced by social media, digital communication, and global shifts in journalism, with increasing contributions from non-Western scholars and diverse methodological perspectives.

This research contributes to the theoretical and methodological advancement of media and communication studies by providing a comprehensive knowledge map of the field's evolution. It offers valuable insights for researchers, policymakers, and practitioners navigating the complex landscape of contemporary media culture.

Literature review

Media culture theories have evolved significantly over time, reflecting the changing landscape of media technologies and their impact on society. The encoding/decoding model, originally developed by Stuart Hall, has been applied to both mass media and social media studies (Li et al., 2023). This model explores how cultural meaning is constructed through media production and audience reception. In the context of social media, it reveals how content creators encode cultural narratives and how audiences decode and engage with this content in diverse ways, including pleasuring, reflective, empathic, and questioning interpretations.

Interestingly, there are contradictions in how different theories approach audience agency. While some focus on the active nature of audiences, others emphasize the influence of cultural and technological factors in shaping media consumption. For instance, a study found that language and geographic similarities are more powerful predictors of audience overlap than hyperlinks and genre similarity, suggesting that cultural structures play a significant role in shaping global media use (Taneja & Webster, 2015). However, despite extensive theorizing, some models remain limited in addressing the nuances of audience resistance and the complexity of interpretive communities, indicating a need for more granular empirical examination.

Media culture theories increasingly recognize the complex interplay between audience agency and external factors in interpreting media content. The uses and gratifications approach, for example, explores how audience needs and gratification orientations mediate media effects (Blumler, 1979). Similarly, recent research on self-transcendent me-

dia consumption investigates how personality traits and viewer characteristics are associated with media choices and their potential prosocial impacts (Raney et al., 2018).

It is important to note that the development of media culture studies is not limited to theoretical and global bibliometric analyses but also deeply engages with local contexts and empirical case studies. Television advertising in Bangladesh shapes women's consumer orientations while simultaneously reproducing traditional gender roles. In urban areas, advertising is perceived as a space of personal freedom, whereas in rural settings, it functions as a normative standard. This work highlights the significance of incorporating regional specificity when mapping the evolution of the discipline (Chowdhury, 2024).

At the same time, bibliometric studies offer macro-analytical insight into the structural evolution of media culture studies as a field. Using the PRISMA methodology, two core analytical axes have been identified in recent media studies—critical cultural theory and political communication—along with emerging themes such as “digital religion”, “datafication”, and the “public sphere”, which reflect a shift from textual interpretation toward structural power dynamics (Govindaraju & Muniandy, 2024). An extensive bibliometric review of 3,585 publications on framing confirms this transformation, revealing dominant clusters in political discourse, crisis narratives, and digital identity movements such as #MeToo and BLM (Song, 2024). Yet, these large-scale mappings often overlook localized media practices and socio-economic disparities that shape media engagement unevenly across global contexts, suggesting a significant gap in integrating micro-level dynamics.

Beyond bibliometric reviews, thematic studies illustrate how media culture studies are expanding towards analyzing the digital transformation of traditional practices. The wedding rituals of the Igbo people have become embedded within the algorithmic logic of platform X (formerly Twitter), transforming sacred ceremonies into aestheticized digital narratives. This mediation embodies a dual nature—balancing preservation and consumption, cultural authenticity and marketing construction (Nwagbara, 2025).

This approach bridges critical leadership models with critical media analysis to provide new insights into media storytelling, production, and distribution. Identity, as a key analytical dimension of media culture, has become more nuanced in recent studies. In

addition to cultural and discursive aspects of media environments, several studies underscore the role of digital communication tools in transforming internal organizational processes. The use of social media in workplace contexts is analyzed in relation to perceptions of organizational support, job satisfaction, and employee engagement (Mohiya, 2025). Based on social exchange theory, the study demonstrates that the effectiveness of social media tools is influenced not merely by their technological nature but by the organizational culture context. A bibliometric synthesis of over 18,000 publications revealed a paradigmatic shift in identity studies—from individualist notions of self-concept toward frameworks centered on intersectionality, migration, and race (Ismail et al., 2025). Digitalization has been conceptualized as a cultural-political force influencing both global representational regimes and the sustainability of local heritage and identity (Judijanto et al., 2024). Nevertheless, current frameworks insufficiently account for power asymmetries embedded in digital infrastructures, which may perpetuate exclusion even as identities are reconfigured.

Recent research has deepened the understanding of digital identity by examining the emotional and cognitive underpinnings of polarized micro-identities shaped by media environments (Kossowska et al., 2024). Their study demonstrates how frustration of basic psychological needs in media-saturated societies can trigger radicalization and social disintegration. This mechanism of group formation through digital narratives adds a crucial psychological dimension to the structural and representational shifts identified in recent bibliometric mappings.

Transformations in media ecosystems are evident in how multi-platform engagement enables users to co-construct both branded and personal identities within participatory digital spaces such as TikTok and Instagram (Maharani et al., 2025). This evolution from MySpace to algorithm-driven platforms reflects not just technological advancement, but a cultural reconfiguration of media agency and value-making.

One manifestation of media culture studies' expansion is the growing interest in the emotional and cultural effects of digital content. While this emerging focus advances understanding of affective media experiences, it remains underexplored how these emotional dynamics intersect with broader socio-political conditions. The impact of short martial arts videos on adolescent motivation is examined through the lenses of visual aesthetics, emotional stimulation, and cultural identification (Zeng, Yao,

& Ma, 2024). Using the S-O-R model, the authors show that aesthetic engagement, a sense of control, and pragmatic usefulness of the videos contribute to the formation of flow states, encouraging the learning of martial arts practices.

In parallel, concerns about media manipulation and its psychological effects have gained prominence. The intensification of algorithmic content exposure among adolescents has raised concerns about growing cognitive vulnerability, leading to proposals for enhanced media literacy and policy-based interventions (Pellegrino & Stasi, 2024).

These theories highlight the complex interplay between media, culture, and society. They emphasize the importance of considering multiple perspectives, from production to reception, and the need to adapt theoretical frameworks to account for the evolving media landscape and its societal impacts.

Methodology

This study applies a bibliometric and content analysis approach to examine global research trends, authorship patterns, thematic structures, and disciplinary anchoring in the field of media culture from 2000 to 2025. The analysis draws on datasets retrieved from two leading academic databases—Scopus and Web of Science (WoS)—using the keyword “media culture” as the primary search term. The material is characterized both quantitatively (record counts, document types, country contributions, disciplinary distribution) and qualitatively (keyword networks, thematic clusters, author prominence), ensuring methodological rigor and replicability.

Research Question – What are the structural characteristics, dominant research areas, and thematic directions in academic publications on media culture from 2000 to 2025, as reflected in Scopus and Web of Science databases?

Hypothesis – It is hypothesized that the concept of media culture has evolved into a transdisciplinary field influenced by social media, digital communication, and global shifts in journalism, with increasing contributions from non-Western scholars and diverse methodological perspectives.

The corpus consists of bibliographic records indexed under the keyword “media culture” in Scopus and WoS from 2000 through 2025. In quantitative terms, over 36,000 documents were identified in Scopus and over 17,000 in WoS. The materials include journal articles, books, book chapters, reviews, conference papers, dissertations, and editorials. Table formats were created in Microsoft Word,

and figures were generated using VOSviewer (version 1.6.19), a leading tool for bibliometric visualization. The temporal span (2000–2025) allows us to identify long-term trends while controlling for indexing gaps in the latest year.

The research proceeded through six sequential stages. Data collection involved exporting bibliometric records from Scopus and Web of Science using the keyword “media culture” for the period 2000–2025. In the data cleaning phase, entries were standardized for author names, document types, and country labels to ensure consistency across sources.

Next, quantitative analysis was conducted to aggregate publication metrics by year, country, author, research area, and document type. This was followed by network analysis, in which a keyword co-occurrence map was generated using VOSviewer to identify thematic concentrations. The thematic interpretation stage mapped these clusters to established theories in media and journalism studies, providing conceptual depth. Finally, a comparative evaluation of the Scopus and WoS datasets allowed for triangulation and highlighted differences in indexing scope and disciplinary emphasis (Figure 1).

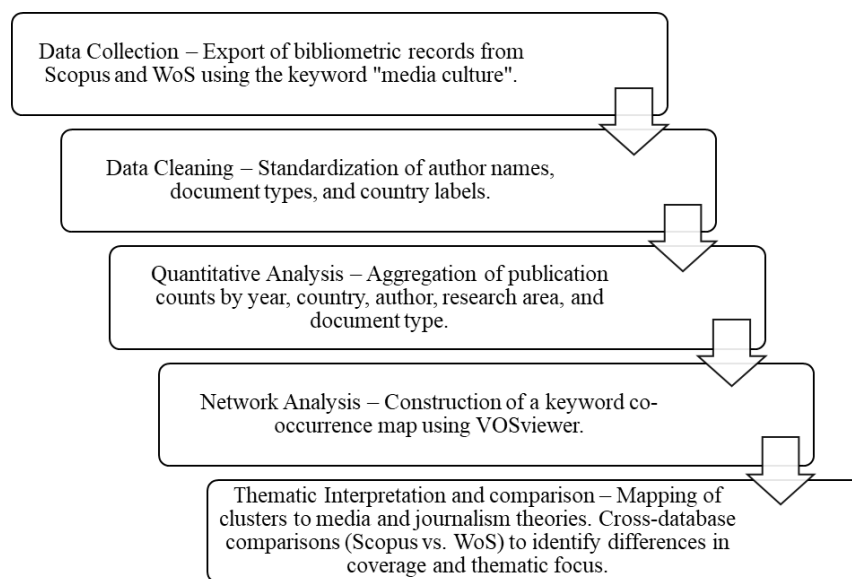


Figure 1 – Stages of the Study: Bibliometric Workflow for Media Culture Research (2000–2025)

The methodological framework of this study consists of four complementary components. Bibliometric analysis was used to quantify trends in publication output, authorship, disciplinary focus, and geographic distribution, enabling longitudinal tracking and the identification of macro-level patterns in media culture research. Keyword co-occurrence mapping, conducted using VOSviewer, revealed four dominant thematic clusters: (1) science communication and journalism, (2) health and crisis communication, (3) psychological and behavioral media effects, and (4) digital platforms and participatory culture. These clusters were then subjected to content-based interpretation, where each thematic group was anchored in relevant theoretical frameworks from journalism and media culture studies, including public sphere theory, framing theory, plat-

form theory, and uses and gratifications theory. Finally, a cross-database comparison between Scopus and Web of Science added methodological depth by allowing triangulation, reducing database-specific bias, and enhancing the robustness of conclusions.

Results and discussion

The results reveal a marked and sustained growth of scholarly interest in media culture from 2000 to 2025. Authorship patterns highlight the dominance of Anglo-American and East Asian scholars, while disciplinary distribution confirms a strong anchoring in the social sciences and humanities, alongside expanding interdisciplinary engagement. Country-wise and document-type analyses further demonstrate the field’s global diffusion and methodologi-

cal diversification, underscoring media culture as a dynamic and transdisciplinary domain.

Figure 2 illustrates the annual publication trends for the keyword “media culture” indexed in Scopus and Web of Science (WoS) from 2000 to 2025. Both databases demonstrate a steady growth in scholarly interest, particularly after 2010, with WoS showing a sharper increase and peaking in 2024. This upward trend correlates with the rise of social media plat-

forms and their increasing influence on communication, journalism, and cultural production. The surge in publications reflects growing academic attention to the transformative role of digital media in shaping public discourse and media practices. The sharp decline in 2025 is likely due to incomplete indexing data for the current year. Overall, WoS consistently reports higher output than Scopus, highlighting strong interdisciplinary engagement with the topic.

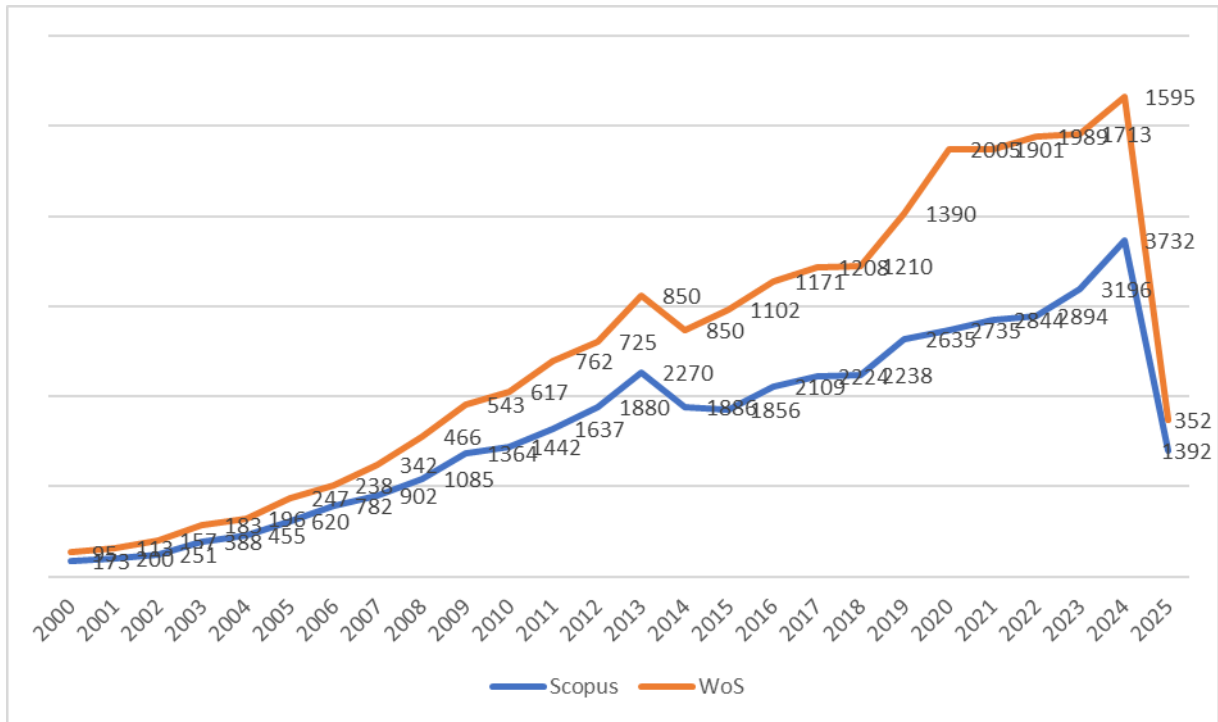


Figure 2 – Annual Publication Trends on “Media Culture” in Scopus and Web of Science (2000–2025)

Note – compiled by the author based on the Scopus and Web of Science

The analysis of document types (see Table 1) reveals that journal articles dominate media culture research in both Scopus (26,886) and Web of Science (16,996), underscoring the centrality of peer-reviewed scholarly communication in this field. Scopus shows greater diversity, with a notable presence of book chapters (6,975) and books (5,247), suggesting broader engagement with long-form, theoretical contributions. In WoS, dissertation theses (2,084) and conference proceedings (1,685) are comparatively more visible, reflecting academic training and dissemination forums. Reviews, editorials, and early access articles further contribute to the discourse, while retracted publications, clinical trials, and corrections remain marginal. The data highlight the dominant formats for knowledge pro-

duction and dissemination, while also pointing to differences in coverage scope between the two databases.

Table 2 presents the most prolific authors on the topic of *media culture* according to Scopus, Web of Science (WoS), and combined author counts. In Scopus, the top contributors are Jin D.Y. (27 publications), Goggin G. (26), and Couldry N. (24), all of whom are known for foundational work in digital media, cultural globalization, and communication theory. WoS highlights Kim S. (37 publications) and Lee S. (24) as dominant figures, reflecting strong representation of East Asian scholars in media studies. The combined author frequency shows significant presence of scholars with common East Asian surnames

(e.g., Kim, Lee, Li), suggesting regional clustering and a possible linguistic or cultural trend in authorship. These results underline a diverse and

expanding scholarly community, with both Western and Asian researchers shaping the discourse on media culture in digital society.

Table 1 – Document Types in Media Culture Research Indexed in Scopus and Web of Science

Scopus		WoS	
Document Types	Record Count	Document Types	Record Count
Article	26886	Article	16996
Book Chapter	6975	Dissertation Thesis	2084
Book	5247	Meeting	1685
Review	2453	Review Article	1163
Conference Paper	934	Other	576
Editorial	397	Editorial Material	484
Note	162	Early Access	207
Erratum	69	Clinical Trial	25
Conference Review	38	Retracted Publication	25
Short Survey	12	Book	22
Data Paper	7	Case Report	18
Retracted	6	Letter	15
Letter	4	Correction	14

Note – compiled by the author based on the Scopus and Web of Science

Table 2 – Most Productive Authors in Media Culture Research According to Scopus and Web of Science

	Scopus	WoS	Authors
Jin, DY	27	Chen J	17
Goggin, G.	26	Chen X	15
Couldry, N.	24	Chen Y	15
Hjorth, L.	23	Comunian R	12
Rowe, D.	23	Gill R	12
Iwabuchi, K.	21	Gorman S	18
Kellner, D.	19	Huang Y	13
Kim, Y.	19	Huhtamo E	12
Giroux, HA	17	Kim H	13
Parikka, J.	17	Kim J	24
Abidin, C.	16	Kim Joo Yun	13
Buckingham, D.	16	Kim M	14
Mellado, C.	16	Kim S	37
Thorpe, H.	16	Lee H	13
Flew, T.	15	Lee Hk	13
Fuchs, C.	15	Lee J	22
Lemish, D.	15	Lee S	24
Cover, R.	14	Li H	17
Hepp, A.	14	Li J	21
Hobbs, R.	14	Li X	21
Kanai, A.	14	Li Y	15

Note – compiled by the author based on the Scopus and Web of Science

The distribution of research areas (see Table 3) confirms that media culture is primarily rooted in the Social Sciences, with 36,272 publications in Scopus and 13,001 in WoS. Arts and Humanities follow closely, indicating the field's strong conceptual and critical underpinnings. WoS further highlights significant contributions in Sociology (7,521), Cultural Studies (3,239), and Communication (3,119), under-

scoring the centrality of interpretive and discourse-based approaches. Meanwhile, Scopus reveals a broader interdisciplinary reach into Psychology (2,596), Computer Science (2,571), Business (2,561), and Economics (1,544). These findings illustrate the cross-cutting nature of media culture research, bridging humanities, social inquiry, and applied domains in both theoretical and empirical scholarship.

Table 3 – Distribution of Media Culture Publications by Research Area in Scopus and Web of Science

Scopus		WoS	
Research Areas	Record Count	Research Areas	Record Count
Social Sciences	36272	Social Sciences Other Topics	13001
Arts and Humanities	21104	Arts Humanities Other Topics	12377
Psychology	2596	Sociology	7521
Computer Science	2571	Cultural Studies	3239
Business, Management and Accounting	2561	Communication	3119
Economics, Econometrics and Finance	1544	Psychology	3027
Medicine	1488	Business Economics	2232

Note – compiled by the author based on the Scopus and Web of Science

The country-wise distribution of publications (see Table 4) demonstrates that the United States and the United Kingdom are the leading contributors to media culture research in both Scopus (11,990 and 5,749 records) and WoS (4,329 and 2,728, respectively). Other consistently high-ranking countries include Australia, Canada, Germany, China, and India, indicating their central role in shaping the global media studies discourse. Emerging scholarly

activity is also evident in countries such as South Africa, Malaysia, and Turkey, reflecting the field's increasing internationalization. Notably, WoS uses alternative country labels (e.g., "USA," "ENGLAND," "PEOPLES R CHINA"), which may affect record aggregation. Overall, the data suggest a dominance of Anglo-American scholarship, while also highlighting growing contributions from the Global South and East Asia.

Table 4 – Top Contributing Countries in Media Culture Research According to Scopus and Web of Science

Scopus		WoS	
Countries/Regions	Record Count	Countries/Regions	Record Count
United States	11990	USA	4329
United Kingdom	5749	ENGLAND	2728
Australia	2629	PEOPLES R CHINA	1495
Canada	1932	AUSTRALIA	1224
Germany	1672	CANADA	1099
Spain	1421	UNITED STATES	885
China	1359	NETHERLANDS	662
Russian Federation	1049	GERMANY	625
Italy	917	PORTUGAL	509

Continuation of the table

Scopus		WoS	
Countries/Regions	Record Count	Countries/Regions	Record Count
India	870	JAPAN	500
Netherlands	810	SPAIN	438
Sweden	730	INDIA	402
Indonesia	659	SWEDEN	401
South Africa	631	SOUTH AFRICA	337
Brazil	600	ITALY	325
France	599	CHINA	306
New Zealand	531	SOUTH KOREA	306
Poland	530	DENMARK	290
Malaysia	490	RUSSIA	278
Turkey	487	SCOTLAND	277
Japan	486	TURKEY	271
Note – compiled by the author based on the Scopus and Web of Science			

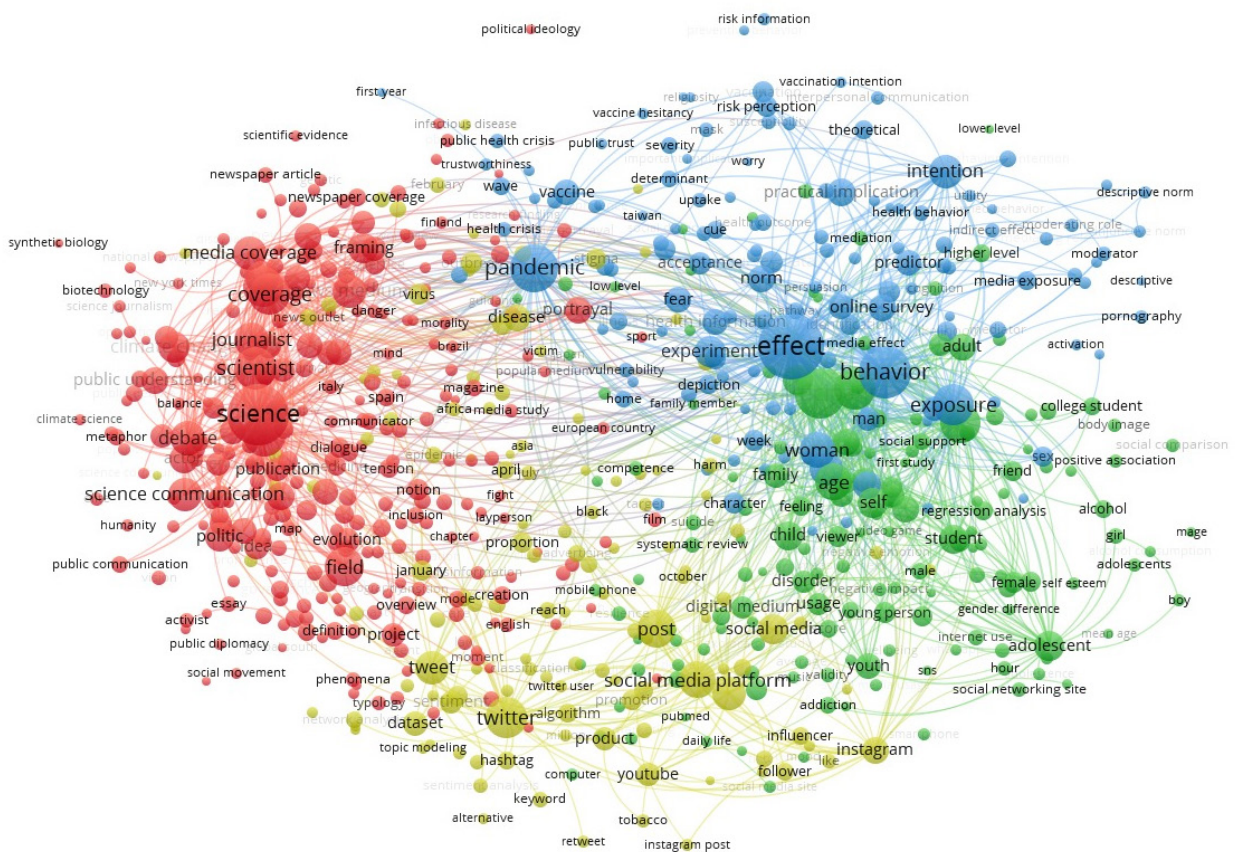


Figure 3 – Keyword Co-occurrence Network in Media Culture Research and Its Theoretical Anchoring in Journalism Studies based on Scopus and WoS for 2000-2025 using Vosviewer
Note – compiled by the author based on the Scopus and Web of Science

The keyword co-occurrence map reveals four main thematic clusters, each corresponding to distinct theoretical strands within media culture and journalism studies:

Red cluster (science communication and journalism) – Keywords such as science, scientist, journalist, media coverage, framing, debate, and politics indicate a strong focus on how science is mediated through journalism. This cluster aligns with public sphere theory (Habermas) and framing theory (Entman), highlighting journalism's role in shaping public understanding of science. It also reflects theories of science journalism, particularly in contexts of uncertainty and public debate.

Blue cluster (pandemic, health, and perception) – Central terms include pandemic, vaccine, acceptance, risk perception, trust, and public health communication. This cluster corresponds to health journalism and risk communication theory, focusing on how media influence public perception and behavior during health crises. Relevant approaches include the cultural cognition thesis and source credibility models in public health communication.

Green cluster (psychological and behavioral dimensions) – Featuring keywords like exposure, effect, behavior, self, adult, youth, and gender, this cluster draws from media effects theories (e.g., cultivation theory, uses and gratifications theory). It reflects a behavioral turn in journalism research, where audience psychology, identity formation, and media influence are central concerns.

Yellow cluster (social media platforms and influencer culture) – With terms like social media platform, twitter, youtube, instagram, post, and hashtag, this cluster reflects the rise of platform journalism and participatory media cultures. It relates to theories of digital media culture, including media landscapes (Couldry) and audience agency, where traditional journalism intersects with user-generated content and algorithm-driven influence.

Overall, the map illustrates how media culture in journalism is structured around four dominant trajectories: institutional science journalism (red),

health and crisis communication (blue), behavioral media effects (green), and platform-based participatory culture (yellow).

Conclusion

This study provides a comprehensive bibliometric and content-driven examination of media culture research from 2000 to 2025, based on data from Scopus and Web of Science. Through systematic analysis of over 50,000 records, it identifies clear trends in publication output, authorship patterns, disciplinary distribution, and thematic clustering. The findings confirm the hypothesis that media culture has evolved into a transdisciplinary field shaped by the rise of social media, digital communication platforms, and global transformations in journalism.

The dominant research output remains concentrated in the social sciences and humanities, with significant contributions from psychology, communication, and cultural studies. Keyword co-occurrence mapping revealed four core trajectories: science communication and journalism; health and risk communication; psychological and behavioral media effects; and digital platforms with participatory cultures. These clusters reflect the field's theoretical richness and its responsiveness to both technological change and societal needs.

The study also underscores the growing contribution of East Asian and Global South scholars, highlighting an ongoing diversification of intellectual leadership. Moreover, the comparative approach between Scopus and WoS reveals important distinctions in indexing practices, disciplinary emphasis, and document types, strengthening the validity of the results through methodological triangulation.

Taken together, this research offers a reliable knowledge map of the evolution of media culture as an academic field. It lays a foundation for future empirical inquiries, policy-relevant media research, and theory development in journalism, communication, and cultural studies.

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Келін түсті: 16 мамыр 2025 жыл

Қабылданды: 27 тамыз 2025 жыл