

The golden age of sports audiovisual media. A systematic review of studies on sports series, films and documentaries

Anna Tous-Rovirosa

Universidad Autónoma de Barcelona ✉ 

Leonor Balbuena

Universidad Autónoma de Barcelona ✉ 

Laura Pousa

UNIE Universidad-The Core School ✉ 

Rogmary García-Sánchez

Universidad Autónoma de Barcelona ✉ 

<https://dx.doi.org/10.5209/esmp.75757>

Received: March 30, 2026 • Accepted: May 30, 2026

ENG Abstract. We present a systematic review of research on sports audiovisual media (films, television series, and documentaries), gender, ethnicity, audiences, and health between 2020 and 2025, based on major international and national databases (Scopus, WoS, Dialnet, PubMed) and doctoral thesis repositories. Using a mixed quantitative and qualitative methodology following the PRISMA model, 270 titles were analysed from an initial sample of 1,234. Results highlight the predominance of studies on U.S. audiovisual products, alongside emerging ethnic and territorial diversity, including Bollywood sports cinema. "Classic" film studies predominate, whereas television studies (series and documentaries) mainly focus on contemporary productions. Findings reveal a significant thematic shift from heroism and nationalism towards gender as the dominant framework, with increasing attention to ethnicity and intersectionality as growing topics. Trends include research on sports documentaries and their serialisation on streaming platforms, gender studies, qualitative methodologies, and film and gender analysis. Most studies are English-language scientific articles published in Sport or Communication journals. Health and audience studies remain the least explored areas in sports audiovisual media research.

Keywords: Scoping review, PRISMA, sports audiovisual, gender, ethnicity.

ES La edad de oro del audiovisual deportivo. Revisión sistemática de estudios sobre series, películas y documentales deportivos

Resumen. Se presenta una revisión sistemática de investigaciones sobre audiovisual deportivo (películas, series televisivas y documentales), género, etnia, audiencias y salud entre 2020 y 2025 en las principales bases de datos internacionales y nacionales (Scopus, WoS, Dialnet, PubMed) y repositorios de tesis doctorales. Se utiliza la metodología mixta, cuantitativa y cualitativa, siguiendo el modelo PRISMA. De los 1234 títulos iniciales, se analizan finalmente 270. Entre los resultados destaca la preeminencia de estudios sobre productos audiovisuales estadounidenses, junto con la emergencia de cierta diversidad étnica y de territorio, entre ellos el cine deportivo de Bollywood; un predominio de estudios fílmicos «clásicos» contrapuesta a los estudios televisivos (series y documentales) que se caracterizan por estudiar productos coetáneos. Los hallazgos evidencian un cambio temático significativo: de los estudios centrados en la vinculación heroicidad-nacionalismo a la perspectiva de género como marco predominante y en menor medida, con enfoques en la etnia y la internacionalidad como temas emergentes. Destacan como tendencia los estudios sobre el documental deportivo y su serialización como estrategia narrativa de las plataformas de *streaming*, los estudios de género, la metodología cualitativa, el Análisis fílmico y de Género. De manera mayoritaria los títulos corresponden a artículos científicos publicados en inglés en revistas de deporte o comunicación. Los ámbitos pendientes por estudiar son la salud y las audiencias en relación con el audiovisual deportivo.

Palabras clave: Revisión sistemática, PRISMA, audiovisual deportivo, género, etnia.

How to cite: Tous-Rovirosa, A., Balbuena, L., Pousa, L., & García-Sánchez, R. (2026). The golden age of sports audiovisual media. A systematic review of studies on sports series, films and documentaries. *Estudios sobre el Mensaje Periodístico*, 32(3), 715-728. <https://dx.doi.org/10.5209/esmp.75757>

1. Introduction

The growing specialisation of television fiction (Biskind, 2023), stemming from peak TV (Landgraaff in Littleton, 2015) and the rise of sports-related audiovisual productions constitutes the contextual framework of this research. Fiction series, films, and sports documentaries are an increasingly relevant field of study, in terms of both audiovisual consumption and scholarly research across various disciplines, including Communication Studies. In parallel with audience fragmentation, certain fiction genres and subgenres have gained prominence and have become topics of both academic and social interest, as is the case examined here. The term *sports related audiovisual media* (hereinafter, SRAM) refers to fiction series (distributed via OTT platforms, VoD services, or linear television), as well as films and documentaries centered on sports-related themes. This category encompasses the various types of audiovisual productions, while acknowledging the distinctions and nuances between the different formats, with particular emphasis on serial formats (series and docuseries) and on the distinction between the depiction of reality (docuseries) and fiction (series and films). In Spain, notable productions include the documentary *#Se Acabó: Diario de las campeonas* (Netflix, 2024, International Emmy Award 2025), directed by Joanna Pardo, as well as the series *Les de l'hoquei* (TVC/Netflix, 2019-2020) and *Olympo* (Netflix, 2025). International titles include the series *Ted Lasso* (AppleTV, 2020-), *Heated Rivalry* (HBO Max, 2025), the film *F1* (Joseph Kosinski, 2025), and the well-known biographical sports documentary *The Last Dance* (Netflix, 2020) about Michael Jordan. Gender emerges as a central theme in most recent sports-related audiovisual productions.

2. Theoretical framework

This study approaches its research object through four primary thematic lenses: gender and ethnicity as core areas, followed by audiences and health. Sports practice is extensively examined as a predominantly male, heterosexual, and white homosocial enclave. The conflicts arising from the inclusion of “minorities” (other genders, sexual identities, and ethnic groups) in sports, which challenge this hegemonic structure (Bonzel, 2020; Darda & Davis, 2023; Oates, 2017), and their representation in audiovisual productions, place these issues at the forefront of scholarly inquiry. Audiovisual representations of sports may either perpetuate male hegemony or place it under scrutiny.

Health and disability issues are also relevant, particularly regarding the sports practice of “other” minorities, as illustrated by the Spanish film *Campeonas* (Javier Feser, 2018), the series *Visibles* (TeleMadrid, 2022), and the U.S. production *The Blind Side* (John Lee Hancock, 2009). Given the popularity of audiovisual media, an analysis of the messages conveyed about healthy (or unhealthy) habits is crucial. Many contemporary productions address topics connected to the Sustainable Development Goals (SDG 3 - Good Health and Wellbeing; SDG 5 - Gender Equality; SDG 10 - Reduced Inequalities), in alignment with research trends in the field.

Because audience studies have undergone profound transformations driven by the proliferation of

streaming platforms, VOD, and OTT services – and their impact on audiovisual production (fiction series and documentaries) and their relationship with cinema – audiences are a significant dimension for inclusion in this study.

Systematic reviews centred on Spanish television series (Mateos-Pérez, 2021) and studies of action sports (Ellmer *et al.*, 2020) provide precedents for the present study. However, no scoping review of research on SRAM has been undertaken, either in Spain or internationally.

3. Objectives, Hypothesis and Methodology

This systematic review follows the PRISMA 2020 protocol (Page *et al.*, 2021) in order to identify and examine the existing scientific literature on SRAM related to four thematic areas: gender, ethnicity, health, and audiences. These themes were selected to address how sports audiovisual narratives construct sociocultural meanings and contribute to either perpetuating or challenging stereotypes within a context defined by the proliferation of streaming platforms.

These four themes were selected due to their contemporary relevance in both the social sphere – particularly health, gender, and race – and in the field of research. Additionally, audience studies were included in light of the current fragmentation of the media ecosystem. The hypothesis of this article is that research will increasingly focus on issues related to intersectionality, especially the interplay between gender and race, as a result of the growing prominence of this approach in society and scholarly work and its inevitable connection with gender studies.

Furthermore, it is posited that this research will become predominant in comparison to other lines of inquiry, including audience studies and health, and previously predominant themes such as nationalism and heroism. The documentary review was conducted using several information sources between November 2025 and January 2026. Four databases were considered: Web of Science and Scopus, due to their indexing of high-impact journals and multidisciplinary coverage; Dialnet, to broaden the Spanish-language scope; and PubMed, given the thematic dimension of “health”. Doctoral dissertation repositories were also consulted, including TESEO, Tesis Doctorales en Red (TDR), DART-Europe, Open Access Theses and Dissertations (OATD), the Networked Digital Library of Theses and Dissertations (NDLTD), Open Thesis, Portal de Tesis Latinoamericanas, and REDIAL-TESIS. The AI tool ResearchRabbit was used to identify connections across studies and to expand the dataset to complement the search.

3.1. Methodological Rationale

A search strategy combining terms related to SRAM and the four thematic dimensions was developed. Searches using the Boolean operators AND/OR were conducted in both Spanish and English.

The central terms included variants such as “audiovisual deportivo,” “sports audiovisual,” “sports documentary,” “sports film,” and “sports series,” enabling exploration of different narrative formats (fiction

and nonfiction) and conceptual approaches to the object of the research. Semantic variants were also incorporated for the thematic areas.

- Gender: “género,” “gender,” “mujer,” “woman,” “femenino,” “female,” “masculino,” “male,” “LGTB,” “LGBTIQ+,” “interseccionalidad,” “intersectionality,” thus addressing both binary categories and gender/sexual diversity.
- Ethnicity: “etnia,” “ethnicity,” “racismo,” “racism,” “colonialismo,” “colonialism,” “interculturalidad,” “interculturality,” capturing the complexity of racial and cultural relations in sport.
- Health: “salud mental,” “mental health,” “psicología,” “psychology,” “salud física,” “physical health,” “discapacidad,” “disability”.
- Audiences: “audiencias,” “audiences,” “platforms,” “OTT,” “streaming,” “VOD,” “video on demand,” reflecting transformations in SRAM consumption.

3.2. Inclusion and Exclusion Criteria

Inclusion criteria were defined to delimit a coherent corpus addressing the research objectives:

- Publications in Spanish or English.
- Publication period: 2020-2025.
- Research on SRAM.

- Scientific articles, books, book chapters, conference proceedings, and doctoral dissertations.
- Studies with or without empirical data addressing SRAM, gender, ethnicity, health, or audiences.

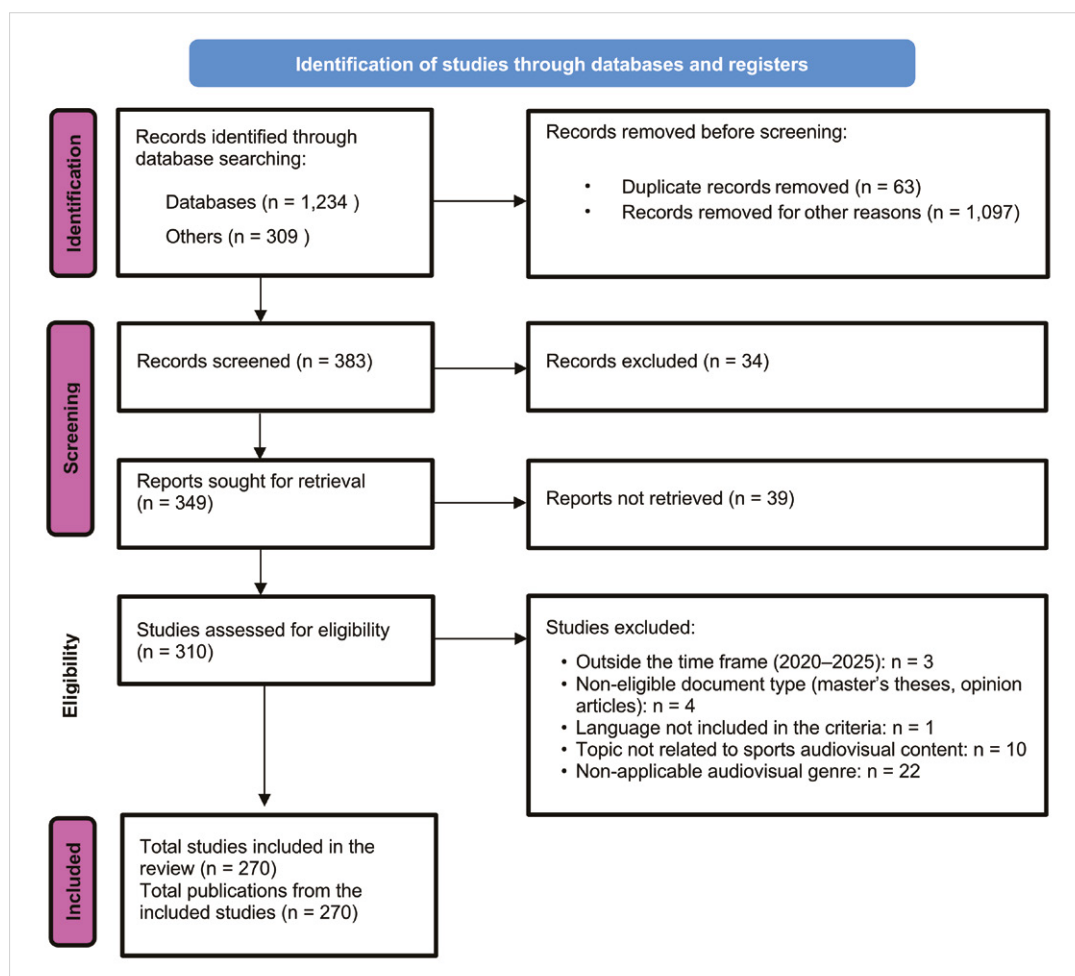
The following exclusion criteria ensured academic rigour and thematic relevance:

- Opinion pieces, book or film reviews, essays, and non-academic texts.
- Studies on sport and communication not focused on SRAM.
- Research on sport without audiovisual representation (social media, print press, radio, talk shows, reality shows, theatre, etc.).
- Studies addressing gender, ethnicity, health, or audiences without references to SRAM.
- Research on static visual representation (photography, posters).

3.3. Study design: Selection process

As shown in Figure 1, the selection process followed three phases (see Figure 1), aligned with PRISMA 2020 recommendations, and was conducted by a research team from the project *Sports is Politics*. The work was distributed in thematic areas (gender, ethnicity, health, and audiences). This specialisation contributed to a rigorous, critical review.

Figure 1. Flow Diagram of Article Selection in Accordance with the PRISMA 2020 Framework.



Phase 1: Identification. The initial search produced 1,543 records: $n=1,234$ from academic databases and $n=309$ from other sources, including dissertation repositories. Given that there were four researchers and four themes, the bibliographic search was allocated according to the aforementioned categories. The inclusion and exclusion phases were reviewed by all four researchers to ensure validation and consensus. The records were organised collaboratively in Microsoft Teams, with each researcher compiling results in Excel sheets with variables such as author(s), year, title, abstract, keywords, language, theme, database, publication, and publication type. This structure facilitated both individual analysis and crosschecking.

Phase 2: Screening. After removing $n=63$ duplicates, $n=1,097$ were excluded because they failed to meet eligibility criteria, primarily due to a lack of relevance to SRAM or the thematic dimensions. The remaining $n=383$ underwent a full-text search, although $n=34$ were excluded due to thematic inconsistency. Of these, $n=39$ could not be retrieved due to lack of access, leaving $n=310$ publications for eligibility assessment.

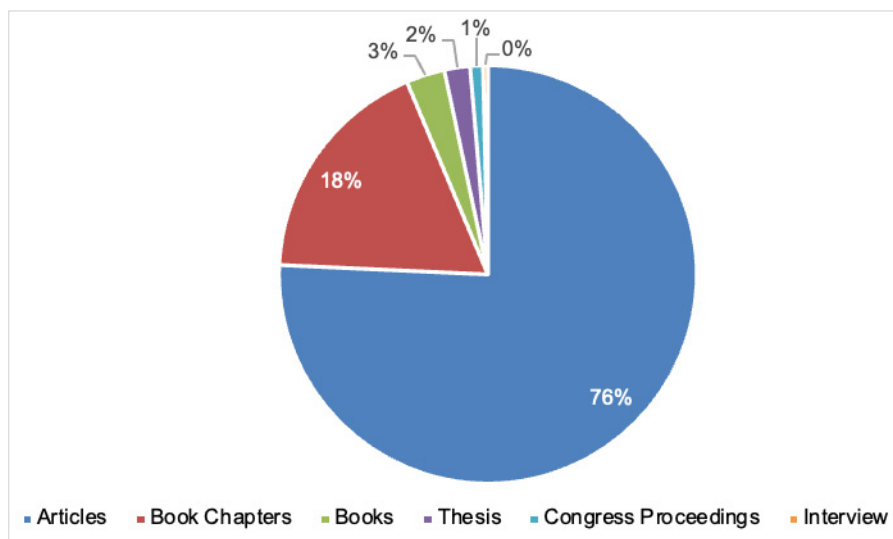
Phase 3: Eligibility. Of the 310 full texts assessed, 40 were excluded for the following reasons: outside the 2020-2025 period ($n=3$), ineligible document type (e.g., master's thesis or opinion article) ($n=4$), language not included in criteria ($n=1$), lack of relation to SRAM ($n=10$), or nonapplicable audiovisual genre ($n=22$). Ultimately, $n=270$ studies were included in the systematic review.

The team held regular consensus meetings throughout the process to resolve interpretive discrepancies in the application of eligibility criteria, particularly for borderline cases. This ongoing dialogue ensured methodological coherence and transparency.

4. Results

As illustrated in Figure 2, of the 270 texts included in this study, 204 (75.56%) are peer-reviewed journal articles; 49 are book chapters (18.15%); 7 are books (2.59%); 6 are doctoral dissertations (2.22%); 3 are conference proceedings (1.11%); and 1 is an interview (0.37%).

Figure 2. Document Type.



Source: prepared by the authors.

4.1. Authors

The scientific production is predominantly single-authored ($n=167$; 61.85%), with co-authorship accounting for 38.15% ($n=103$). A total of 84.44% of authors have fewer than three publications, and only nine authors exceed three contributions.

Bauer –the most prolific author in the sample ($n=10$ articles)– analyses sport as a narrative and social phenomenon from a multidisciplinary perspective. His work highlights analyses of Paolo Sorrentino's sports cinema (Bauer, 2021, 2022); representations of iconic athletes (Bauer & Leconte, 2020); and cinematic portrayals of "sporting Indian-ness," the ethos of Native American athletes (Bauer & Delsahut, 2020, 2024).

Archer ($n=8$) addresses socio-political and geopolitical aspects of contemporary sport, including moneyballing, the use of analytics and metrics that displace charismatic-individual narratives (Archer,

2024); ecocritical views of extreme sports (2024); and global cities in mega-events such as UEFA competitions (Archer, 2022). His book *Sport, Film, and the Modern World* (2024) is a key work in sports studies.

Sheppard ($n=5$) is co-editor (with Vogan) of *Sporting Realities: Critical Readings of the Sports Documentary* (Sheppard & Vogan, 2020), a key text on cultural meanings of sports documentaries, and author of *Sporting Blackness* (2020), which focuses on Black athlete representation.

Crosson ($n=4$), editor of *Sport, Film and National Culture* (2020), studies intersections of sport and cinema across national cultures and has contributed significantly to mapping European sports cinema (Crosson, 2021, 2023a).

Mittermeier ($n=3$), an expert in television studies, popular culture, and queer studies, edited the 2024 *Journal of Popular Television* special issue on *Ted Lasso*, in which she analyses the "palimpsestic transmediality" connecting the series to *The Wizard of Oz*.

In the Spanish context, authors cluster around three thematic lines:

1. Representation, gender, and SRAM, including Marín Montín (n=3), a pioneer in audiovisual sports representation studies, with studies on masculinity and stereotypes (Marín-Montín, 2020) and research on female protagonism in the Norwegian series *Home Ground* (Marín Montín & Bianchi, 2024). Tous-Rovirosa *et al.* (n=3) examine U.S. and European fiction series using mixed methods, textual and content analysis, gender studies, and reception studies (Tous-Rovirosa *et al.*, 2023; Tous-Rovirosa, 2024; Tous-Rovirosa *et al.*, 2025).
2. Ethics and pedagogy of sports journalism in fiction, represented by Montero Ramos and López Talavera (n=3). Montero Ramos (2023) proposes a catalogue of thirty productions including applied case studies.
3. Garin (n=2) connects SRAM to literary history (Garin, 2024) and examines Spanish sports film historiography from a culturalist perspective (Garin, 2020).

Other notable authors include Glynn (2021) and Vogan (2025). Glynn is a specialist in British film analysis with monographs on football (2018), horse racing, and boxing. Vogan's work has focused on sports broadcasting institutions including ABC Sports (ESPN), and the NFL, and more recently on boxing films and sports documentaries (Sheppard & Vogan, 2020).

4.2. Year of Publication

There is no linear increase in publications on the target topics across the period analysed. There is a sharp rise in 2024 (23.7%), eight percentage points above the average for the remaining years (15.26%).

4.3. Journals

The results indicate a balanced distribution between sport-focused articles (50.8%) and communication-focused articles (49.2%).

The most prolific journal is *L'Atalante* with six titles (a full 2024 special issue), followed by *Sport in Society* with five. Journals with four or more articles include three from the sports field (*Sport in Society*, *The International Journal of the History of Sport*, *Journal of Sport and Social Issues*) and two in communication studies (*L'Atalante*, *Journal of Popular Television*, the latter with a 2024 *Ted Lasso* special issue).

4.4. Language

The search criteria included only English and Spanish publications. English dominates the sample (84.56%), reaffirming its status as the primary language of scientific dissemination, while Spanish represents 13.68%. Bilingual editions are present in French (0.70%), Russian (0.35%), Korean (0.35%), and German (0.35%), with all offering English translations.

4.5. Methodologies

There is a predominance of qualitative methodologies (n=102, 37.78%), including Film Analysis (n=30,

11.11%), Gender Analysis (n=17), Textual Analysis (n=15), Content Analysis (n=12), and Narrative Analysis (n=11).

There are explicit case studies (n=13), addressing productions including *Dangal* and *Les de l'hoquei*, alongside others focused on specific figures such as Diego Maradona, Jim Thorpe, and Cathy Freeman (n=25).

Quantitative studies (n=3) and technical studies (n=5) —e.g., drone use in sports documentaries (Firmansyah *et al.*, 2022)— are limited, as are studies adopting psychological (n=3) and political economic (n=2) perspectives.

Noteworthy contributions include analyses of DAZN as a creative industry in relation to sports documentary growth (Moya-López *et al.*, 2024), and the use of SRAM as pedagogical tools (n=3).

Television studies frameworks appear in four studies, and semiotics and interviews appear only once each. All studies concern live-action media, with two exceptions (Bauer *et al.*, 2023; Pater, 2020), which examine animation.

4.6. Historiography as Methodology

Fifteen titles (5.55%) employ historiographical approaches, with a substantial number of articles that examine newsreels or institutional documentary productions from Spain (Cordero & Gil, 2024; Molina, 2023; Oroz, 2024; Plaza & Cortiñas, 2023); Germany (Lehnert, 2025); Argentina (Galak & Pereyra, 2020); and Colombia (Sánchez-Salcedo, 2024). Other studies explore colonial pasts (Bridges, 2021), national identities in Soviet sports fiction (Adelfinsky, 2020; Seliverstova *et al.*, 2022); Finnish (Magyar, 2022), British (Archer, 2023), and German sports films (Méndez-Rubio & Lizaga, 2020), including research on the first Spanish football film (Garin, 2020) and on *nacional futbolismo* under Francoism (Barreiro-González & Elduque-i-Busquets, 2025).

4.7. Sports

Football —soccer, European football, and American football— predominates (n=72, 26.67%), mirroring its real-world popularity and prevalence in SRAM in the U.S., U.K., Spain, and Argentina.

Other sports appear less frequently, except for basketball (10), boxing (9), martial arts (7), and motor-sport (5).

Extreme sports are a significant area of interest (Archer, 2024; Bauer *et al.*, 2023; Carter, 2022; Eriksson & Jonasson, 2020; Firmansyah *et al.*, 2022; Gray, 2025; Hebert, 2021).

Publications also address UEFA (Archer, 2022; Rek-Wozniak & Wozniak, 2020), FIFA (Leonard, 2018), and the Olympic Games (Hebert, 2021, 2022; Holland, 2022; Méndez-Rubio & Lizaga, 2020; Nolan, 2022).

4.8. Countries

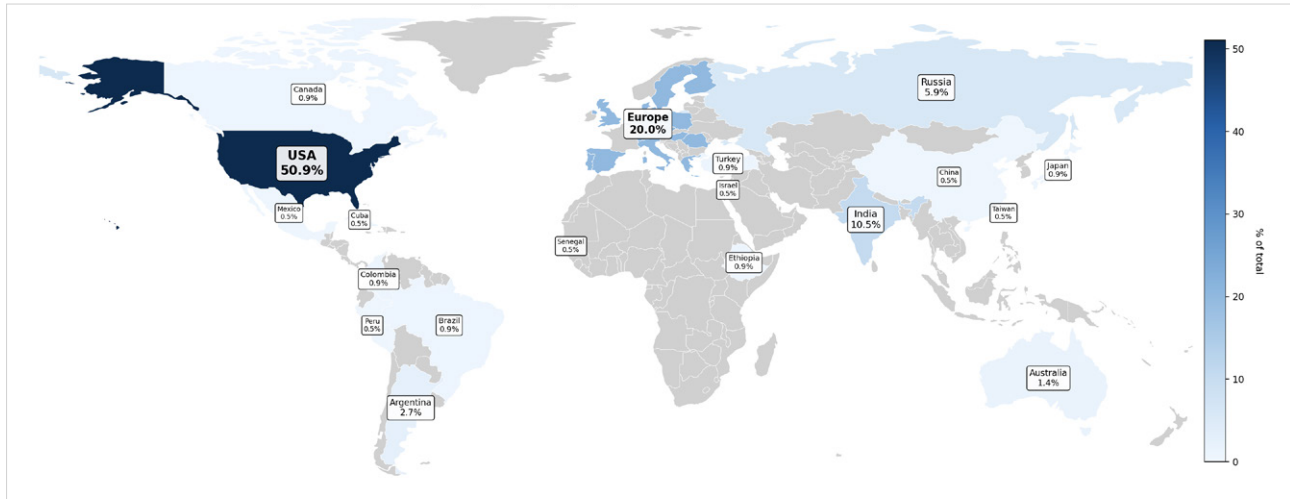
The country of study —which was not necessarily the country of origin— was used as the reference point. As shown in Figure 3, the U.S. predominates (41.48%; n=112). India accounts for 8.52% (n=23), Europe including the U.K. accounts for 16.3% (n=44), with Spain as the leading European country (5.56%; n=15). Latin America (n=13; 4.81%) and Russia (n=13) ac-

count for the same number of studies. Asia (n=4; Japan, China, Taiwan), Africa (n=3), Australia (n=3), and Canada (n=2) have few studies.

There is a notable rise in diversity and specificity, with studies on Bollywood sport (n=10), Native Amer-

icans (n=4), and research on the former Czechoslovakia, Tamil cinema (Karupiah, 2022), and Amharic cinema (Thomas, 2020). German sports films are evenly split between *Bergfilm* / alpine cinema and representations of Nazism.

Figure 3. Representation of the analysed countries.



Source: prepared by the authors.

4.9. Formats Analysed

Films predominate (n=134; 49.63%), followed by documentaries (n=73; 27%) and television/audiovisual series (including both linear TV and streaming) (n=63; 23.3%).

4.10. Topics: Gender, Ethnicity, Audiences, and Health

While general sports audiovisual studies predominate, Gender is the most developed thematic area (n=73, 27.04%), followed by Ethnicity (n=45, 16.67%). Intersectionality (Collins & Bilge, 2016) is increasingly widely studied. By contrast, audiences and health remain under-researched: only eight publications address health (mostly disability; Augustine & Abhaydev, 2023; Cerdán-Martínez *et al.*, 2023; McKay *et al.*, 2022; Planella *et al.*, 2021; Pullen, 2022), and two focus on audiences. Next, we highlight the main findings in relation to the formats analysed (4.11) and the principal themes examined (4.12-4.14).

4.11. Productions

Among the most extensively analysed productions are the documentaries *The Last Dance* (n=4) and *F1: Drive to Survive* (n=2); and the series *Ted Lasso* (n=10) and *Cobra Kai* (n=6). Other research on series accounts for a minority, such as *Home Ground* (NRK1, 2018) (n=1), *Club de Cuervos* (n=2), *Les de l'hoquei* (n=2), and *The Queen's Gambit* (n=1). The oldest series studied is *Sports Night* (ABC, 1998-2000).

A chronological difference emerges: film studies often focus on classic or earlier titles (e.g., *Campeones* (1943); *Jim Thorpe - All-American* (1951); *Day of the Fight* (1951); *Rocky* (1976), or recent but not contemporary works (*Gladiator*, 2000; *I, Tonya* (2017); *Campeones* (2018); *Gypsy Queen* (2019). *Bend It Like Beckham* (2002) is the focus of multiple studies (Bonzel, 2020; Chakravarty, 2020; Gill, 2021; Jukes,

2024). Likewise, the biographical film *Dangal* (Nitesh Tiwari, 2016) is a significant case study, and is featured in seven research publications from 2021 to 2025. This film falls within a contemporary trend in Indian cinema that articulates sport as a medium for nation-building —a process that some scholars describe as the 're-ethnicization' of the sporting imaginary (Radhakrishnan & Ray, 2023).

Only a handful of the films analysed are contemporary to the review period: *Leap* (2020), *The Hand of God* (2021), *Visibles* (2022), *Ghoomer* (2023), and *Challengers/Rivales* (2024). By contrast, documentary and fiction-series studies usually address productions contemporaneous with the review period, with few exceptions (e.g., *Luftsprünge*, ZDF, 1969-1970).

4.11.1. Documentaries

Scholarly work on sports documentaries is expanding with their growing relevance in production and consumption. Buehler (2020) argues that sports television content was excluded from the "third golden age of television" due to the unique structure and economics of the sports television industry, and critiques the confinement of high-quality sports television to the documentary format. Bonaut-Iriarte (2021) studies the documentary as an OTT phenomenon, linking it to sports narratives of sacrifice, redemption, and the hero's journey.

Several analyses focus on serialisation and narrative trends (Bonner, 2025; Çavuş, 2024; Lomas-Martínez *et al.*, 2025). Çavuş (2024) classifies *The Last Dance* as complex television (Mittell, 2015). Bonner (2025) examines Netflix's narrative mechanisms in *Drive to Survive*, identifying "soap opera" and "melodramatic" strategies. Lomas-Martínez *et al.* (2025, p.113) argue that the "serialisation of the documentary as a narrative strategy in a saturated market" is crucial for differentiating platforms. They stress that

serialisation helps retain subscribers, and that documentaries have smaller budgets than fiction series.

Sports docuseries such as *The Last Dance*, *Drive to Survive* and *Welcome to Wrexham* increasingly adopt the aesthetics of fiction (Bonner, 2025; Çavuş, 2024), prioritising entertainment, avoiding conflictual themes, and constructing heroic athlete narratives.

Studies also address the audiovisual representation of sports journalism (García Medina *et al.*, 2025; Montero-Ramos & López-Talavera, 2020, 2021).

4.11.2. Fiction Series

Mittermeier (2024) edited a special issue on *Ted Lasso*, which analysed narrative and gender aspects. Abbott (2024) describes the series as “cathartic” (“feel-good,” “nice-core”), while Mittermeier approaches it from the perspective of Cultural Studies.

Each chapter in *Ted Lasso and Philosophy* (Baggett & Baggett, 2024) interprets the series through different philosophical lenses. Critical approaches include those adopted by Bantle (2024), who sees the series in terms of sportswashing, and Beare & Boucaut (2025), who analyse its strategic alignment with Apple TV+ and its construction of positive masculinities (Tous-Rovirosa, 2024). Vulnerable masculinity (Beare & Boucaut, 2025) and toxic masculinities, also discussed in *Club de Cuervos* (Alfaro-Beracoechea & Contreras Tinoco, 2022), are key themes.

Regarding *Cobra Kai*, recent studies address Netflix’s strategy of “generational appeasement” (Rasmus, 2023), revising masculinity and foregrounding female characters for 21st-century audiences (Seibert-Desjarlais, 2023).

4.11.3. Sports Films

Gender representation in sports films oscillates between discourses of empowerment and the reinforcement of patriarchal norms. Sudre (2025) analyses 24 films featuring young female protagonists, and argues that many reinforce male domination. Representations of masculinity favour strength, competitiveness, and emotional control. Countering this trend are exceptions like *Ted Lasso*, which features models of ‘vulnerable masculinity’ (Beare & Boucaut, 2025). Two predominant lines related to ethnicity emerge:

1. The invisibility or stereotyping of African American athletes, with narratives framing sport as a pathway to social mobility –an expression of the “American Dream”– while masking structural barriers (Kalman-Lamb, 2020). Representations of Native American athletes often reproduce colonial tropes, even in films intended to celebrate them (Bauer & Delsahut, 2020, 2024).
2. Nationalist narratives, especially in Russian sports films such as *Going Vertical* (2017), which present Soviet sporting success as collective pride and political legitimisation (Crosson, 2023b; Seliverstova *et al.*, 2022). Likewise, Spanish Francoist cinema used sport, and particularly football, as a tool of ideological normalisation (Barreiro-González & Elduque-i-Busquets, 2025; Garin, 2020).

4.11.4. Biopics

Sports biopics predominantly follow the hero’s journey, individualising success and minimising family or

institutional support (Drzewiecki, 2021). Adelfinsky (2020) distinguishes between two types:

- those emphasising the “myth of the Olympic hero,”
- those portraying athletes with contradictions and social adjustment issues.

The first category predominates, as biopics often function as myth-making mechanisms.

Zarza Rondón (2025) analyses five films depicting Diego Maradona, showing how his myth extends beyond sports into national heroism.

Bauer & Delsahut (2020) and Bauer & Leconte (2020) argue that sports biopics operate as a “reconstruction” rather than a “reconstitution” of the past, raising questions about their role in cultural memory.

4.12. Gender

Gender appears in 73 publications (27.04%), which are mostly articles (n=60; 82.19%), followed by book chapters (10) and two books. It is the only thematic area in which an interview appears. Spanish and Anglophone authors predominate, with Spaniards (n=31; 42.47%), Anglophones (n=24; 32.88%), Indians (n=12; 16.44%), and others (n=6; 8.21%). In Spain, Garin examines sports audiovisual gender representation in *L’Atalante’s* 2024 monograph on women and sport, critiquing heteropatriarchal perspectives and Mulvey’s male gaze (Garin, 2024). Tous-Rovirosa *et al.* (2023, 2025) apply mixed-method approaches to television series, analysing male, female, and LGBTIQ+ representation as well as audience reception.

Sports and gender narratives frequently emphasise struggle and overcoming adversity (Aitaki, 2023; Menéndez-Menéndez & Fernández-Morales, 2023; Neys *et al.*, 2025; Robinson, 2024), with “the underdog” recurring as a key theme. Studies also address young athletes (Wright-Brough & McGowan, 2021), teenagers (Kluch & Schuck, 2022; Moreno Vitoria *et al.*, 2024), youth empowerment (Sudre, 2025), educational perspectives (Gil-Quintana & Gil-Tévar, 2020), and postfeminist approaches (Daddario, 2020). The concept of the “boss girl” or “bossy woman” is examined in the context of female professional empowerment (Quinn, 2023; Tous-Rovirosa *et al.*, 2026).

Lin (2025) incorporates fourth wave feminist concerns such as #MeToo, examining films based on autobiographical accounts of coach-athlete abuse. She highlights “the minimisation of sexual violence in traditional sports films” (Lin, 2025, p. 948). Feminist activism is addressed by Leen (2023) in her analysis of *Ovarian Psycos*, a documentary on a Los Angeles-based collective of lesbian cyclists protesting racism and violence against women. Studies examining hegemonic masculinity remain prominent (Marín Montín, 2020; Tous-Rovirosa, 2024).

Clemens-Smucker (2023) explores masculinity in *Schitt’s Creek* (CBC, 2015-2020). Heroism and masculinity intersect in the work of Friedman (2020), Radhakrishnan & Ray (2023), and Raj & Suresh (2024).

Roşca & Burnar (2023) analyse the post-pandemic rise in “sport hero consumption” through the documentary *3mm* about the Romanian tennis player Simona Halep.

LGBTQ+ themes include studies on *Coming Out Colton* (García et al., 2025); representations in *Ted Lasso*, *A League of Their Own*, and *The Hockey Girls* (Tous Rovirosa et al., 2025); queer readings of *Barra-cuda* (Gildersleeve & McDonald, 2022); and portrayals of gay Black athletes (Brody, 2020).

4.12.1. Bollywood

Of the ten Bollywood-focused studies, nine address gender. They are mostly authored by Indian scholars, with qualitative methods predominating (88.8%). Only one adopts mixed methods with an audience-survey component.

The film *Dangal* (2016) appears in seven publications (Amodu, 2024; Chakravarty, 2020; Erol & Gülsün, 2021; Tiwari & Shrivastava, 2024; Yadav & Jha, 2025). *Panga* (2020) and *Chak De! India* (2007) are also frequently analysed, along with *Bend It Like Beckham* (Chakravarty, 2020). These studies are grounded in gender studies and feminist theory, and explore gender role reconfiguration and critique patriarchal constraints on women, addressing caste, class, and social norms—an approach present in most analyses addressing sport in the audiovisual field. Routray & Gaur (2025) examine the “role conflict” between motherhood and athletic ambition, drawing on Lenskyj. Radhakrishnan & Ray (2023) describe the phenomenon as the “re-ethnicisation” of sports imagery.

4.13. Ethnicity

Ethnicity and SRAM is the focus of 16.67% of studies (n=45). These works explore the construction of racial identities through media portrayals (Park, 2024; Razack & Joseph, 2021; Sheppard, 2020; Sheppard & Vogan, 2020; Van-Sterkenburg & Walder, 2021; Wallace, 2022) and the ways in which athletes engage with discourses shaping their sporting experiences (Collins, 2020; Joseph et al., 2025). Studies address the meaning of Blackness in screen representations (De-Souza-Correa, 2022; Esposito & Raymond, 2021), and interactions between sport, race, and power (Bauer & Delsahut, 2020, 2024; Sheppard, 2020, 2021).

Sport is also depicted as a vehicle for racial harmony, reconciliation, and upward mobility (Leonard, 2018). However, media commodification often reproduces, trivialises or obscures structural racism (Wallace, 2022).

Some publications explore colonial continuities and post-colonial resistance (Ali, 2025; Bridges, 2021; De-Souza-Correa, 2022; Radhakrishnan & Ray, 2023; Routray & Gaur, 2025). Following Henry (2024) and Razack & Joseph (2021), these representational patterns reflect racial politics in mediated sport, showing how SRAM may reinforce conservative voices and perpetuate colonial structures.

4.14. Health and Audiences

Only eight studies (2.96%) focus on physical or mental health in the context of SRAM. Audience-related research constitutes merely 0.74% (n=2), with both studies authored by Anglophone scholars, published in English, and grounded in qualitative methodologies.

5. Discussion and Conclusions

Given the contemporary relevance of intersectional themes (gender and ethnicity), their predominance in the literature aligns with disciplinary traditions in Communication and Sports Studies. The prevalence of film analysis with a gender perspective reinforces the predominance of textual, critical, and content-based approaches. While progress in gender and ethnic representation research is evident, representational issues often resurface in new formats.

SRAM is consolidated as a research field, particularly in 2024, with increasing fragmentation and specialisation in both audiences and productions leading to a surge in scholarly output. Major thematic absences pertain to audiences and health. These areas remain understudied and represent potential avenues for future research, especially through quantitative or mixed methods, which could enhance understanding of audience engagement and the relationship between audiovisual content and health.

Temporal differences between film studies and analyses of other audiovisual formats may reflect the more immediate consumption of contemporary series and documentaries, while films achieve “classic” status more readily. Some of the studies connect national identity with heroism (Adelfinsky, 2020; Bauer, 2021; Crosson, 2023b; Zarza Rondón, 2025). Although gender studies dominate current trends, heroic representation persists and is seldom associated with women (Robinson, 2024; Roşca & Burnar, 2023).

Research on SRAM from 2020 to 2025 demonstrates a clear consolidation as an interdisciplinary field, with most publications in English and an even distribution across Communication and Sports journals. Communication journals such as *L'Atalante* (2024) and *Journal of Popular Television* (2024) published special issues on Women and Sport and on *Ted Lasso* respectively. Leading sports journals include *Sport in Society*, *The International Journal of the History of Sport*, and *Journal of Sport and Social Issues*. There was a marked increase in publications in 2024.

The proposed hypothesis is confirmed: gender and ethnicity studies are the hegemonic areas in the field, in contrast with the limited research on health and audiences, heroism and nationalism. While disability representation has received some attention, major gaps remain in audience studies and health-oriented analyses, which are areas ripe for future scholarly exploration. The centrality of sports documentaries within the OTT ecosystem is confirmed, as well as research detailing their fiction-like narrative strategies (e.g., serialisation), commercial engagement logic, and position as successful products within platform-based media economies.

6. Funding and Acknowledgements

This research was funded by the Spanish Ministry of Science and Innovation (MICINN) within the 2024 Knowledge Generation Projects call, reference code PID2024-161316OB-I00 for the project *Sports is Politics*.

7. Author's contribution

Conceptualization	Ideas: formulation or evolution of overarching research goals and aims.	Authors 1, 2, 3 and 4
Data curation	Management activities to annotate (produce metadata), scrub data and maintain research data (including software code, where it is necessary for interpreting the data itself) for initial use and later re-use.	Authors 1, 2, 3 and 4
Formal analysis	Application of statistical, mathematical, computational, or other formal techniques to analyse or synthesize study data.	Authors 1, 2, 3 and 4
Funding acquisition	Acquisition of the financial support for the project leading to this publication.	Author 1
Investigation	Conducting a research and investigation process, specifically performing the experiments, or data/evidence collection.	Authors 1, 2, 3 and 4
Methodology	Development or design of methodology; creation of models.	Authors 1 and 2
Project administration	Management and coordination responsibility for the research activity planning and execution.	Author 1
Resources	Provision of study materials, reagents, materials, patients, laboratory samples, animals, instrumentation, computing resources, or other analysis tools	Author 1
Software	Programming, software development; designing computer programs; implementation of the computer code and supporting algorithms; testing of existing code components.	Authors 2, 3 and 4
Supervision	Oversight and leadership responsibility for the research activity planning and execution, including mentorship external to the core team.	Author 1
Validation	Verification, whether as a part of the activity or separate, of the overall replication/reproducibility of results/experiments and other research outputs.	Authors 1, 2, 3 and 4
Visualization	Preparation, creation and/or presentation of the published work, specifically visualization/data presentation.	Author 4
Writing/original draft	Preparation, creation, and/or presentation of the published work, specifically the drafting of the initial manuscript (including substantive translation).	Authors 1, 2, 3 and 4
Writing/review and editing	Preparation, creation, and/or presentation of the published work by members of the original research team, specifically critical review, commentary, or revision, including both prepublication and postpublication stages.	Authors 1, 2, 3 and 4

8. Statement on the use of artificial intelligence

The AI tool Research Rabbit has been used to identify connections across studies and to expand the dataset.

9. References

- Abbott, S. (2024). 'That might as well be the first sign of the apocalypse': *Ted Lasso*, trauma and the personal apocalypse. *The Journal of Popular Television*, 12(2), 165-181. https://doi.org/10.1386/jptv_00122_1
- Adelfinsky, A. S. (2020). Creating a hero ... laughing at clowns? Representations of sports and fitness in Soviet fiction films after the Olympic U-turn in politics. *The Russian Sociological Review*, 19(4), 108-136. <https://doi.org/10.17323/1728-192X-2020-4-108-136>
- Aitaki, G. (2023). National team of Greece: Gender, sports, and the recession. *Series - International Journal of TV Serial Narratives*, 9(2), 29-40. <https://doi.org/10.6092/issn.2421-454X/19233>
- Alfaro-Beracoechea, L. N., & Contreras Tinoco, K. A. (2022). Interacciones violentas en la serie de ficción televisiva "Club de Cuervos" de Netflix. *Sociologías*, 24(61), 350-380. <https://doi.org/10.1590/18070337-116701>
- Ali, A. E. (2025). Rare sites and white saviours? Gendered orientalism, radicalization, and the construction of Muslim women soccer players in TSN's *Radical Play*. *Communication & Sport*, 13(3), 442-462. <https://doi.org/10.1177/21674795241233557>
- Amodu, A. D. (2024). From hecklings to accolades: Hegemony and reconstruction of gender roles in Nitesh Tiwari's *Dangal*. *Quarterly Review of Film and Video*, 41(3), 386-396. <https://doi.org/10.1080/010509208.2022.2125486>
- Archer, N. (2022). UEFA at the movies: Producing space in the 21st century football film. *Sport in Society*, 25(8), 1389-1404. <http://doi.org/10.1080/17430437.2020.1825381>
- Archer, N. (2023). Don't believe in miracles: The British sports film in the era of sporting rationaliza-

- tion. *Sport in Society*, 26(8), 1340-1354. <http://doi.org/10.1080/17430437.2022.2130052>
- Archer, N. (2024). Going solo: Ecocritical approaches to the "extreme" sports film. In N. Archer (Ed.), *Sport, film, and the modern world* (pp. 183-213).
- Augustine, Saji, & Abhaydev, C. S. (2023). Visibility of disability: Ableism in Indian film, politics and sports. *Transcript: An e-Journal of Literary and Cultural Studies*, 3(1), 49-57. <http://doi.org/10.53034/TRANSCRIPT.2023.V03.N01.003>
- Baggett, M., & Baggett, D. (Eds.) (2024). *Ted Lasso and philosophy: No question is into touch*. Wiley.
- Bantle, S. C. (2024). 'Football isn't just a game': *Ted Lasso*, utopia and the issue of sportswashing. *The Journal of Popular Television*, 12(2), 133-148. https://doi.org/10.1386/jptv_00120_1
- Barreiro-González, M. S., & Elduque-i-Busquets, A. (2025). Welcome to peaceful Spain: Football, cinema, and soft propaganda across the Iron Curtain. *Hispanic Research Journal*. <http://doi.org/10.1080/14682737.2025.2552026>
- Bauer, T. (2021). From Maradona to Jude Law: Sport in Paolo Sorrentino's movies. *Studies in European Cinema*, 18(1), 60-75. <http://doi.org/10.1080/17411548.2018.1554776>
- Bauer, T. (2022). Sport in Paolo Sorrentino's movies. *Les journées de l'interdisciplinarité*. <http://doi.org/10.25965/lji.238>
- Bauer, T., & Delsahut, F. (2020). Jim Thorpe - All-American: A thin Hollywood line of truth? *International Journal of the History of Sport*, 37(10), 937-949. <http://doi.org/10.1080/09523367.2020.1828359>
- Bauer, T., & Delsahut, F. (2024). The Rider by Chloé Zhao (2017): A poethnic invitation to the world of rodeo. *Sport in Society*, 27(3), 317-328. <http://doi.org/10.1080/17430437.2023.2223535>
- Bauer, T., & Leconte, M. P. (2020). In the shoes of Dave Blase: Cycling, cinema, and social class in Peter Yates' *Breaking Away*. *International Journal of the History of Sport*, 37(10), 838-852. <http://doi.org/10.1080/09523367.2020.1828363>
- Bauer, T., Leconte, M. P., & Visioli, J. (2023). The Summit of the Gods (2021): finding new heights for sport animation and transmedia storytelling. *Sport in Society*, 26(7), 1250-1264. <https://doi.org/10.1080/17430437.2022.2125384> (Published on-line 2022).
- Beare, A.H., & Boucaut, R. (2025). Positive masculinity or toxic positivity? Apple TV+'s *Ted Lasso* as a capitalist utopia. *Critical Studies in Television*, 0(0). <http://doi.org/10.1177/17496020241228162>
- Biskind, P. (2023). How Netflix conquered Hollywood. *Hollywood Reporter*, 429, 52-55. <https://www.hollywoodreporter.com/lifestyle/arts/how-netflix-conquered-hollywood-broke-it-pandoras-box-book-excerpt-1235637957/>
- Bonaut-Iriarte, J. (2021). El fenómeno de las series documentales deportivas en las plataformas OTT: una nueva forma de ver el deporte. In: Sanahuja, G., Mayorga-Escalada, S., & Herro-Gutiérrez, F.J. (Coords.) (2021). *Deporte y comunicación: Una mirada al fenómeno deportivo desde las ciencias de la comunicación en España* (pp. 165-208). Tirant lo Blanch.
- Bonner, A. (2025). "You're not portraying me as the villain this season, are you?": *Formula 1: Drive to Survive* and Netflix's serialized sports docuseries [Tesis doctoral]. ProQuest Dissertations & Theses.
- Bonzel, K. (2020). Gendering the nation: The "hero other" in sports films. In K. Bonzel (Ed.), *National pastimes: Cinema, sports, and nation* (pp. 147-181). Routledge.
- Bridges, B. (2021). From Kuching to Cardiff: Sport in colonial Sarawak, 1945-63. *The International Journal of the History of Sport*, 38(7), 712-727. <http://doi.org/10.1080/09523367.2020.1862089>
- Brody, E. (2020). Documenting difference: Gay athletes of color, binary representation, and the sports documentary. In S. N. Sheppard & T. Vogan (Eds.), *Sporting realities: Critical readings of the sports documentary* (pp. 63-88). University of Nebraska Press. <http://doi.org/10.2307/j.ct-v13qfthk.7>
- Buehler, B. (2020). The documentary as "quality" sports television. In S. N. Sheppard & T. Vogan (Eds.), *Sporting realities: Critical readings of the sports documentary* (pp. 11-33). University of Nebraska Press.
- Carter, J. (2022). *Extreme sports as filmed entertainment: Understanding aesthetic form, style and characteristics of extreme sports films* [Tesis doctoral, Queensland University of Technology].
- Çavuş, M. (2024). A deep dive into the narrative complexity of *The Last Dance* sports documentary. In E. A. Seçmen (Ed.), *Analyzing ideology and narratology in film series, sequels, and trilogies* (pp. 19-34). IGI Global Scientific Publishing. <https://doi.org/10.4018/979-8-3693-7416-0.ch002>
- Chakravarty, A. (2020). Teaching Gender Through Films on Sportswomen: Contrary Messages. *IA-FOR Journal of Arts & Humanities*, 7(1), 103-110. <https://doi.org/10.22492/ijah.7.1.10>
- Cerdán-Martínez, V., Giménez-Sarmiento, A., & Villagrà-Gracia, A. D. (2023). The representation of people with disabilities on Madrid public television. *Icono 14. Revista de comunicación y tecnologías emergentes*, 21(2). <https://doi.org/10.7195/ri14.v21i2.2025>
- Clemens-Smucker, J. (2023). Masculinity and sport: An analysis of "The M.V.P." in the television comedy *Schitt's Creek*. *The Journal of American Culture*, 46(4), 353-359. <http://doi.org/10.1111/jacc.13512>
- Collins, F. (2020). Cathy FREEMAN: Trailblazer, Black Activist, Kuku Yalanji Woman. *Antipodes*, 34(2), 313-328. <https://www.jstor.org/stable/48678318>
- Collins, P. H., & Bilge, S. (2016). *Intersectionality*. Polity Press.
- Cordero-Hoyo, E., & Gil-Vázquez, A. (2024). From ridicule to objectification: Depictions of women's football in Spanish NO-DO newsreels and comedy films of the 1970s. *L'Atalante. Revista de Estudios Cinematográficos*, 37, 75-92. <http://doi.org/10.63700/1119>
- Crosson, S. (2021). European cinema and the football film "Play for the people who've accepted you". In S. R. Millar, M. J. Power, P. Widdop, D. Parnell, & J. Carr (Eds.), *Football and popular culture* (pp. 87-107). Routledge.
- Crosson, S. (2023a). "Men love women, but even more than that, men love cars": Motor racing on film. In D. L. Andrews, S. Wagg, & D. Sturm (Eds.), *The history and politics of motor racing* (pp. 443-

- 476). Springer International Publishing. http://doi.org/10.1007/978-3-031-22825-4_18
- Crosson, S. (2023b). Going vertical: Examining the rise and impact of contemporary Russian sports cinema. *Frontiers in Sports and Active Living*, 5, Article 1250961. <http://doi.org/10.3389/fspor.2023.1250961>
- Daddario, G. (2020). Sports film and the reimagining of American popular culture. Billie Jean and Tonya. In S. Crosson (Ed.), *Sport, film and national culture* (pp. 64-76). Routledge. <https://doi.org/10.4324/9780429327018-6>
- Darda, J., & Davis, A. R. (2023). The body athletic. *American Quarterly*, 75(3), 443-468. <http://doi.org/10.1353/aq.2023.a905858>
- De-Souza-Correa, S. M. (2022). Senegalese wrestling as “national sport” and other modern myths in *Lamb. Black Camera*, 13(2), 396-416. <https://doi.org/10.2979/blackcamera.13.2.21>
- Drzewiecki, P. (2021). The image of the sportsman in Polish sports feature films of the second decade of the 21st century. *Media Education (Mediaobrazovanie)*, 17(2), 231-237. <http://doi.org/10.13187/me.2021.2.231>
- Espósito, A., & Raymond, R. (2021). The cultural impact of More Than a Game: A documentary about Life, LeBron, Basketball, and Much More. *International Journal of Linguistics and Communication*, 9(2), 1-8. <https://doi.org/10.15640/ijlc.v9n2a2>
- Ellmer, E., Rynne, S., & Enright, E. (2020). Learning in action sports: A scoping review. *European Physical Education Review*, 26(1), 263-283. <http://doi.org/10.1177/1356336X19851535>
- Eriksson, J., & Jonasson, K. (2020). Figures of post-war sliding: Utopia and violence in the extreme sport performances of James Bond. *Social Sciences*, 9(12), Article 223. <http://doi.org/10.3390/socsci9120223>
- Erol, E. G., & Gülsün, M. (2021). Reconsidering gender stereotypes through Bollywood cinema: Reconsidering Bollywood movie *Dangal*. In I. Tombul & G. Sari (Eds.), *Handbook of Research on Contemporary Approaches to Orientalism in Media and Beyond* (pp. 421-437). IGI Global Scientific Publishing. <https://doi.org/10.4018/978-1-7998-7180-4.ch025>
- Firmansyah, N. W., Arizal, F. W., & Sudarmanto, J. A. (2022). Use of FPV drones for sports documentaries. *KnE Social Sciences*, 7(13), 368-376. <http://doi.org/10.18502/kss.v7i13.1168>
- Friedman, L. D. (2020). *Sports movies* (1st ed.). Rutgers University Press. <http://doi.org/10.36019/9780813599908>
- Galak, E., & Pereyra, M. (2020). Las (im)posibilidades de una historia audiovisual de la educación física argentina. *Agora para la educación física y el deporte*, 22, 106-123. <https://doi.org/10.24197/aefd.0.2020.106-123>
- Garcia, R. M., de Morais, V. S. C. L., Pereira, E. G. B., & Knijnik, J. (2025). Sport, sexuality, and films: A critical analysis of the documentary series “Coming Out Colton”. *International Review for the Sociology of Sport*. <https://doi.org/10.1177/10126902251356692>
- García-Medina, I., Rodríguez-Blanco, S., & Vaquerizo-Mariscal, A. (2025). The Disneyization of football: Sports journalism and public perception of club ownership through *Welcome to Wrexham. Estudios sobre el Mensaje Periodístico*, 31(4), 893-903. <http://doi.org/10.5209/esmp.102355>
- Garin, M. (2020). Football, cinema and Spanish nationalism: Decoding the Francoist film *Campeones* (1943). In S. Crosson (Ed.), *Sport, film and national culture* (1.^a ed.). Routledge.
- Garin, M. (2024). Women, sport and images: From literary ekphrasis to audiovisual media. *L'Atalante. Revista de Estudios Cinematográficos*, (37), 7-18. <https://doi.org/10.63700/1171>
- Gildersleeve, J., & McDonald, J. (2022). Barracuda's freak bodies and elite swimming in Australia. *Journal of Australian Studies*, 46(1), 98-111. <https://doi.org/10.1080/14443058.2022.2027806>
- Gill, R. (2021). Bend it like Beckham?: The challenges of reading gender and visual culture. In P. Reavey (Ed.), *A handbook of visual methods in psychology: Using and interpreting images in qualitative research* (pp. 54-69). Routledge.
- Gil-Quintana, J., & Gil-Tévar, S. (2020). Series de ficción como medio de coeducación para adolescentes. Estudio de caso: *Las del Hockey. Fonseca (Salamanca)*, 21, 22-86. <https://doi.org/10.14201/fjc2020216586>
- Glynn, S. (2018). *The British Football film*. Palgrave Macmillan.
- Glynn, S. (2021). *The British Boxing film*. Palgrave Macmillan.
- Gray, E. (2025). Electric automobility and the race to road transfer: “Formula E” and “Extreme E” in documentary film. *Mobilities*, 20(1), 67-88. <http://doi.org/10.1080/17450101.2024.2389841>
- Hebert, A. (2021). Experiments in the Cine-Olympic cycle: Camera technology and operation in *The Grand Olympics* (1961) and *White Rock* (1977). *The Velvet Light Trap*, 87, 4-21. <https://muse.jhu.edu/article/786158>
- Hebert, A. (2022). *Process over product: Kinesthetic cinema, sporting bodies, and media milieux* [Tesis doctoral, University of Pittsburgh].
- Henry, T. M. (2024). “Get woke, go broke”: Sport media’s monetization of white male grievance in the age of Trump. *Critical Studies in Media Communication*, 41(4), 320-333. <https://doi.org/10.1080/15295036.2024.2394163>
- Holland, E. C. (2022). The flight of Icarus: on the geopolitical resonances of documentary film. *Geo-Journal*, 87(Suppl 1), S125-S132. <https://doi.org/10.1007/s10708-022-10649-w>
- Joseph, J., Nzindukiyimana, O., Ahmed, S., & Barnes, S. (2025). The Queen’s Gambit: Race, gender, and feminist reclamation of athletic histories. *Journal of Sport and Social Issues*, 49(5), 465-482. <http://doi.org/10.1177/01937235251364225>
- Jukes, J. (2024). Just good friends: Queer platonic pleasures and friend-er trouble in Gurinder Chadha’s *Bend It Like Beckham*. *Lambda Nordica*, 29(4-1), 56-81. <http://doi.org/10.34041/ln.v.970>
- Kalman-Lamb, N. (2020). The (African) American dream: Spectacle and post-racial teleology in U.S. sports films. In D. D. Brown (Ed.), *Sports in African American life: Essays on history and culture* (pp. 209-223). McFarland.
- Karupiah, P. (2022). “Singgappenne”: Women’s sports in Tamil cinema. *American Journal of Eco-*

- nomics and Sociology*, 81(1), 101-113. <http://doi.org/10.1111/ajes.12443>
- Kluch, Y. & Schuck, R. I. (2022). Constructing “the athlete”: Representations of male high school athletes in U.S. teen drama series. *Sport in Society*, 25(9), 1603-1621. <http://doi.org/10.1080/17430437.2020.1862795>
- Leen, C. (2023). Chicana lesbians and ovarian psychos: “The squad you been warned about”. *Journal of Lesbian Studies*, 27(3), 264-275. <http://doi.org/10.1080/10894160.2023.2193471>
- Lehnert, S. (2025). Representation of car drivers and driving in the German cinema newsreel (1950-1965). *Journal of Transport History*, 46(2), 195-210. <http://doi.org/10.1177/00225266251319534>
- Leonard, D.J. (2018). Close-up: Sports, race, and the power of narrative: Saving/staging whiteness: Racial reconciliation in 42 and FIFA 2017/2018. *Black Camera*, 10(1), 177-192. <http://doi.org/10.2979/blackcamera.10.1.11>
- Lin, S.Y. (2025). From denunciation to therapy: Representing coach-athlete abuse in occidental cinema. *International Review for the Sociology of Sport*, 60(5), 946-963. <http://doi.org/10.1177/10126902241290575>
- Littleton, C. (2015). Peak TV: Surge from streaming services, cable pushes 2015 scripted series tally to 409. *Variety*. <https://variety.com/2015/tv/news/peak-tv-409-original-series-streaming-cable-1201663212/>
- Lomas-Martínez, S., Higuera-Ruiz, M.J., Martín-García, T., & Marcos-Ramos, M. (2025). La serialización del documental como estrategia de innovación en las plataformas de streaming españolas: Cartografía y tendencias dominantes (2016-2024). *Estudios sobre el Mensaje Periodístico*, 31(1), 103-114. <http://doi.org/10.5209/emp.98884>
- Magyar, S. (2022). Culture, society, (sport) history and identity in Finland in the light of Finnish sport films. <http://doi.org/10.15476/elte.2022.244>
- Marín-Montín, J. (2020). Idols, characters, and stereotypes of the male athlete. In J. Rey (Ed.), *Men on the Screen: Re-visions of Masculinity in Spanish Cinema (1939-2019)* (pp. 227-236). Peter Lang.
- Marín Montín, J. & Bianchi, P. (2024). Mujer y deporte en la ficción televisiva seriada. El caso de Home Ground. *L'Atalante. Revista De Estudios cinematográficos*, (37) 93-108. <https://doi.org/10.63700/1115>
- Mateos-Pérez, J. (2021). La investigación sobre series de televisión españolas de ficción. Un estudio de revisión crítica (1998-2020). *Revista Mediterránea de Comunicación / Mediterranean Journal of Communication*, 12(1), 171-190. <http://doi.org/10.14198/MEDCOM000016>
- McKay, C., Pate, J., Mirabito, T. & Anaza, E. (2022). Engaging with wheelchair basketball: Analyzing viewer attitudes and actions toward “The rebound: A wheelchair basketball documentary”. *Sport in Society*, 25(5), 963-981. <http://doi.org/10.1080/17430437.2020.1816964>
- Méndez-Rubio, A., & Lizaga, J. (2020). Olympic fascism. The relationship between sports spectacles and mass propaganda. *Revista Latina de Comunicación Social*, 75, 69-96. <http://doi.org/10.4185/RLCS-2020-1417>
- Menéndez-Menéndez, M.-I., & Fernández-Morales, M. (2023). Dama contra peón: La genialidad femenina en *Gambito de dama*. *Revista Mediterránea de Comunicación*, 14(1), 103-117. <http://doi.org/10.14198/MEDCOM.23145>
- Mittell, J. (2015). *Complex TV: The poetics of contemporary television storytelling*. NYU Press.
- Mittermeier, S. (2024). ‘What if Nora Ephron wrote a sports film?’: Ted Lasso and the intertextual frame of romantic comedy. *The Journal of Popular Television*, 12(2), 195-211. https://doi.org/10.1386/jptv_00124_1
- Molina-Poveda, M.D. (2023). El bachillerato a través del NO-DO (1943-1975): La escasa representación de la etapa de las “élites”. *FILMHISTORIA Online*, 33(2), 285-312. <http://doi.org/10.1344/fh.2023.33.2.285-312>
- Montero-Ramos, J. (2023). *Periodismo deportivo de cine: ética de la profesión a través de su reflejo en la pantalla y sus códigos deontológicos* (Primera edición). Editorial Melusina.
- Montero-Ramos, F. J., & López-Talavera, M. M. (2020). Sports journalism in fiction media: An ethical analysis oriented to the teaching of professional ethics. *Estudios sobre el Mensaje Periodístico*, 26(4), 1499-1512. <http://doi.org/10.5209/esmp.69264>
- Montero-Ramos, F. J., & López-Talavera, M. M. (2021). Pautas de ética periodística en *Sports Night* de Aaron Sorkin: Una propuesta pedagógica. In E. Real-Rodríguez (Coord.), *Comunicando lo esencial en la esfera pública: La ética y la deontología como garantía de la función social de los media y sus profesionales* (pp. 417-433). Fragua.
- Moreno Vitoria, L., Bianchi, P., Cabeza-Ruiz, R., & Moya-Mata, I. (2024). Análisis de la película *Una segunda oportunidad: ¡Rivales!*: El protagonismo de las adolescentes en el cine sobre deporte. En A. S. Jiménez Hernández, J. A. Quiroga Carreño, M. Vergara Arboleda, I. C. Castillo Contreras y L. Silva Rivera (Coords.), *Educación para la felicidad* (pp. 1218-1225). Dykinson.
- Moya-López, D., De-Oliveira, J. & Mancinas-Chávez, R. (2024). Power and streaming platforms in sports: A structural analysis of DAZN as an online audiovisual creative industry. *Revista Mediterránea de Comunicación / Mediterranean Journal of Communication*, 15(1), 185-200. <http://doi.org/10.14198/MEDCOM.25505>
- Neys, O. H., Gozillon, A., Juskowiak, H. & Brehon, J. (2025). Fiction or reality? What the movie *Une belle équipe* shows about women's football in the Hauts-de-France region. *Sport in Society*. <http://doi.org/10.1080/17430437.2025.2518098>
- Nolan, M. (2022). Cathy Freeman, reconciliation and the burden of history. *Continuum: Journal of Media & Cultural Studies*, 36(3), 429-447. <http://doi.org/10.1080/10304312.2021.1998371>
- Oates, T. P. (2017). *Football and manliness: An unauthorized feminist account of the NFL*. University of Illinois Press.
- Oroz, E. (2024). Balance and prudence (or diplomacy and modesty): The representation of the Sección Femenina's sporting activities in the newsreels of early Francoist Spain (1938-1949). *L'Atalante. Revista de Estudios Cinematográficos*, 37, 61-74. <https://doi.org/10.63700/1121>

- Page, M. J., McKenzie, J. E., Bossuyt, P. M., Boutron, I., Hoffmann, T. C., Mulrow, C. D., Shamseer, L., Tetzlaff, J. M., Akl, E. A., Brennan, S. E., Chou, R., Glanville, J., Grimshaw, J. M., Hróbjartsson, A., Lalu, M. M., Li, T., Loder, E. W., Mayo-Wilson, E., McDonald, S., ... Moher, D. (2021). The PRISMA 2020 statement: An updated guideline for reporting systematic reviews. *BMJ*, 372, n71. <https://doi.org/10.1136/bmj.n71>
- Park, D. J. (2024). Reflection as a method: Asian racialization in white sport. *Cultural Studies, Critical Methodologies*, 24(6), 439-451. <http://doi.org/10.1177/15327086241254814>
- Pater, D. L. (2020). Minimalism and animated performance in the documentary films of Mickey Dužij. In *Proceedings of the 8th International Conference on Illustration & Animation (CONFIA 2020)* (pp. 228-235). Instituto Politécnico do Cávado e do Ave.
- Planella, J., Piquer, M. P., Bartoll, O. C. & Escalada, M. C. (2021). La visión de la discapacidad a través del cine. La película *Campeones* como estudio de caso. *Encuentros: Revista de Ciencias Humanas, Teoría Social y Pensamiento Crítico*, (13), 8-28. <http://doi.org/10.5281/zenodo.4346136>
- Plaza, J. Ó., & Cortiñas-Rovira, S. (2023). La imagen en el cine y en el NO-DO del Atlético Aviación, el equipo militar del Franquismo (1943-1946). En A. Gómez Gómez, D. Acle & M. R. Carballada Camacho (Coords.), *Manipulación en imágenes visuales y sonoras en ficción y no ficción* (pp. 231-252). Dykinson.
- Pullen, E. (2022). Materiality, mediation and affective encounters: *Rising Phoenix* and the cultural representation of disability. *International Review for the Sociology of Sport*, 57(6), 845-862. <http://doi.org/10.1177/10126902211032166>
- Quinn, E. (2023). Stoic bossgirl. In M. Baggett & D. Baggett (Eds.), *Ted Lasso and philosophy: No question is into touch* (cap. 18). Wiley-Blackwell. <http://doi.org/10.1002/9781119891963.ch18>
- Radhakrishnan, P. & Ray, D. (2023). Playing it the nation's way: Tradition, cosmopolitanism, and the native masculine of Hindi sports films. *Contemporary South Asia*, 31(4), 533-546. <http://doi.org/10.1080/09584935.2023.2245345>
- Raj, S. J. & Suresh, A. K. (2024). Sports narratives and historical nationalism: Re-visiting the context and use of field hockey in *Chak De! India*. *The International Journal of the History of Sport*, 41(10-11), 1096-1109. <http://doi.org/10.1080/09523367.2024.2406495>
- Rasmus, A. (2023). "Cobra Kai never dies". In *Adaptation and beyond* (pp. 123-139). Routledge. <http://doi.org/10.4324/9781003435839-10>
- Razack, S. & Joseph, J. (2021). Misogynoir in women's sport media: Race, nation, and diaspora in the representation of Naomi Osaka. *Media, Culture & Society*, 43(2), 291-308. <http://doi.org/10.1177/0163443720960919>
- Rek-Wozniak, M. & Wozniak, W. (2020). BBC's documentary *Stadiums of Hate* and manufacturing of the news: Case study in moral panics and media manipulation. *Journal of Sport & Social Issues*, 44(6), 515-533. <http://doi.org/10.1177/0193723519899244>
- Robinson, M. (2024). "This is my house now!": *Fighting with My Family*, the female underdog and constructing a public history of WWE. *New Review of Film and Television Studies*, 22(1), 135-160. <http://doi.org/10.1080/17400309.2023.2298644>
- Roşca, V. I., & Burnar, V. T. (2023). Meters wide: A failed mediatic annexation of sporting heroes during pandemic times? *Proceedings of the International Conference on Business Excellence*, 17(1), 1438-1448. <http://doi.org/10.2478/picbe-2023-0130>
- Routray, S. & Gaur, R. (2025). A postcolonial feminist representation of motherhood in recent Bollywood sports movies. *Women's Studies International Forum*, 109, 103062. <http://doi.org/10.1016/j.wsif.2025.103062>
- Sánchez-Salcedo, J. F. (2024). Representations of Cali in documentary films of the nineteen-twenties. *CS*, (43), 02. <http://doi.org/10.18046/recs.i43.02>
- Seibert-Desjarlais, S. K. (2023). Measures of success: Competing masculinities in *Cobra Kai*. *Journal of Popular Film and Television*, 51(2), 84-97. <http://doi.org/10.1080/01956051.2023.2190075>
- Seliverstova, L., Samarina, I., & Levitskaya, A. (2022). The image of the USSR as a sports power in contemporary Russian audiovisual media texts. *International Journal of Media and Information Literacy*, 7(1), 210-220.
- Sheppard, S. N. (2020). *Sporting blackness: Race, embodiment, and critical muscle memory on screen*. University of California Press. <http://doi.org/10.1525/9780520973855>
- Sheppard, S. N. (2021). Glorious bones: Esmaa Mahmoud's football fabulation. *The Velvet Light Trap*, 87(1), 69-72.
- Sheppard, S.N., & Vogan, T. (Eds.) (2020). *Sporting realities: Critical readings of the sports documentary* (1st ed.). University of Nebraska Press. <http://doi.org/10.2307/j.ctv13qfthk>
- Sudre, D. (2025). Representation of young sportswomen in cinema: From male domination to female devaluation. *International Review for the Sociology of Sport*. <http://doi.org/10.1177/10126902251345327>
- Thomas, M. W. (2020). Contesting visions of Ethiopia in two Amharic sports films: Between film festivals and local commercial cinema. In S. Crosson (Ed.), *Sport, film and national culture* 1.^a ed., p. 18 (pp. 206-223). Routledge. <https://doi.org/10.4324/9780429327018-17>
- Tiwari, S. & Shrivastava, G. (2024). A look at the hurdles faced by female athletes in sports-based films in Bollywood. *ShodhKosh: Journal of Visual and Performing Arts*, 5(4), 1064-1072. <http://doi.org/10.29121/shodhkosh.v5.i4.2024.37201064>
- Tous-Rovirosa, A., Crisóstomo, R., Fedotova, E. & Ramajo, N. (2025). Queer and non-normative characters: Underrepresentation and clichés in contemporary sports TV series. *Palabra Clave*, 28(3), 1-31. <http://doi.org/10.5294/pacla.2025.28.3.1>
- Tous-Rovirosa, A., Crisóstomo, R., Fedotova, E. & Ramajo, N. (2026). "Is it so bothersome that a woman has a senior position?": False empowerment in the representation of women in sports TV series. *International Journal of Communication*, 20, 18-47. <http://doi.org/10.65476/1hfcn722>
- Tous-Rovirosa, A. (2024). Male football comedy: A reappraisal of traditional, declassified, toxic masculi-

- linity. *Historia y Comunicación Social*, 29(2), 391-402. <http://doi.org/10.5209/hics.95463>
- Tous-Rovirosa, A., Prat, M. & Dergacheva, D. (2023). *The Hockey Girls*: The creation of a new collective subject: Sisterhood and the empowerment of women. *Feminist Media Studies*, 23(5), 2063-2084. <http://doi.org/10.1080/14680777.2022.2029526>
- Van-Sterkenburg, J. & Walder, M. (2021). How do audiences of televised English football construct difference based on race/ethnicity? *Language and Intercultural Communication*, 21(6), 765-780. <http://doi.org/10.1080/14708477.2021.1979571>
- Vogan, T. (2025). Pukey jocks: BBS Productions' *Drive, He Said* (1971) and the cultural revolution in sports. *Journal of American Studies*, 1-21. <http://doi.org/10.1017/S0021875824000665>
- Wallace, B. (2022). Commodifying Black expressivity: Race and the representational politics of streetball. *Communication and Sport*, 10(6), 1053-1069. <http://doi.org/10.1177/2167479520945222>
- Wright-Brough, F. & McGowan, L. (2021). Kicking, not screaming: An examination of football (soccer) and female footballers in Australian screen-based narratives. In S. R. Millar, M. J. Power, P. Widdop, D. Parnell, & J. Carr (Eds.), *Football and popular culture: Singing out from the stands*. Routledge. <https://doi.org/10.4324/9781003002604-8>
- Yadav, S., & Jha, S. (2025). Breaking through barriers: Empowering women through sports in recent Bollywood cinema. *Quarterly Review of Film and Video*, 42(7), 1687-1698. <https://doi.org/10.1080/10509208.2023.2276642>
- Zarza Rondón, G. de Á. (2025). Del pibe al mito: narrativas fílmicas en torno a Diego Armando Maradona. *Naveg@mérica. Revista electrónica Editada Por La Asociación Española De Americanistas*, (35). <https://doi.org/10.6018/nav.680041>

Anna Tous Rovirosa is an Associate Professor in the Department of Journalism and Communication Studies at the Autonomous University of Barcelona (UAB) and Principal Investigator of the Ministry-funded project *Sports is Politics*. Her research focuses on television studies and gender analysis in sports fiction. Her work has been published in the book *Series Deportivas de Televisión* (2026) and in journals such as the *International Journal of Communication* (2026) and *Feminist Media Studies* (2023), among others. ORCID: <https://orcid.org/0000-0003-4519-3793>

Leonor Balbuena is a lecturer and researcher at the UAB, specializing in visual culture, graphic design, and social communication. Her work focuses on the visual representation of gender and ethnicity in audiovisual sports communication. She developed the Logo Design Analysis Protocol (LDAP). She is a member of the UAB's Advertising and Public Relations Research Group (GRP). ORCID: <https://orcid.org/0009-0002-4348-559X>

Laura Pousa holds a PhD in Film History from the Autonomous University of Madrid (UAM). She combines her work as a screenwriter and director with academic management, teaching, and research, and currently directs the Master's in Audiovisual Screenwriting at UNIE University-The Core School. Her research centers on contemporary audiovisual narrative and the socio-historical analysis of film and television discourse, with key publications such as *La memoria televisada*. She has received a Goya Award nomination and four Iris Awards. ORCID: <https://orcid.org/0000-0001-8403-781X>

Rogmary García Sánchez holds a master's degree in Screenwriting, Narrative, and Audiovisual Creativity from the University of Seville. She has worked as a journalist, narrator, and sports commentator on Cuban national television. She conducts research on new narrative forms in audiovisual sports journalism interviews. ORCID: <https://orcid.org/0009-0003-3111-4756>