

Latinos in Film: Erasure On Screen & Behind the Camera Across 1,200 Popular Movies

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NALIP
NATIONAL ASSOCIATION OF
LATINO INDEPENDENT PRODUCERS


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KEY FINDINGS

#1 The Prevalence of Latino Leading Actors is Vastly Out of Step with U.S. Population

Across the 100 top grossing movies from 2007-2018, only 3% of films featured leads or co leads with Latino actors.

Females represented 49% (n=17) of the leads or co leads. However, 5 of those 17 roles went to one female actress (Cameron Diaz).

Summing across protagonist types (leads, co leads, actors driving ensemble casts), the most frequently hired Latino actors were Cameron Diaz, Jennifer Lopez, Eugenio Derbez, and Jessica Alba.

Only 8 male and 2 female leads, co leads or members of an ensemble cast that were 45 years of age or older at the time of theatrical release. Both female leads were played by Jennifer Lopez.

Only 4.5% of all speaking characters were Latino. This is 13.8 percentage points below U.S. Census. Despite all of the talk about diversity and inclusion in Hollywood and the popular press, these findings represent no change in depictions of the largest ethnic group in America, who also comprise 39% of the population of the state of California, and 49% of Los Angeles' population.

77% of 50 U.S. states and 2 territories have populations with a higher percentage of Latinos than what we currently see in Hollywood films (4.5%).

#2 Erasure, Not Inclusion, is the Norm for Latinos On Screen

Forty-seven percent of the 1,200 movies in the sample completely erased Latino speaking characters.

Out of 1,200 movies, a total of 688 erased males from the Latino community and 828 erased females. The degree of invisibility between 2007 and 2018 seems to be decreasing for Latinas on screen. Though, more films erased Latinas in 2018 (70) than 2017 (64).

A mere 5 films out of 500 showed a Latino character from the LGBT community between 2014 and 2018.

A total of 387 of 400 movies were missing Latino characters with a disability.

#3 Poor, Isolated, Criminal: Latino Stereotypes in Film

A qualitative analysis of 200 top films from 2017-2018 revealed that 82% of these movies assessed only featured one top billed Latino, 11% two, and 5% three. Across 200 movies, only one featured 5 Latino actors across all 5 top billed slots. Every film with a Latino in a top billed role was analyzed for stereotypes across all Latino speaking characters.

One of the most frequent portrayals on screen involved stripping Latino characters of their culture or community. A full 36% of all Latino speaking characters and 60% of top billed Latinos were depicted without any cultural artifacts, symbols, or references to the characters' ethnic group.

Just under a quarter (24%) of all of Latino speaking characters and 28% of top billed Latino talent were depicted as law breakers across a range of violent and non-violent crimes. Over half (61.9%) of all characters shown engaged in illegal activity were part of an organized crime group such as gang members or drug dealers. Thirty-eight percent of criminals were depicted committing fraud, theft, murder, or having previously been in prison for reasons not made clear in the film.

One-sixth (17%) of all top billed Latino talent and one-eighth (13%) of all Latino speaking characters were shown poor or impoverished on screen.

Of the 52% of Latino characters depicted with a job, 54% were shown holding an occupation that did not require college education (e.g., salesperson, construction worker, and farmer). Thirty-one percent were shown in law enforcement (e.g., police officers, members of the military).

Only 4% of jobs were high level occupations involving STEM careers and 9 depicted high level/educated professionals (i.e., 3 reporters, 3 individuals running a family corporation, 1 medical doctor, 1 judge, and 1 lawyer).

#4 Hollywood Employs Few Latino Content Creators Behind the Camera

Of the 3,616 Produced by credits, only 3% were held by Latinos. Seventy-eight of those credits were held by Latinos and 19 were held by Latinas; this is a gender ratio of 4 male producers to every 1 female.

Only 4% of directors were Latinos out of the 1,335 holding top jobs. Forty-eight of those directors were male and 1 was female (i.e., Patricia Riggen). A total of 28 individual or unique Latino directors worked across the 1,200 top films studied. Twenty-nine percent of the 28 directors were U.S. filmmakers and 71% are international filmmakers.

A full 48% of directors were clients of William Morris Endeavor (WME). Twenty-six percent were represented by Creative Artists Agency and 17% by United Talent Agency.

Sundance Film Festival submissions in 2017 and 2018 were assessed. In terms of U.S. dramatic submissions, a full 7% of directors were identified as Latino with 88% male, 11% female, and 1% gender non conforming.

Of international feature submissions, a full 13% of directors were Latino. Of those, 81% were male, 19% female, and <1% gender non conforming.

Only 3% of the casting directors across the sample of 1,200 films were Latino.

When a Latino director was attached to a film, the percentage of Latino characters on screen increased from 4% to 13%. Similar increases were observed when a Latino producer worked on a movie—the percentage of Latino characters on screen climbed from 4% to 9%. Finally, when a Latino casting director was attached, the on screen prevalence of Latino characters improved from 4% to 10%.

Solutions for Change

The report includes several suggestions that individuals, organizations, and companies can use to increase the opportunities for Latino actors and content creators to work in Hollywood.

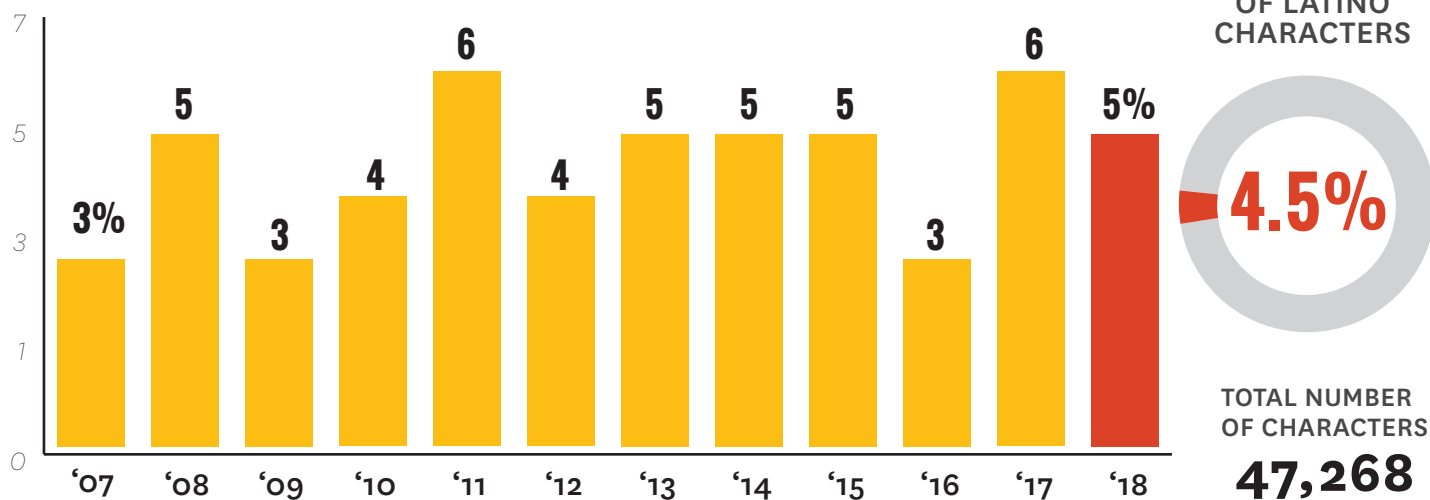
LATINOS IN FILM: ERASURE ON SCREEN & BEHIND THE CAMERA ACROSS 1,200 POPULAR MOVIES

ANNENBERG INCLUSION INITIATIVE

 @Inclusionists

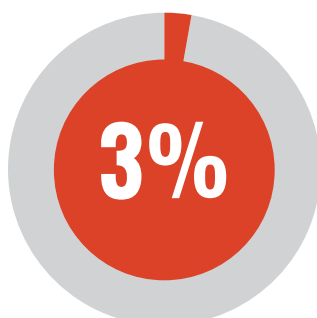
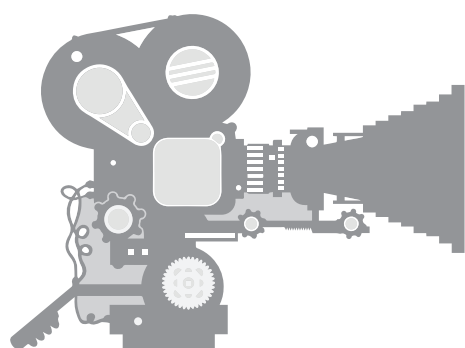
LATINO CHARACTERS ARE MISSING IN FILM

Prevalence of Latino speaking characters across 1,200 films in percentages



FOR LATINO CHARACTERS, LEADING ROLES ARE SPARSE

Prevalence of Latino leads/co leads across 1,200 films



**FILMS WITH
LEADS/CO LEADS**

Of those Leads/Co Leads*...

49% of the leads/co leads are Latinas

This represents only 17 females.

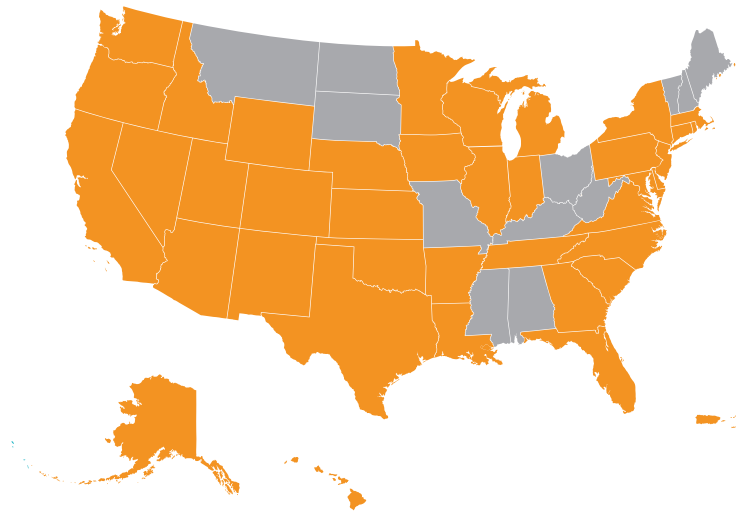
2 Latina lead roles were played by an actor 45 years of age or older. Both were Jennifer Lopez.

**Excludes films w/ensemble casts*

The percentage of films with Latino leads/co leads ranges from 1% to 6%, with the high point occurring in 2014.

THE U.S. POPULATION OUTPACES HOLLYWOOD

Prevalence of Latino characters across 1,200 films compared to U.S. population



77%

of 50 U.S. states & 2 territories have a higher percentage of Latinos than Hollywood films.

LATINO CHARACTERS ARE INVISIBLE IN FILM

Across 100 top-grossing films from 2018, the number missing...



LATINO CHARACTERS ARE LEFT OUT OF FILMS

Number of films each year missing Latino characters

MISSING CHARACTERS	42	49	53	49	38	55	45	53	40	54	43	47	568
OUT OF	100	100	100	100	100	100	100	100	100	100	100	100	1,200
	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18	TOTAL
MISSING LATINAS	78	67	72	73	59	68	68	72	65	72	64	70	828
OUT OF	100	100	100	100	100	100	100	100	100	100	100	100	1,200
	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18	TOTAL

LATINAS ARE INVISIBLE AS DIRECTORS

Across 1,200 top-grossing films from 2007 to 2018...

ONLY **1** OUT OF **1,335** DIRECTORS WAS A LATINA

A PIPELINE TO GROW AND DEVELOP FOR FEATURE FILMS

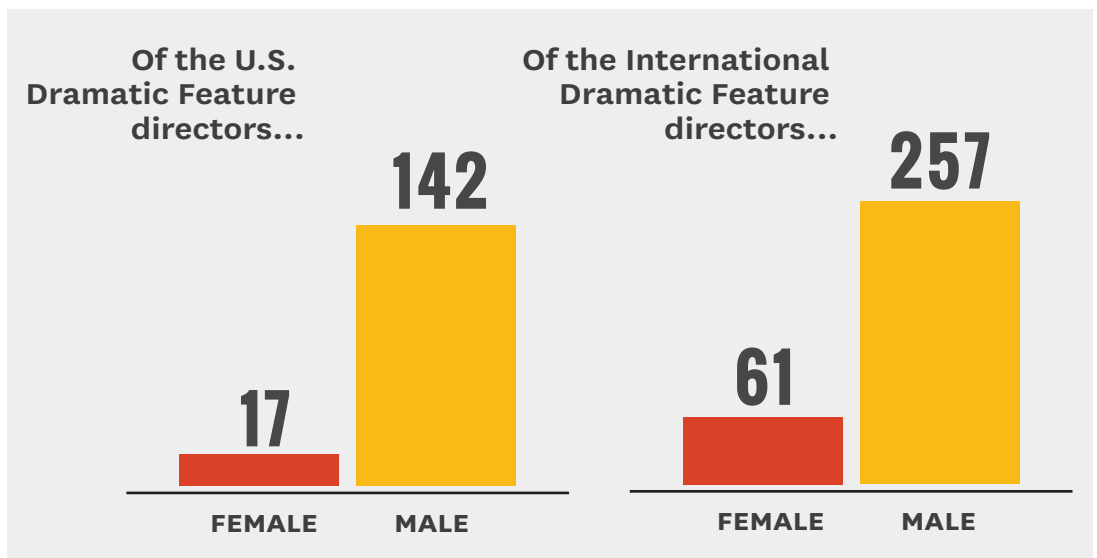
Percentage of Latino Directors Submitting Dramatic Features to Sundance Film Festival 2017-18

7%

OF U.S. DIRECTORS WERE LATINO

13%

OF INTERNATIONAL DIRECTORS WERE LATINO



2 were gender non-conforming

1 was gender non-conforming

LATINO DIRECTORS ACROSS 1,200 TOP-GROSSING FILMS

OF THE
28
INDIVIDUAL
LATINO
DIRECTORS BETWEEN
2007 AND 2018...

29%

ARE U.S.
FILMMAKERS

71%

ARE INTERNATIONAL
FILMMAKERS

36% of the directors are of Mexican descent or nationality.
32% are of Spanish descent or nationality.

FEW LATINO DIRECTORS WORK ON TOP-GROSSING FILMS

THE OVERALL PERCENTAGE OF LATINO DIRECTORS
ACROSS 1,200 FILMS IS

4%

FEW LATINO PRODUCERS WORK IN FILM

Latino producers across 1,200 films from 2007 to 2018



78
ARE
MALE



19
ARE
FEMALE

POOR, ISOLATED, CRIMINAL: LATINO STEREOTYPES IN FILM

Attributes of Latino Characters across 200 Popular Films

ATTRIBUTE	ALL SPEAKING CHARACTERS (%)	TOP BILLED CHARACTERS (%)
CRIMINAL	24%	28%
LOW INCOME	13%	17%
IMMIGRANT	3%	5%
RELIGIOUS	21%	26%
ISOLATED	36%	60%
TEMPERAMENTAL/ANGRY	12%	21%
TOTAL	262	72

STRATEGIC SOLUTIONS FOR CHANGE

TALENT AGENCIES

Create consideration lists that match population proportions for the Latino community.
Recruit and sign Latino talent.

STUDIOS & PRODUCTION COMPANIES

Adjust casting processes to ensure representation in small and large roles.
Ensure new directors from Latino backgrounds are considered for top jobs.

CASTING DIRECTORS

Cast a wider net to find emerging talent from Latino communities.
Commit to casting processes that ensure Latino talent is auditioning in strong numbers.

FILM FESTIVALS & NON PROFITS

Support or create initiatives that specifically target and nurture Latino filmmakers.
Recruit film submissions from Latino creatives.

PHILANTHROPISTS

Financially support initiatives that reach Latino filmmakers and creative talent.
Specifically designate funding for the Latino community when supporting festivals and non-profits.

CORPORATIONS

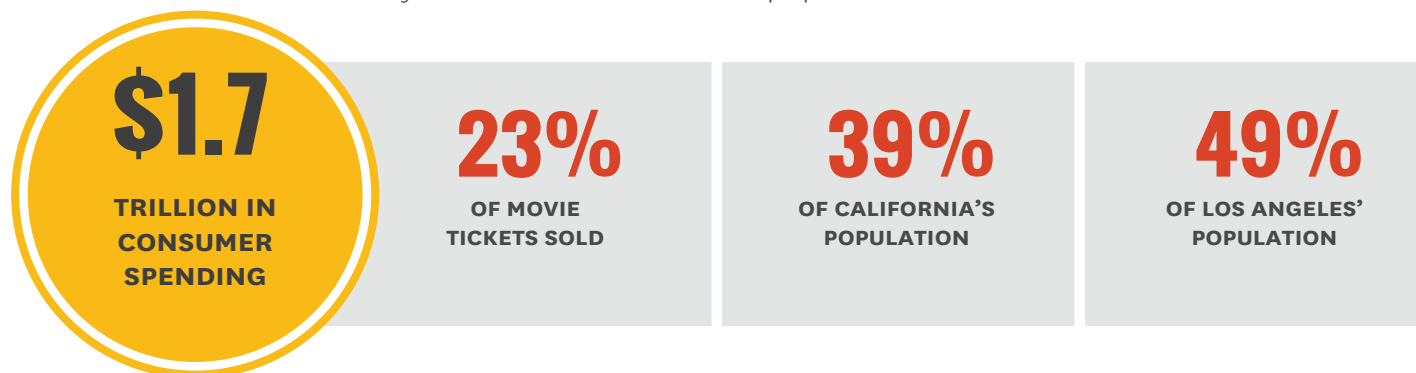
Hire Latino creative talent behind the camera for ad campaigns, particularly those targeting Latino consumers.

LEGISLATORS

Create tax incentives for productions with Latino individuals above the line.
Fund arts education that promotes filmmaking as part of the curriculum.

THE LATINO COMMUNITY IS POWERFUL BUT IGNORED

Data on the Latino community as consumers and in the population



LATINOS IN FILM: ERASURE ON SCREEN & BEHIND THE CAMERA ACROSS 1,200 POPULAR MOVIES

ANNENBERG INCLUSION INITIATIVE

The purpose of this research brief was to examine the prevalence and representation of Latinos in popular fictional film.¹ We examined the 100 top-grossing films each year from 2007 to 2018 based on yearly domestic box office performance.² For this study, we purposely use the term Latino to include content creators and characters from a variety of Spanish-speaking and Latin backgrounds and countries.³ Our analysis focuses on the prevalence of Latino speaking characters and leading roles across 12 years of content.⁴

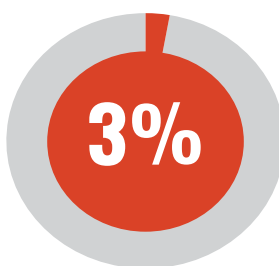
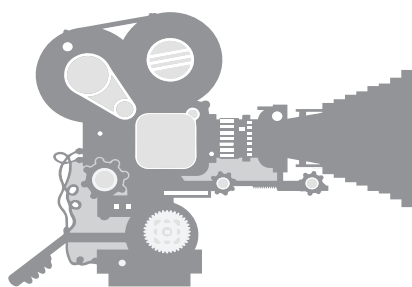
We also assessed the frequency of Latino directors, producers, and casting directors working behind the camera across this time frame.⁵ A smaller subset of 200 films from 2017-2018 were qualitatively assessed to look into the nature of representation, revealing recent stereotypes and tropes of this community on screen.⁶ This research brief concludes by summarizing the results of this study and offering solutions for building the pipeline and change. It must be noted that only 5 percentage point or greater differences were noted in the text below to avoid making noise about trivial deviations.

PREVALENCE OF FILMS WITH LATINO LEADS & CO LEADS ACROSS 1,200 MOVIES BY YEAR

Table 1

	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18
% OF LATINO LEADS	1%	2%	2%	5%	3%	4%	1%	6%	1%	2%	4%	4%

Prevalence of Latino leads/co leads across 1,200 films



FILMS WITH LEADS/CO LEADS

Of those Leads/Co Leads*...

49% of the leads/co leads are Latinas.

This represents only 17 females.

2 Latina lead roles were played by an actor 45 years of age or older. Both were Jennifer Lopez.

**Excludes films w/ensemble casts*

#1 The Prevalence of Latino Leading Actors is Vastly Out of Step with U.S. Population

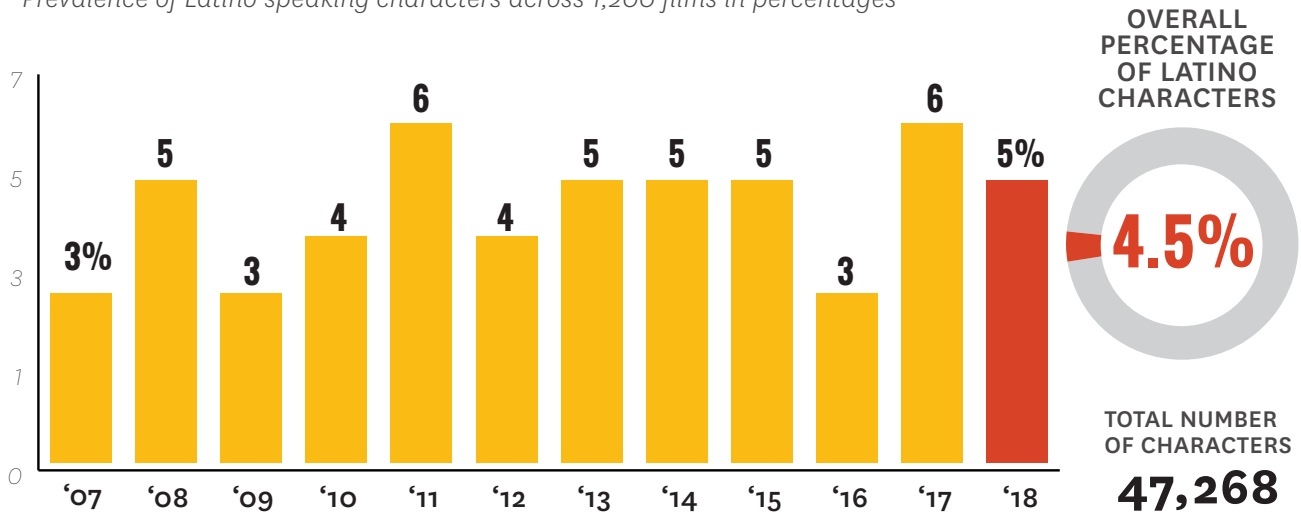
Despite the fact that Latinos represent 18.3% of the U.S. population, their visibility on screen is infrequent.⁷ Across the 100 top grossing movies from 2007-2018, only 3% ($n=35$) of films featured leads or co leads with Latino actors (see Table 1). The 35 movies had a total of 35 leads and co leads, with females representing 49% ($n=17$). However, 5 of those 17 roles went to one female actress (Cameron Diaz).

Did the percentage of Latino leads change over time? 2007 did not deviate meaningfully (>5 percentage points) from 2018. The 12-year high was observed in 2014, when 6% of leads/co leads were played by Latino actors. If we removed animated

LATINO CHARACTERS ON SCREEN

Table 2

Prevalence of Latino speaking characters across 1,200 films in percentages



films with voice actors where characters' ethnicity was not part of the role (e.g., *Smurfs*, *Secret Life of Pets*), the number drops from 35 to 33 films across 12 years.

Leading or co leading roles are typically the most visible. Some films, however, feature ensemble casts. Only 15 movies (20 total actors; 65% female, 35% male) across 12 years depicted an ensemble with a Latino actor in one of these key or leading roles. Summing across leads, co leads, and actors driving ensemble casts, the most frequently hired Latino actors were Cameron Diaz (6 films), Jennifer Lopez (4 films), Eugenio Derbez (3 films), and Jessica Alba (3 films).

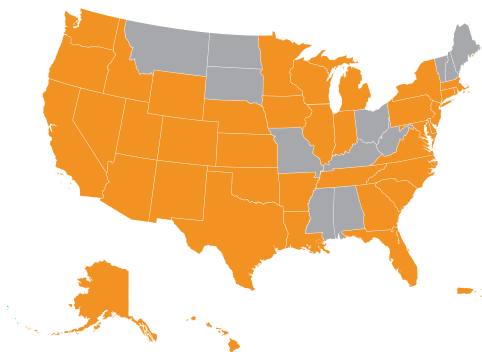
It must be noted that there were only 8 male and 2 female leads, co leads or members of an ensemble cast that were 45 years of age or older at the time of theatrical release. Both of the female leads were played by Jennifer Lopez. Given that the Latino community in the U.S. commands roughly \$1.7 trillion in spending power and represents 23% of ticket buyers, it is surprising that the motion picture industry fails to court them as a viable audience for their stories.⁸

While leading characters drive the plot, evaluating the number and percentage of all speaking characters that were Latino illuminates their share across 47,268 hiring decisions between directors and their casting teams. As shown in Table 2, only 4.5% ($n=2,148$) of all speaking characters were coded as Latino. This is 13.8 percentage points below U.S. Census. Despite all of the talk about diversity and inclusion in Hollywood and the popular press, these findings represent no change in depictions of the largest ethnic group in America, who also comprise 39% of the population of the state of California, and 49% of Los Angeles' population.⁹

U.S. POPULATION VS. FILM

Figure 1

Prevalence of Latino characters across 1,200 films compared to U.S. population



77%

of 50 U.S. states & 2 territories have a higher percentage of Latinos than Hollywood films.

To illuminate how Hollywood is performing relative to population norms, we examined the percentage of Latinos across 1,200 films compared to the percentage of individuals within 50 states and 2 territories in this country (i.e., Puerto Rico, District of Columbia).¹⁰ Figure 1 depicts that 77% of states and districts (in orange) feature a higher percentage of Latinos than what we currently see in Hollywood films (4.5%).

Whether onscreen as a lead or a character that only speaks one word, the Latino

community is dramatically missing from storytelling in popular fictional films. The next section will reveal just how deep seated this problem is by looking at the epidemic of invisibility facing this ethnic group.

#2 Erasure, Not Inclusion, is the Norm for Latinos On Screen

NUMBER OF FILMS WITHOUT ANY LATINO SPEAKING CHARACTERS: 2007-2018

Table 3

Number of films each year missing Latino characters

MISSING LATINO CHARACTERS	42	49	53	49	38	55	45	53	40	54	43	47	568 OUT OF 1,200
OUT OF	100	100	100	100	100	100	100	100	100	100	100	100	
	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18	TOTAL

Given the above trends, we were curious how often Latino characters were completely erased on screen. Not giving characters a voice is an overt form of oppression. Thus, we catalogued the number and percentage of films that were devoid of a Latino character speaking one or more words on screen. Here, only characters coded as Latino were included in the analysis. Put differently, multiracial/ethnic roles were not a part of the calculations.

As shown in Table 3, a total 47% (n=568) of the 1,200 movies completely erased Latino speaking characters. The overall includes male and female characters. 2018 was more likely to erase the Latino community than 2007. 2011 was the least likely to completely erase Latinos onscreen. Even then, a full 38 movies did not feature a single Latino character speaking across the plot.

When we look at invisibility by gender, the results reveal that Latinas were more likely to be erased than Latinos (see Table 4). Out of 1,200 movies, a total of 688 erased males from the Latino community and 828 erased females. While no change has been observed in the presence of Latinos on screen, the degree of invisibility between 2007 and 2018 seems to be decreasing for Latinas on screen. Though, more films erased Latinas in 2018 than 2017.

In addition to gender, we examined how visible Latino characters were from the LGBT community and whether they were shown with disabilities. We started measuring portrayals of the LGBT community in 2014 and characters with disabilities in 2015. The findings are illuminated in Table 5. As depicted, there were only 5 films out of 500 that showed a Latino character from the LGBT community between 2014 and 2018. A full 387 of 400 movies were missing Latino characters with a disability.

NUMBER OF FILMS WITHOUT ANY LATINO SPEAKING CHARACTERS BY GENDER: 2007-2018

Table 4

Number of films each year missing Latino characters

MISSING LATINOS	52	61	68	62	51	64	52	59	52	62	51	54	688
MISSING LATINAS	78	67	72	73	59	68	68	72	65	72	64	70	828
OUT OF	100	100	100	100	100	100	100	100	100	100	100	100	1,200
	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18	TOTAL

NUMBER OF FILMS WITHOUT ANY LATINOS BY LGBT & DISABILITY BY YEAR

Table 5

Number of films each year missing Latino characters

MISSING LGBT LATINOS	100	99	100	98	98	495
MISSING LATINOS W/A DISABILITY	N/A	97	98	97	95	387
	'14	'15	'16	'17	'18	TOTAL

Clearly, these findings communicate how the film industry feels about members of these communities.

Overall, the norm in motion picture content is still to erase or depict very few Latinos on screen. While focusing on prevalence is important, we now turn our attention to the context or stereotypical nature of roles filled by Latino actors on screen.

#3 Poor, Isolated, Criminal: Latino Stereotypes in Film

To assess stereotypes, we conducted a qualitative analysis of the 200 top fictional films from 2017 and 2018. A group of Latinx research assistants examined a series of factors assessing common stereotypes previously associated with Latinos in media. For each of 200 movies, the 5 top billed actors were assessed for race/ethnicity. If any of those actors were Latino, the film was analyzed for a variety of stereotypes (e.g., criminality, occupation, immigration, social class, religion, language).¹¹ Not only were top billed Latino actors assessed but so was every Latino character that spoke one or more words on screen in those films.

Of the 200 movies, 55 (27%) had a top billed actor that was Latino (29 in 2017, 26 in 2018). A full 82% ($n=45$) only featured one top billed Latino, 11% two ($n=6$), and 5% three ($n=3$). Only one movie (*Coco*) featured 5 Latino actors across all 5 top billed slots. Across the 55 movies, a total of 262 Latino characters appearing on screen were qualitatively assessed for the nature of their portrayal. Seventy-two characters were in the 5 top billed positions. The remaining 190 were secondary and tertiary characters to the storyline. In Table 6, we present the results for top billed ($n=72$) vs. all speaking characters ($n=262$).

The three most likely stereotypes for Latino characters are the same for top billed talent and all Latino speaking roles. While the findings distribute slightly differently across the two columns, they represent a similar story that will be presented together. One of the most frequent portrayals on screen involved stripping Latino characters of their culture or community. A full 36% of all speaking characters and 60% of top billed Latinos were depicted without any cultural artifacts, symbols, or references to the characters' ethnic group. These characters were not shown as part of a majority Hispanic community, living in a Latin American locale, with other family members, and were absent from any context cues (e.g., flags, cuisine, clothing, etc.) related to their background. At least one study has demonstrated that for Latino teen viewers, greater exposure to films was negatively associated with self-esteem in areas related to school performance and social abilities. An additional negative association was also found between movie viewing and self-esteem regarding appearance for participants whose ethnic identity was highly salient. Thus, there may be personal consequences for Latino individuals who see their culture erased or minimized in film.¹²

Another frequently portrayed attribute of this ethnic group involved criminality. Just under a quarter (24%, $n=63$) of all of Latino speaking characters and 28% of top billed Latino talent were depicted as law breakers across a range of violent and non-violent crimes. Over half (61.9%, $n=39$) of all characters shown engaged in illegal activity were part of an organized crime group such as gang members or drug dealers. The majority of these depictions occurred in just 3 films, where 33 of the 39 characters were linked to a fictionalized Mexican cartel. Outside of living a life of organized crime, 24 characters

(38% of criminals) were depicted as committing fraud, thievery, murder, or as having previously been in prison for reasons not made clear in the film. Evidence suggests that exposure to media and narratives featuring crime can increase fear, particularly in heavy viewers.¹³ Linking Latino characters to portrayals of crime and criminality may elevate perceptions that members of this community are threatening or likely to engage in illegal behavior.

Religiosity was a common contextual cue of Latino characters. Just over a fifth of all Latino speaking characters (21%) and a quarter of top billed Latino talent (26%) were associated with religion as evidenced by a comment by self and/or religious artifacts (i.e., cross, habit, imagery of Our Lady of Guadalupe).

Additional contextual elements were observed on screen as well. One-sixth (17%) of all top billed talent and one-eighth (13%) of all Latino speaking characters were shown poor or impoverished on screen. This may have been as a function of living in a low income neighborhood or homeless, sacrificing needs or accommodations due to insufficient funds, or depicting economic hardship. Finally, just over one-fifth (21%) of top billed Latino characters were depicted as temperamental or hot headed but only 12% of all speaking characters. This reinforces the lack of progress around stereotyping, as scholars have pointed to the latter characteristic in particular as a trope that dates back to early Hollywood.¹⁴

In addition to these common stereotypes, we also assessed the jobs or occupations of Latino speaking characters. Out of 262 characters, 52% were depicted with a job. The most frequently portrayed occupations were those where a 4-year college education was not necessary. Fifty-four percent of Latino characters depicted with a job were shown holding an occupation that did not require post-secondary education (e.g., salesperson, actor, construction worker, and farmer). The second most frequent portrayal involved law enforcement (31%), such as police officers or members of the military. Only 4% of jobs were high level occupations involving STEM careers and 9 depicted high level/educated professionals (i.e., 3 re-

ATTRIBUTES OF LATINO CHARACTERS ACROSS 200 POPULAR FILMS

Table 6

ATTRIBUTE	ALL SPEAKING CHARACTERS	TOP BILLED CHARACTERS
CRIMINAL	24%	28%
LOW INCOME	13%	17%
IMMIGRANT	3%	5%
RELIGIOUS	21%	26%
ISOLATED	36%	60%
TEMPERAMENTAL/ANGRY	12%	21%
TOTAL	262	72

porters, 3 individuals running a family corporation, 1 medical doctor, 1 judge, and 1 lawyer). In terms of these latter findings, 8 of the 9 portrayals were featured in the 2018 sample. The lack of high-powered Latino characters is startling when one considers that individuals such as Supreme Court Justice Sonia Sotomayor, United Airlines CEO Oscar Munoz, and Sprint Executive Chairman Marcelo Claure, among many others, continue to wield influence across industry sectors.

The final aspect of stereotyping evaluated was the sexualization of Latino characters. At least one scholar has pointed out

that a common stereotype of this community is the sexualization of both male and female film characters.¹⁵ Sexualization was assessed by examining whether characters were shown in either sexually revealing clothing or with any degree of nudity in the film.¹⁶ Every speaking or named character across racial/ethnic groups was evaluated across this measure. Looking first at only Latino characters, females were more likely to be sexualized than their male counterparts; 35.5% of Latinas and 12% of Latinos were sexualized. This finding is in line with differences that are typically noted between male and female characters more broadly.¹⁷ Turning to only female characters, Latinas (35.5%) were more likely than Black (29%) or Asian (21%) females to be sexualized. A significant difference did not emerge between white females (31%) and Latinas. Multiracial/Other females were most likely to be sexualized (40%), though not significantly more likely than Latinas. Once again, these results demonstrate that Hollywood defers to stereotypes when depicting Latinas.

#4 Hollywood Employs Few Latino Content Creators Behind the Camera

Two of the most important positions behind the camera are producers and directors.¹⁸ We examined the race/ethnicity of all “Produced by” title credits across the 1,200 films. No other producer credits were evaluated (e.g., executive producers, associate producers, co-producers, assistant producers, line producers), as we were interested in those individuals responsible for hiring and ensuring the film was completed on time and within budget. Of the 3,616 Produced by credits, only 97 or 3% were held by Latinos. Seventy-eight of those credits were held by Latinos and 19 were held by Latinas; this is a gender

NATIONALITY OR DESCENT OF LATINO DIRECTORS

Table 7

NATIONALITY/DESCENT	PERCENTAGE	FREQUENCY
MEXICAN	36%	10
SPANISH	32%	9
PUERTO RICAN	7%	2
CUBAN	7%	2
BRAZILIAN	7%	2
ARGENTINEAN	3%	1
CHILEAN	3%	1
URUGUAYAN	3%	1
TOTAL	100%	28

ratio of 4 male producers to every 1 female.

Pivoting to directors, a total of 1,335 directors and co directors were credited across the sample of 1,200 movies. Only 4% or 49 of these top jobs were filled by Latino helmers. Forty-eight of those directors were male and 1 was female (i.e., Patricia Riggen). A total of 28 unique directors (see Table 7) accounted for these 49 positions, with Jaume Collet-Serra working the most across the 12-year time frame (6 films) followed by Phil Lord (4 films), Guillermo del Toro (4 films), Carlos Saldanha (4 films), and Robert Rodriguez (3 films). In terms of descent, 10 directors are Mexican, 9 Spanish, 2 Puerto Rican, 2 Cuban, 2 Brazilian, 1 Chilean, 1 Argentinean, and 1 Uruguayan. Only 1 director was Afro-Latino. Eight (29%) of the 28 directors are U.S. filmmakers and 20 (71%) are international filmmakers.

In terms of agency affiliation, a total of 23 of the 28 Latino directors have representation (see Table 8). Of those with representation, a full 48% (n=11) are clients of William Morris Endeavor (WME). Twenty-six percent (n=6) are represented by Creative Artists Agency and 17% (n=4) by United Talent Agency. Five directors do not have representation. Four of these five directors work in animation, a genre in which it is not uncommon for helmers to be without representation.

AGENCY REPRESENTATION OF LATINO DIRECTORS

Table 8

AGENCY	PERCENTAGE	FREQUENCY
WILLIAM MORRIS ENDEAVOR	48%	11
CREATIVE ARTISTS AGENCY	22%	6
UNITED TALENT AGENCY	17%	4
PARADIGM TALENT AGENCY	4%	1
ICM PARTNERS	4%	1
TOTAL	100%	23

To examine the pipeline of Latino directors, we assessed the rate of dramatic films submitted to the U.S. and International sections of the Sundance Film Festival from 2017 to 2018.¹⁹ The aim here is to assess the interest this community has in participating at one of the top festivals in the country. To this end, a secondary analysis of Sundance submissions across 2 years of the Festival was undertaken (see Figure 2).

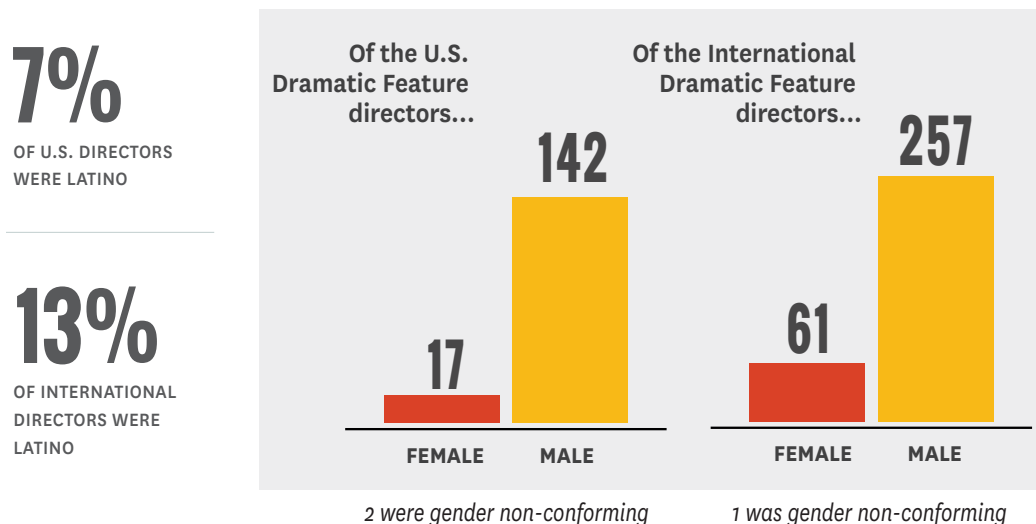
In terms of U.S. submissions and more than 2,300 directors, a full 7% were identified as Latino ($n=161$) with 142 male (88%), 17 female (11%), and 2 gender non conforming (1%). Turning to international feature submissions, a full 13% were Latino ($n=319$) across more than 2,400 directors and 2 years of applications. Of those, 81% were male ($n=257$), 19% female ($n=61$), <1% gender non conforming ($n=1$).

Turning to short films, over 9,000 directors submitted to the 2017/18 U.S. short film programs. Of those, 8% were Latino ($n=789$), with 71% male ($n=558$), 29% female ($n=229$), and <1% gender non conforming ($n=2$). The international submissions were equally strong, with 9% of applicants identifying as Latino ($n=849$). Nearly three-quarters of these international applications were from males ($n=625$), with 26% from females ($n=221$), and <1% from gender non conforming directors ($n=3$). Clearly, the Sundance Film Festival findings illuminate that a pipeline of male **and** female Latino directors exists (7%-13%). As we will discuss later, growing this pipeline will be crucial to changing the numbers presented in this report.

SUBMISSIONS TO SUNDANCE FILM FESTIVAL BY LATINO DIRECTORS 2017-18

Figure 2

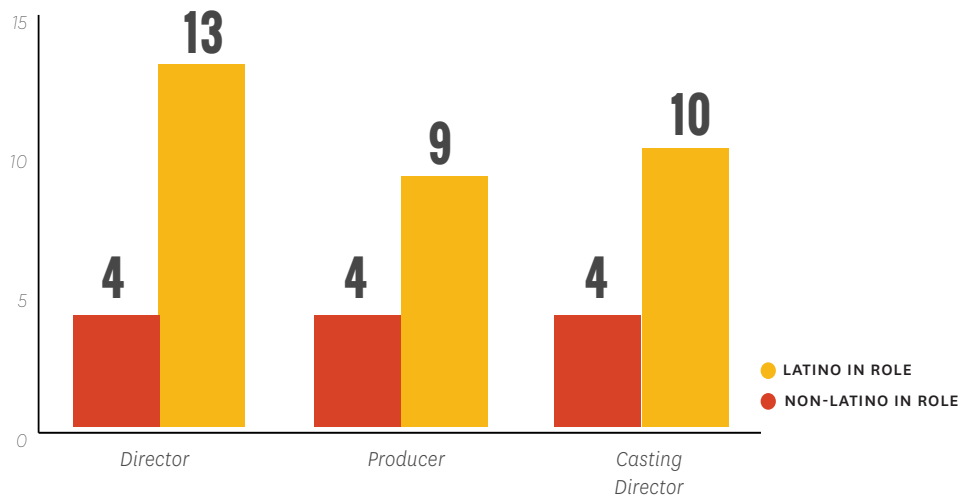
Percentage of Latino Directors Submitting Dramatic Features to Sundance Film Festival 2017-18



PRESENCE OF LATINO CHARACTERS ON SCREEN BY DIRECTOR, PRODUCER, CASTING DIRECTOR ETHNICITY

Figure 3

Percentage of Latino Characters on Screen when a Latino Individual Works as the..



Finally, the gender and race/ethnicity of casting directors were examined. Given the lack of representation on screen, we were curious how often underrepresented casting directors were hired across the sample of 1,200 movies. Across the films with a credited casting director (1,185 of 1,200),²⁰ 81% of the casting directors were women and 89% were white. Only 3% of the casting directors across the sample of 1,200 films were Latino.

Is having Latinos behind the camera associated with more Latinos on screen? We first answered this question by examining the association between director ethnicity (Latino yes/no) and character ethnicity (Latino yes/no). The same analysis was repeated for producers and casting directors. In terms of directors, the answer is yes! As shown in Figure 3, the percentage of on screen Latinos jumps 9 percentage points when a Latino director is attached (13%). Increases of five percentage points or greater were observed for the presence of Latino producers and casting directors as well. In short, the inclusion of Latinos behind the camera translates into more Latino actors on screen.

Conclusion

The purpose of this report was to examine the prevalence and portrayal of Latino characters in top films, as well as the inclusion of this group behind the scenes in top jobs. The results speak to the lack of representation of Latino individuals throughout Hollywood and the stereotypical nature of the roles they fill on screen.

Across 1,200 top-grossing films from 2007 to 2018, Latino characters fill just 4.5% of speaking roles. Moreover, this group is completely erased from 567 of the most popular movies from the last 12 years. This lack of representation is startling in comparison to the fact that this community comprises roughly 18% of the U.S. population, 39% of the state of California's population, and 49% of Angelenos. Film offers a very different picture of reality than what exists in the world today.

The gaps among all characters widen further when leads and co leads are considered. Very few popular stories are anchored by a Latino lead—just 3% of the movies examined had an actor in a lead or co lead role who is Latino. Further, just 55 films in the last two years (27%) featured at least one Latino actor among the top 5 billed individuals. The lack of Latino individuals filling these positions reflects not only a dearth of representation, but the absence of more specific storytelling that focuses on this community and puts its members in heroic roles.

This storytelling skew is apparent in the qualitative analysis included in this study. Roughly one-quarter of Latino characters were shown as criminals, and 13% were depicted as being from low income backgrounds. Another stereotype of this group that appeared in top films was religious iconography or statements. Very few characters were depicted as immigrants, sug-

gesting that Hollywood has veered away from telling stories that humanize or highlight this topic.

Two additional findings regarding stereotyping also emerged. Sixty percent of top-billed cast and 36% of all characters were shown as isolated from their community or culture. This finding suggests a tokenization of Latino characters and the absence of either understanding or intent to show the richness and variability of the Latino culture both in the U.S. and internationally. Finally, Latinas are more likely than their male counterparts and more likely than Black/African-American or Asian/Asian-American female characters to be shown in a sexualized light. Together, the qualitative results reveal the endurance of long-held stereotypes that influence the depiction of Latino characters. As charted by Berg over 20 years ago, the image of dishonest, sexualized, and religious Latino characters fits within a larger cinematic legacy that has persisted over decades.²¹

One factor driving the absence of Latino characters and associated stereotyping may be who works behind the camera. Only 4% of the 1,335 directors of the 1,200 films examined were Latino, and only one of these individuals was a Latina. As producers, Latino individuals are also outnumbered—this group amassed a mere 3% of Produced by credits across 12 years. As the chief creative and managerial voices responsible for a film, the lack of Latino directors and producers affects the wider storytelling ecosystem. Additionally, the dearth of casting directors (3%) from Latino backgrounds contributes to the deficiency of Latino characters and the placement of these actors into stereotypical roles.

A few limitations of this study must be noted. First, we use a measure of apparent race/ethnicity to code characters on screen in film. While a diverse group of research assistants are trained to evaluate race/ethnicity using a series of metrics, and a measure of reliability is used to ensure judgments are made similarly across content, there may be instances in which the race/ethnicity of a character and actor differ. Second, due to the inherent limitations of qualitative work, there may be alternative or additional interpretations of the films studied. Despite this, we are confident in these results given the methodology used and the expertise of the evaluators. Third, the report focuses exclusively on film content. While this was intentional, to understand the broader picture of Latino representation in entertainment, TV and streaming content must also be analyzed using similar metrics.

Taken together, these findings reinforce not only the lack of employment opportunities for Latino actors, directors, producers, and casting directors, but the reality of a narrow range of stories and characters that individuals from this group inhabit on screen. The message that popular films send to viewers is thus one that excludes and misrepresents Latino individuals. While the findings also reveal that there has been no meaningful change in the last decade, such historical inertia need not inform the future. Below, we lay out a series of opportunities to create meaningful improvements in representation and hiring for the Latino community.

Solutions for Change

To address gaps between the real-world prevalence of Latino individuals and what is shown on screen and behind the camera, we propose a series of solutions in the next section.

Casting

The first solution attacks the invisibility of the Latino community across films by examining and reforming casting practices. Because of the level of erasure in film, the first piece to address is auditioning and casting in the small roles that have little impact on the plot but can dramatically impact the overall prevalence of Latinos working in Hollywood. As we have explained in previous studies, the typical feature film has roughly 40 characters, of which only a few are relevant to the plot or the overall story. The remaining characters—in most non-historical or geographically specific films—are thus free to be played by actors from a variety of different racial/ethnic backgrounds. Specifically, those roles could be a place where studios and production companies concentrate their initial efforts around auditioning and casting Latinos.

Auditioning and hiring in small roles is important for a few reasons. First, it builds the pipeline for actors to gain experience with casting directors and on set that can translate into bigger opportunities later in their careers. Second, it provides current income and employment for actors. Third, it will increase the overall percentage of Latino characters in film quickly.

Finally, casting can be intersectionally diverse, including Latino individuals who may identify as LGBTQ or as an individual with a disability. Processes that expand auditioning and casting opportunities necessarily impact other parts of the industry, for example agencies that must recruit and suggest talent on all consideration lists. As Netflix sets up offices in Mexico City and streaming services target expansion into Spain and Latin American territories, this becomes even more crucial. An intentional approach to the casting process should minimize invisibility and reverse decades of erasure for the Latino community.

Building the Pipeline Behind the Camera

While the data on submissions to the Sundance Film Festival demonstrate that individuals from the Latino community desire and are pursuing careers in filmmaking, the pipeline into top directing jobs must be bolstered. In particular, programs that nurture and support talent, provide access to capital, and track directors from short films into larger job opportunities are needed. Organizations such as NALIP have been providing workshops, incubators, and other forms of support for years. However, additional resources to these groups and new partners must come to the table to expand what is on offer and create Latino-serving programs that address the needs and gaps in this particular community.

A stronger pipeline for Latino creators should result in more authentic storytelling, particularly those focused on the Latino community. Few films in the current sample centered on Latino individuals who were enmeshed in a broader Latino culture. As the number of directors, writers, and producers from these communities enter the industry, the multidimensional nature of Latinx identity should increasingly become part of the fabric of popular storytelling. By building the pipeline, the nature of storytelling on screen will change.

Increasing Investment by the Broader Ecosystem

In addition to creating or increasing resources to new or existing programs, the broader ecosystem can support Latino content creators. This support must be both financial and opportunity-based. Philanthropists must invest in short films and features by Latino writers, directors, and producers. As we have seen in other arenas, specific funds dedicated to ensuring films by directors of a certain background or identity have made it possible for new stories and storytellers to emerge. Whether through grants or other investments, demonstrating the financial viability of content by, for, and about the Latino community is essential.

A second area for intervention is in branded content—specifically advertising and marketing pieces created by top companies. Particularly when these organizations are serving a Latino audience or consumer base, offering jobs directing commercials or other branded content is one way to improve the pipeline for Latino content creators to entertainment more broadly. Not only will these companies benefit from fresh voices and perspectives, as well as cultural specificity behind the camera, they will be part of ensuring that more content by Latino individuals enters the marketplace.

Third, tax incentives for productions focusing on Latino content creators or stories are another avenue to explore. By providing support for these films, state and local governments can ensure that the pipeline is built, engages workers from their constituencies, and bring production to their communities. Further funding could go to programs that educate younger generations on the possibilities of careers in entertainment. Reaching students as they begin to consider their ambitions and cultivating new storytellers will be necessary for the long-term success of the industry.

Overall, while the data in this report may be grim, with coordinated and strategic effort, the tide can be turned. By taking action across the areas indicated, companies, non-profit organizations, and individuals can be part of solving more than a decade of underrepresentation on screen and behind the camera in film for the Latino community. Yet the effects will not end there. Addressing barriers that face one group will necessarily have a global effect of expanding opportunities to create a more equitable media environment for all groups. Addressing blind spots in casting and talent development should increase awareness of the issues facing other communities, and can serve as a starting point for companies, non-profits, and individuals to work toward inclusivity for all.

Footnotes

1. This analysis is part of a larger study examining diversity and inclusion across the 100 top-grossing films theatrically released in the U.S. by the Annenberg Inclusion Initiative. For that report, the Initiative evaluates gender, race/ethnicity, LGBT, and disability. This dataset was utilized for a secondary analysis on Latinos. Documentaries are not included in the 100 top movies.
2. Box Office Mojo is used each year to determine the 100 top films. We are not responsible for changes or errors that emerge due to Box Office Mojo's calculations post hoc. Typically, our final year end charts are pulled from Box Office Mojo in June or July of the following year. This is to account for late releases that collect box office receipts into the end of Spring.
3. Throughout the report, the term "Latino" is used to refer to individuals from the Hispanic and/or Latino community. Our aim was to cast as wide of a net as possible for this investigation. Latino characters are those of Spanish and/or Latin descent. Therefore, characters from Spain, Brazil, as well as Latin America could all be coded under the Latino moniker given other culturally relevant contextual cues.
4. Our methodology for coding characters can be found in our yearly report, *Inequality in Popular Film*, on the Annenberg Inclusion Initiative website (<https://annenberg.usc.edu/research/aii>). All judgments about race/ethnicity are made using any available story related information including, but not limited to, the character's name, location of the story, parents' race/ethnicity, cultural artifacts, speech patterns, facial features, and skin tone. For leading, co leading and ensemble characters, we used the race/ethnicity of the actor retrieved from online databases, popular press, interviews, etc. The Initiative's judgments about the underrepresented status of actors is highly correlated with reports available online. Given this as well as the robust database we have developed over years of conducting research on the topic, we are confident in the validity of our ethnicity judgments.
5. Across the 12 years of the sample, the director's gender and race/ethnicity was looked up on Variety Insight, Studio System, and IMDbPro.com. Further research was conducted on the ethnic origin of each of the directors. For individuals without information listed, we have contacted members of the directors' teams to facilitate a judgment. For producers and casting directors, we evaluate race/ethnicity when it is not listed online in a similar fashion to how we assess characters (e.g., assess photos, online interviews, etc.).
6. Qualitatively, we looked at a few characteristics of the 5 top billed Latino actors as well as every Latino speaking character within those stories. Towards this goal, we researched the 5 top billed actors on Studio System for each of the 100 top movies of 2017 and 2018. Then, we evaluated those films with at least one Latino receiving top billing. Those films were subjected to a stereotype analysis by having coders assess every Latino speaking character – including the top billed actors—across 8 attributes: 1) occupation, 2) criminal activity, 3) socio-economic standing, 4) religion, 5) immigration, 6) community, 7) temperament, and 8) language.
7. U.S. Census Bureau (2018). *QuickFacts*. Retrieved August 2, 2019 from <https://www.census.gov/quickfacts/>.
8. MPAA (2019). *2018 Theme Report*. Retrieved from <https://www.mpa.org/wp-content/uploads/2019/03/MPAA-THEME-Report-2018.pdf>. Morse, P. (January, 2018). *Six Facts About the Hispanic Market that May Surprise You*. Retrieved from <https://www.forbes.com/sites/forbesagencycouncil/2018/01/09/six-facts-about-the-hispanic-market-that-may-surprise-you/#85c9f205f307>.
9. Pew Research Center (n.d.). *Demographic Profile of Hispanics in California, 2014*. Retrieved from <https://www.pewhispanic.org/states/state/ca>. U.S. Census (n.d.). *Quick Facts Los Angeles County, California*. Retrieved from <https://www.census.gov/quickfacts/fact/table/losangelescountycalifornia/RHI725218>.
10. U.S. Census Bureau (n.d.). *Quick Facts United States*. Retrieved from <https://www.census.gov/quickfacts/geo/chart/US/RHI725218>.
11. See C. R. Berg (1990). Stereotyping in films in general and of the Hispanic in particular. *Howard Journal of Communication*, 2(3). Retrieved from <https://doi.org/10.1080/10646179009359721>. Frances Negrón-Muntaner (2014). *The Latino Media Gap*. Columbia University.
12. Each film and its Latino top billed actors and characters were analyzed by one research assistant who generated a summary per actor/character. The five research assistants conducting the qualitative research for this investigation all had working knowledge and direct experience with the Latino community, culture, and Spanish language. All contextual cues, visual images, and dialogue were used to answer nine separate 'yes' or 'no' questions relating to stereotypes. Once data collection was achieved and answers were aggregated, two study authors separately and then together reviewed the information categorizing each character and stereotype for final analysis. One question related to 'community' was reverse-coded for reporting frequency of isolation amongst Latino characters.

12. Rivadeneyra, R., Ward, L.M., & Gordon, M. (2007) Distorted Reflections: Media Exposure and Latino Adolescents' Conceptions of Self, *Media Psychology*, 9(2), 261-290, DOI: 10.1080/15213260701285926.
13. For review, see Gerbner, G., Gross, L., Morgan, M. & Signorielli, N. (1994). Growing up with television: the cultivation perspective. In J. Bryant and D. Zillman (Eds.) *Media Effects: Advances in Theory and Research*. Hillsdale, NJ: Lawrence Erlbaum Associates.
14. Berg (1990).
15. Berg (1990).
16. Given the degree to which two measures (sexually revealing clothing; nudity) were correlated with one another, we combined both variables and examined whether or not each character was shown with sexually revealing clothing and/or some amount of nudity. Definitions of these measures are stipulated in previous reports (see Smith, S.L. et al., *Inequality in Popular Films*).
17. Smith, S.L., Choueiti, M., Pieper, K., Case, A., & Choi, A. (2018). *Inequality in 1,100 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT & Disability from 2007 to 2017*. University of Southern California. Annenberg Inclusion Initiative.
18. We were unable to determine racial/ethnic information for 9 male producers with 9 credits – these cases were excluded from the analyses.
19. Smith, S.L., Choueiti, M., Clark, H., & Pieper, K. (2019). *Sundance Institute: Artist Demographics in Submissions & Acceptances*. Report prepared for the Sundance Institute by the USC Annenberg Inclusion Initiative. Available: <http://assets.uscannenberg.org/docs/aii-study-sundance-institute-jan2019.pdf>.
20. The race/ethnicity of 9 female casting directors (totaling 17 film credits) was not ascertainable. They are not included in the analysis above.
21. Berg (1990).