

Hispanic/Latino Representation in Film: Erasure On Screen & Behind the Camera Across 1,600 Popular Movies

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with assistance from

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November 2023

USC Annenberg

Inclusion Initiative



Spotlight Dorado™

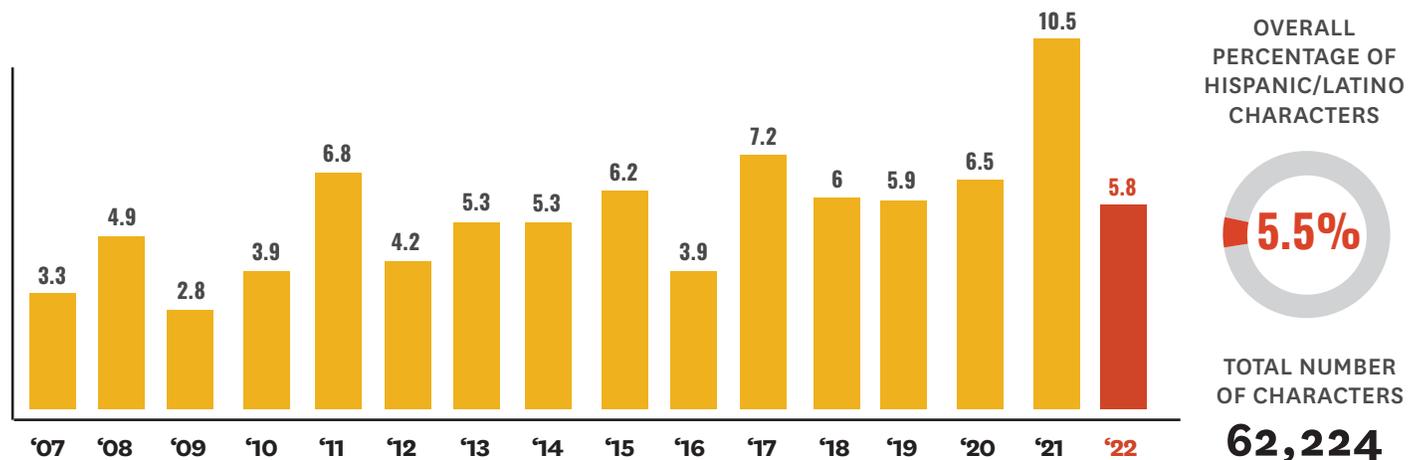
HISPANIC/LATINOS IN FILM: ERASURE ON SCREEN & BEHIND THE CAMERA ACROSS 1,600 POPULAR MOVIES

ANNENBERG INCLUSION INITIATIVE



HISPANIC/LATINO CHARACTERS ARE MISSING IN FILM

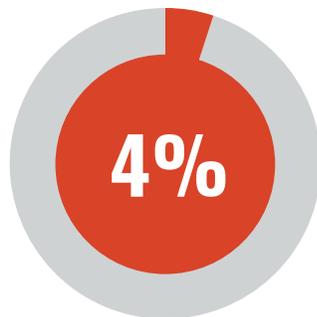
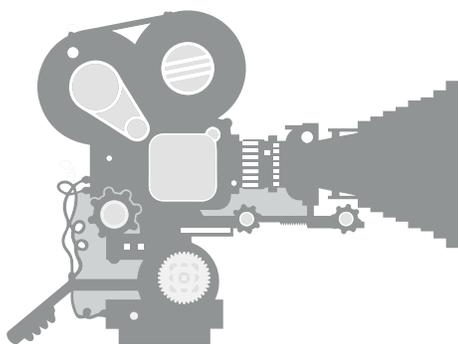
Prevalence of Hispanic/Latino speaking characters across 1,600 films in percentages



Note: Hispanic/Latino characters are those that identify as Hispanic/Latino alone or in combination with another racial/ethnic group.

FOR HISPANIC/LATINO CHARACTERS, LEADING ROLES ARE LACKING

Prevalence of Hispanic/Latino leads/co leads across 1,600 films



FILMS WITH LEADS/CO LEADS

Of those Hispanic/Latino leads/co Leads*...

43 were girls and women
*75 total H/L actors from 2007-2022

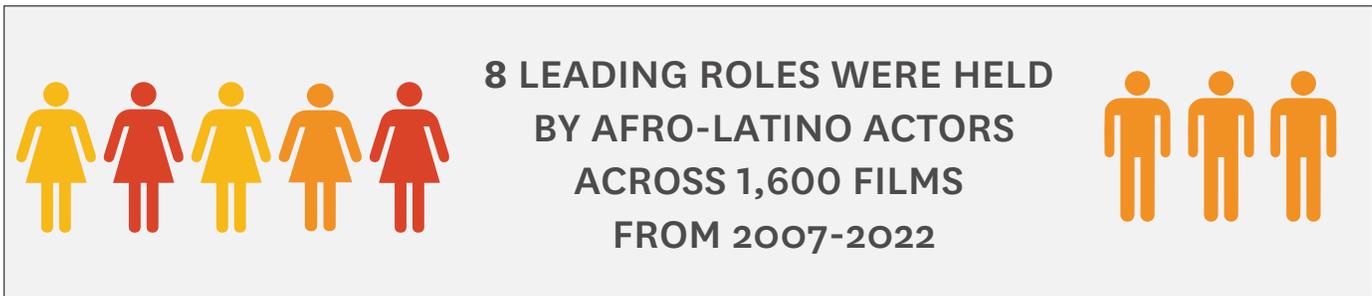
5 were women age 45 or older
*3 of those roles were held by Jennifer Lopez

*Excludes films w/ensemble casts

5% or 10 Hispanic/Latino leads/co leads occurred in 2022. In 2007, there were zero.

AFRO-LATINOS RARELY FILL LEADING/CO LEADING ROLES IN FILM

Across 1,600 top-grossing films from 2007 to 2022...



HISPANIC/LATINO CHARACTERS FACE AN EPIDEMIC OF INVISIBILITY

Across 100 top-grossing films from 2022...



HISPANIC/LATINO CHARACTERS ARE LEFT OUT OF FILMS

Number of films each year missing Hispanic/Latino characters

	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18	'19	'20	'21	'22	TOTAL
MISSING HISPANIC/LATINO CHARACTERS	42	49	53	49	34	55	43	48	36	46	36	41	35	47	35	42	691 OUT OF 1,600
OUT OF	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	

	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18	'19	'20	'21	'22	TOTAL
MISSING HISPANIC/LATINO GIRLS/WOMEN	78	67	72	73	54	68	68	69	61	65	57	65	59	63	53	56	1,028 OUT OF 1,600
OUT OF	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	

HISPANIC/LATINO DIRECTORS ARE EXCLUDED IN TOP FILMS

THE OVERALL PERCENTAGE OF HISPANIC/LATINO DIRECTORS
ACROSS 1,600 FILMS IS

4.6%

HISPANIC/LATINO DIRECTORS ARE ABSENT ACROSS 1,600 TOP FILMS

THERE WERE

47

INDIVIDUAL
HISPANIC/LATINO
DIRECTORS BETWEEN
2007 AND 2022...



16 LATINO DIRECTORS
BORN IN THE U.S.



31 DIRECTORS
BORN OUTSIDE THE
U.S.

Note: U.S. includes territories like Puerto Rico and U.S.-born Latinos are not of Spanish descent (unless in combination with other Latino heritage).

U.S.-BORN LATINO DIRECTORS ACROSS 1,600 TOP-GROSSING FILMS

Adrian Grunberg	Melina Matsoukas*	Phil Lord
Adrian Molina	Michael Cuesta	Reinaldo Marcus Green*
Charise Castro Smith	Miguel Arteta	Robert Rodriguez
Chris Weitz	Octavio E. Rodriguez	Roxann Dawson
Dean Parisot	Paul Weitz	Steven Caple Jr.*
Janicza Bravo*		



*=Afro-Latino director

16

INDIVIDUAL
U.S.-BORN
DIRECTORS
BETWEEN
2007 & 2022

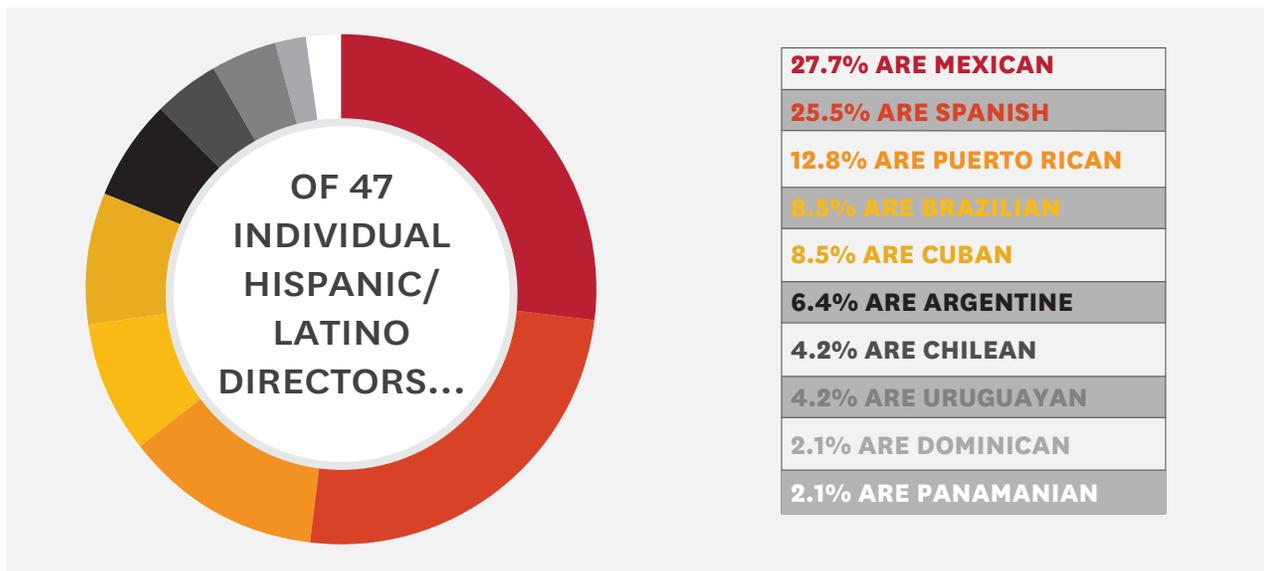
WOMEN OF HISPANIC/LATINO ORIGIN ARE INVISIBLE AS DIRECTORS

Across 1,600 top-grossing films from 2007 to 2022...

ONLY **5** OUT OF **1,784** DIRECTORS WERE WOMEN OF HISPANIC/LATINO ORIGIN

ETHNICITY & DESCENT OF HISPANIC/LATINO DIRECTORS

Individual Hispanic/Latino directors from 2007-2022...



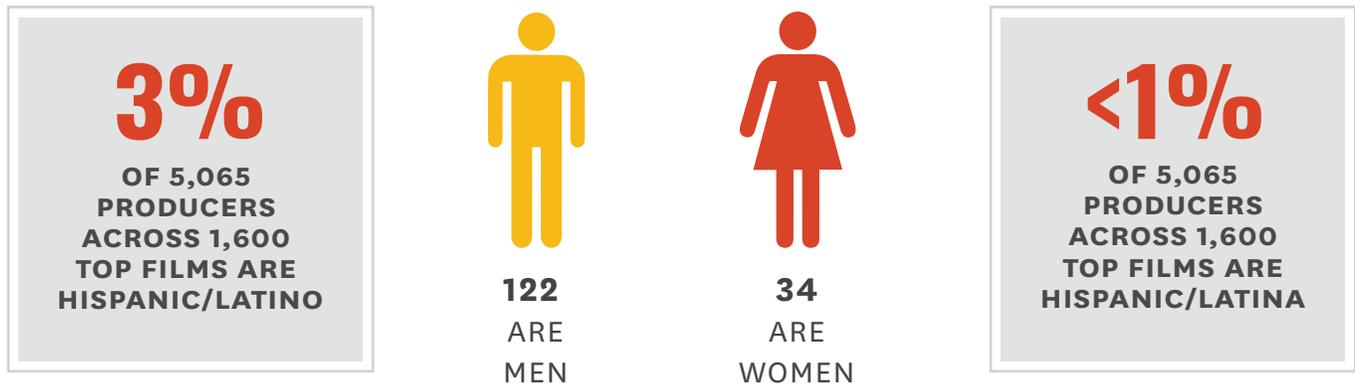
HISPANIC/LATINO CASTING DIRECTORS ARE CUT OUT OF FILM

Hispanic/Latino casting directors across 1,600 films from 2007 to 2022



FEW HISPANIC/LATINO PRODUCERS WORK IN FILM

Hispanic/Latino producers across 1,600 films from 2007 to 2022



HISPANIC/LATINOS ARE STILL STEREOTYPED AS CRIMINALS

Results from a qualitative analysis of Hispanic/Latino characters in films from 2022

	CRIMINAL	ORGANIZED CRIME	VIOLENT CRIME
TOP-BILLED HISPANIC/LATINOS	58%	15%	46%
HISPANIC/LATINO SPEAKING CHARACTERS	23%	58%	46%

Criminal activity included depictions of illegal behavior or the consequences thereof (prison, formerly incarcerated). Organized crime consisted of depictions related to gangs, cartels, or other syndicates. Violent crime consisted of aggressive illegal activity.

PORTRAYALS OF HISPANIC/LATINOS CENTER ON POVERTY

Results from a qualitative analysis of Hispanic/Latino characters in films from 2022



POOR, ISOLATED, CRIMINAL: LATINO STEREOTYPES IN FILM

Attributes of Latino Characters across top films in 2022

ATTRIBUTE	ALL SPEAKING CHARACTERS (%)	TOP BILLED CHARACTERS (%)
RELIGIOUS	17%	47%
IMMIGRANT	7%	24%
LOW INCOME	4%	24%
TEMPERAMENTAL	7%	40%
SEXUALIZED	8%	31%
CRIMINAL	23%	58%
VIOLENT CRIMINAL	46%	46%
ORGANIZED CRIME	58%	15%

FILMS WITH HISPANIC/LATINOS BY EXECUTIVE SUPPORT & METACRITIC SCORES

MEASURE	H/L LEAD	NON H/L LEAD	TOTAL
Production Costs	\$10,142,000	\$25,303,000	\$24,769,500
Marketing Spend	\$26,629,000	\$29,002,000	\$28,827,000
Number of Theatres	2,982	3,005	2,998
Metacritic Score	71	58.5	60

Note: The executive support variables and metacritic scores are reported at the median or 50th percentile.
 The findings are based on 126 solo led films theatrically released between 2021-2022.
 Only live-action and first run movies are included in the analysis.

DISTRIBUTORS CONTINUE TO LEAVE BEHIND HISPANIC/LATINO LEADS

Number of films with Hispanic/Latino Lead/Co Lead by Distributor from 2007-2022

DISTRIBUTOR	FILMS WITH LEADING H/L ACTORS	TOTAL TOP FILMS
WARNER BROTHERS	1.2% (3 FILMS)	253
DISNEY	3.2% (5 FILMS)	151
PARAMOUNT	5.3% (8 FILMS)	152
LIONSGATE	6.9% (9 FILMS)	130
FOX	5.1% (10 FILMS)	196
SONY	4.9% (11 FILMS)	226
OTHER	5.2% (12 FILMS)	230
UNIVERSAL STUDIOS	5.7% (15 FILMS)	262

Note: Hispanic/Latino leads/co leads are included in the table. Put differently, ensembles are not accounted for in this analysis

HISPANIC/LATINO CHARACTERS' PROFESSIONAL SUCCESS IN FILM

OCCUPATION TYPE	TOP-BILLED CHARACTERS	SPEAKING CHARACTERS
No Secondary Education Required	48%	40.4%
Law Enforcement/Protective Services	16%	31.9%
High Education Level Required	12%	8.5%
STEM	0	2.1%
Other	24%	17%
TOTAL	100%	100%

FINANCIAL PERFORMANCE OF LEADS BY IDENTITY AND BOX OFFICE

OUTCOME	HISPANIC/LATINO LEAD (NO,YES) NO CONTROLS	HISPANIC/LATINO LEAD (NO,YES) WITH CONTROLS
U.S. BOX OFFICE	-.06	.01
INTERNATIONAL BOX OFFICE	-.08	.06

There is no difference in box office performance by the ethnicity of the lead type

STRATEGIC SOLUTIONS FOR CHANGE

STUDIOS & PRODUCTION COMPANIES

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

CASTING DIRECTORS

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

TALENT AGENCIES

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

FILM FESTIVALS & NON-PROFITS

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

PHILANTHROPISTS

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

CORPORATIONS

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

LEGISLATORS

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

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The purpose of this study was to examine the prevalence and context of Hispanic/Latino characters on screen across 1,600 popular movies. We also examined Hispanic/Latinos employed behind the camera (director, producer, casting director) across the 100 top-grossing films from 2007 to 2022. Below, we overview the key quantitative and qualitative key findings of the report.

Key Findings

Lead/Co Leads

Across 1,600 films, only 4.4% of all leads/co leads were Hispanic/Latino. There were 10 Hispanic/Latino leads/co leads in 2021 (109 total leads/co leads) and 2022 (118 total leads/co leads) but none in 2007.

Notably 8 of the 10 Hispanic/Latino leads/co leads in 2022 were girls or women. Similarly, of the 10 Hispanic/Latino leads/co-leads in 2021, 7 were girls/women. From 2007 to 2022, 57.3% or 43 girls and women filled the 75 leading roles held by Hispanic or Latino actors.

Only 14 Hispanic/Latino leads/co leads aged 45 or above appeared across 1,600 movies. Only 5 were women. Three of those 5 leading roles for Latinas 45+ years of age were held by Jennifer Lopez (*The Boy Next Door*, *Second Act*, *Marry Me*). It is clear that there is no career longevity for Latinas or Hispanic women in this industry.

One protagonist (Nathalie Emmanuel in *The Invitation*) across 100 top movies of 2022 was portrayed by an Afro-Latina. Just 8 Afro-Latino actors were cast in leading or co leading roles from 2007-2022. This is less than 1% of all leading/co leading roles in 16 years.

There were 3 U.S.-born Latinos who worked as leads/co-leads in 2022. This is consistent with 2021 (5) and only slightly higher than 2007 (0). 2.6% of all protagonists were U.S.-born Latinos, which represents a mere 44 films across the 1,600 studied.

A majority of the U.S.-born Latino leads/co leads were hired only once across the 16-year sample. Just 4 U.S.-born Latinas were cast in the leading role in multiple films across this time frame. In 1,600 movies, there were no instances of a male U.S.-born Latino cast as the lead or co lead in more than one film.

In terms of distributor, there is little deviation with Lionsgate (6.9%) and Universal (5.7%) barely outpacing the other companies. While none of the studios should be lauded for their record on greenlighting movies with Hispanic/Latinos at the center, Warner Bros. has the most embarrassing and oppressive track record.

There has not been one year where every distributor has released a film led by a Hispanic/Latino protagonist. Furthermore, the mode or most frequent number of films with a Hispanic/Latino at the center made by each distributor per year between 2007 and 2022 is zero.

Films starring Hispanic/Latino solo leads receive far less executive support (production budgets, marketing, number of theaters) than films starring non Hispanic/Latinos solo leads. Here, we report the medians. Movies centered on Hispanic/Latino leads received **substantially smaller production budgets** (~\$10 million) than did movies centered on non Hispanic/Latinos (~\$25 million). Similarly, films with Hispanic/Latino leads receive **fewer marketing dollars** and are shown in **fewer theaters** than films with non Hispanic/Latino leads.

Movies with Hispanic/Latinos in the lead received significantly **higher** Metacritic scores than movies with non Hispanic/Latino leads.

There is no difference in box office performance (U.S., International) of films with Hispanic/Latino leads from films with non Hispanic/Latino leads. The results revealed that with controls, films with Hispanic/Latino leads make slightly more money – but not significantly so – than films without a Hispanic/Latino lead. This is remarkable given that movies with Hispanic/Latino actors at the center typically receive less funding and support than movies without Hispanic/Latino actors.

Speaking Characters

In 2022, 5.8% ($n=221$) of the 3,802 speaking characters across the 100 top-grossing films were Hispanic/Latino. In comparison, Hispanic/Latinos represented 10.5% ($n=441$) of all speaking characters in 2021 and 3.3% ($n=138$) in 2007. Over the 16-year time frame evaluated, there has been no significant change in the percentage of Hispanic/Latino characters overall.

Of the 221 Hispanic/Latino characters in the top films of 2022, 40.7% ($n=90$) were female-identified and 59.3% ($n=131$) were male-identified. This is on par with Hispanic/Latino speaking characters in 2021 which consisted of 44% ($n=182$) women and girls and 56% ($n=232$) men and boys.

Only 4% of films in 2022 featured a Hispanic/Latino cast that was at or near proportional representation with U.S. Census (19.1%). This was on par with the 2% in 2021 and not meaningfully different from 2007 (0 films).

42% of the 100 top films of 2022 evaluated failed to depict one Hispanic or Latino speaking or named character. This was a significant increase from the previous year (35%) and equivalent to 2007 (42 films).

Latinas were completely absent (not one female Hispanic/Latino character spoke on screen or was named) from 56% of the films studied in 2022. This is no different than 2021 (53%). While this is an uptick from 2007 when female Hispanic and Latina characters were excluded from 78% of top movies, a majority of films each year continue to erase Hispanic/Latina women and girls.

Of the 221 Hispanic/Latino characters in 2022, 7 (3.2%) were **LGBTQ+**. Three of these characters were gay and four were lesbian characters. None were transgender.

The number of films that excluded Hispanic/Latino characters who also identified as LGBTQ+ did not improve in 2022 ($n=94$) from 2021 ($n=96$) and is only a slight difference from 2014, when there were no films that included an LGBTQ+ Hispanic/Latino character.

Turning to characters with **disabilities**, just 1.8% ($n=4$) of Hispanic/Latino characters were shown to have a disability.

More than 90% of top movies each year have erased Hispanic/Latinos with a disability, with no change from 2015 to 2022. Put differently, only 4 films in 2022 had even one Hispanic/Latino character with a disability.

Behind the Scenes

In 2022, just 3.5% of **directors** (4 men) were Hispanic/Latino. This is a decrease from 2021 when 12 directors, or 10.6%, were Hispanic or Latino. Only 2 of the 12 Hispanic/Latino directors in 2021 were women. 2022 did not differ from 2007 when 2.7% of directors were Hispanic/Latino. All three of the Hispanic/Latino helmers in 2007 were men.

Overall, from 2007 to 2022, 4.6% ($n=82$) of all directors (77 men, 5 women) were Hispanic/Latino. Put differently, 6.1% of the Hispanic/Latinos who directed a film across 16 years were women. This calculates to a gender ratio of 15.4 to 1. Only 4 Afro-Latinos worked as directors across the sample time frame. Of the 82 Hispanic/Latino directors, only 30.5% were U.S.-born Latinos.

Only 15 of the 82 Hispanic/Latino directors worked more than once across the 16 years. The largest share of directors were those of Mexican ($n=13$, 27.7%) and Spanish ($n=12$, 25.5%) descent. Of the unique directors (47), only 34% ($n=16$) were U.S.-Born and Latino.

Of the 337 **producers** credited with a “Produced by” role in 2022, 11 (3.3%) were Hispanic/Latino. Four women and 7 men held this position. This is consistent with the 16 producers (4.2%) who were credited in 2021 and the 6 (2.2%) Hispanic/Latino producers in 2007. Across the entire 16 years, 3.1% of “Produced by” credits went to a Latino or Hispanic individual. Women represented 21.8% of all Hispanic/Latino producers and less than one percent of producers overall.

There were 4 Hispanic/Latino **casting directors** in 2022, which translates to 2.9% of all credited individuals in this role. This is a non-significant deviation from the previous year (6%, $n=9$) and from 2007 (1.3%, $n=2$). In this often female-dominated position, Hispanic women and Latinas made up a full 76.7% of casting directors with Hispanic/Latino origin. However, across 16 years, Hispanic/Latino casting directors filled only 3.5% of all casting director positions across the most popular films.

When a film had a Latino or Hispanic director, the speaking characters on screen were more likely to be Hispanic/Latino (16.4%) than in films without a Hispanic/Latino at the helm (5%). Similar findings were observed for Hispanic/Latino producers and casting directors.

Qualitative Analysis

We also assessed the nature of character portrayals across a series of stereotypes often associated with Hispanic/Latinos on screen. A subset of the 100 top films in 2022 are included in this qualitative analysis based on the appearance of a Hispanic/Latino actor in the film’s top 5 billed cast.

Forty-four (8.8%) of the 500 top-billed actors were Hispanic/Latino. Women/girls represented 59.1% of the top-billed Hispanic/Latinos in 2022. Among the 44 Hispanic/Latino top-billed actors, 18.2% were Afro-Latino and 43.2% were U.S.-born Latinos not of solely Spanish descent. This represents a 15 percentage point decline from the percentage of U.S.-born Latinos who were top-billed in 2019.

The majority of the 35 films with one or more top-billed Hispanic/Latino cast members had only one Hispanic/Latino actor (80%), while 5 movies (14.3%) had two credited Hispanic/Latino actors. Only 2 films (5.7%) had 3 Hispanic/Latino actors cast at the top of the call sheet.

Thus, our qualitative analysis first includes the 45 characters portrayed by the 44 top-billed Hispanic/Latino actors detailed above. Following that, we assessed all 104 Hispanic/Latino characters who appeared across each of the 35 films with at least one top billed Hispanic/Latino. In total, our qualitative examination includes 149 characters.

Temperament. In 2022, 16.8% ($n=25$) total characters were shown as **angry**. A larger percentage of top-billed characters (40%) and fewer speaking characters (6.8%) were hot-tempered. 2022 revealed significantly more top-billed characters as hot-headed than in previous years studied and no real difference among non-top-billed speaking characters from 2019 but a decline from 2017/18.

Overall, 14.8% ($n=22$) of characters evaluated were **sexualized**. 31.1% of top-billed characters and 7.7% of speaking characters were shown in an overtly sexualized manner. This is an increase from 2019 for top-billed characters and a decrease for speaking characters.

Women were presented as sexual objects more often than men (72.7%, 27.3%, respectively). Almost half (44.4%) of top-billed girls/women were sexualized, while top-billed men and boys were sexualized 11.1% of the time. This is a significant increase from 2019 when 29.2% of top-billed female characters and zero male characters were sexualized.

A different pattern emerged when we examined sexualization of all speaking characters by (women=10.5%, men=6.1%) in 2022. This was less than 2019 when 26.5% of women/girls and 10% of men/boys were sexualized.

Overall, 18.1% ($n=27$) of characters' actions provided **comic relief** within the plot. These buffoonish-type characters represented 26.7% of top-billed characters and 14.4% of speaking characters.

Criminality. 33.6% ($n=50$) of characters overall were depicted as **criminals**. Of the 50 individual characters who were depicted as criminals, 18 were involved in **organized crime** and 23 engaged in **violence**.

A majority of top-billed characters in 2022 (57.8%, $n=26$) were shown engaged in illegal activity. This has increased across each year examined. While just 15.4% ($n=4$) of criminal top-billed characters were involved in organized crime, almost half (46.2%, $n=12$) were depicted committing violent criminal acts.

Criminality was present for 23.1% ($n=24$) of the Hispanic/Latino speaking characters examined. While this is a decrease from criminal portrayals in 2019, it is unchanged from 2017/18. Of the 24 speaking characters who were criminals, 58.3% were members of a crime organization and 45.8% were violent.

Origins. 23.5% ($n=18$) of characters studied were shown living **in a Latin or Hispanic country**. This is a decrease from both 2019 (38.6%) and 2017/18 (37.8%) portrayals. Few top-billed characters (15.6%) and about a quarter (26.9%) of speaking characters were depicted living in Spain or a Latin American country.

In terms of **immigration**, 12.1% ($n=18$) of the sampled characters were shown as immigrants or the children of immigrants. Immigrants made up 24.4% of top-billed Hispanic/Latinos and 6.7% ($n=7$) of all speaking characters. Top-billed characters were depicted as immigrants at a higher rate than in 2019 and 2017/18. There was no significant change for speaking characters from previous reports.

Only 22.1% ($n=33$) of the overall portrayals examined in 2022 were **U.S.-born** Hispanic/Latino characters. This is a decrease from 2019, where 33.3% of characters overall were Hispanic or Latino characters born in the United States. In 2022, 28.9% of top-billed Hispanic/Latino

characters were U.S. natives compared to 36.8% in 2019. For speaking characters in 2022, 19.2% were U.S.-born, while in 2019 there were 31.9%.

Language. All top-billed characters were portrayed speaking English at least once. However, 15.4% ($n=16$) of speaking characters were only depicted speaking Spanish. This is a decrease from 2019 (37.2%).

Nearly a third (31.6%, $n=36$) of applicable characters spoke English with an **accent** indicative of a native Spanish speaker. There were no differences that emerged between top-billed characters (31.1%, $n=14$) and speaking characters (26.8%, $n=22$).

Almost half (48.3%, $n=72$) of characters in the sample spoke or demonstrated a clear understanding of the **Spanish language**. This was distributed similarly across top-billed (45.7%) and non top-billed characters (49.5%).

Culture. In total, 68.4% ($n=102$) of characters were devoid of any connection of this kind to their Hispanic/Latino heritage. Over half (53.3%) of top-billed characters had no connection through either artifact or remark. This is slightly higher than 2019 (44.7%). However, a full 75% of speaking characters had no connection through artifact or remark. This is no different than 2019.

We further scrutinized the remarks that were made in reference to each character's Hispanic/Latino heritage. A third ($n=10$) of those characters were the object of a negative comment. Verbal references about Spanish or Latino origins were made for 40% ($n=18$) of top-billed characters, 33.3% of which were negative. Only 11.5% of speaking characters made or received a remark in regards to their ethnicity and again, 33.3% of comments were negative.

A total of 60 (40.3%) Hispanic/Latinos examined were shown in **isolation**. More than half (53.3%) of top-billed characters were depicted without relationships to Hispanic/Latino family members, friends, or other members of community organizations. This is similar to our findings in 2019, when half of top-billed characters were isolated. Only 34.6% of speaking characters were not shown with any associations. This is an improvement from the films of 2019 when 51.1% had no fellow community members.

Turning to **religiosity**, 39 characters overall, or 26.2%, were shown with some religious affiliation. Among top-billed characters this translated to 46.7%. For speaking characters, 17.3% practiced religion or were shown with religious artifacts. Top-billed characters in 2022 were more likely to be associated with religion compared to 2019. Speaking characters appeared with fewer religious affiliations in 2022 than in 2019, but not significantly so.

Occupation. Roughly half (48.3%, $n=72$) of all 149 characters analyzed were gainfully employed. This is slightly higher than 2019 (41.7%) and similar to 2017/18 (52.3%).

In terms of the types of jobs depicted, 2022 did not differ from previous years. A quarter (26.4%) of characters with an occupation were employed in a protective services capacity such as law enforcement, military, or security (2019=25.4%, 2017/18=30.6%).

The largest share (43%, $n=31$) of characters with occupations in 2022 held jobs that did not require post-secondary education (e.g., construction, maid, cashier, bartender, chauffeur, doorman). This is on par with portrayals from 2019 (47.3%) and a decrease from 2017/18 (54%).

Very few (9.7%, $n=7$) employed characters in 2022 had occupations that require a high level of education (e.g., doctor, corporate executive, journalist, attorney). Again, this is not different than previous years. Only 12.7% of employed characters in 2019 and 6.6% in 2017/18 fit this designation. Even fewer characters across all years were employed in a high-level STEM-related field. Only one character in 2022 (i.e., cybersecurity), 2 in 2019, and 6 in 2017/18 worked in STEM-focused careers.

Social Class. Fifteen (10.1%) characters overall were shown struggling financially or in a lower socio-economic stratum: 11 (24.4%) top-billed characters and 4 (3.9%) speaking characters. More top-billed characters faced financial instability across films in 2022 than in previous years, though there was a decrease on this metric for speaking characters.

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This is the third report from the Annenberg Inclusion Initiative that examines the prevalence and portrayal of Hispanic and Latino characters in popular movies. In this study, we build upon our prior work by updating and extending our findings. This analysis now covers 1,600 top-grossing movies theatrically released between 2007 and 2022. It is the most comprehensive report on the representation of Hispanic/Latinos in film to date.

The on screen section of the report examines lead/co leads at the center of top films and evaluates every speaking/named character that appears in the story. The behind-the-camera analysis looks at how often Hispanic/Latino directors, producers, and casting directors work across popular films. As in our previous reports, we include a qualitative analysis related to how Hispanic/Latino characters were portrayed in the top-grossing films of 2022, with comparisons to our results in 2019 as well as those from 2017 and 2018.

Within this study, our use of the term Hispanic/Latino refers to on-screen (i.e., characters, actors) and behind-the-scenes (i.e., directors, producers, casting directors) employees whose community membership or identification includes Hispanic, Spanish-speaking, or Latin backgrounds or nationalities.¹ We align our use of the terms with the U.S. Census to include “the heritage, nationality group, lineage, or country of birth of the person or the person’s parents or ancestors before their arrival in the United States. People who identify their origin as Hispanic, Latino, or Spanish may be any race.”² This intentionally broad definition ensures that there is a wide lens on representation in this study that incorporates global communities.

The report is divided into four major sections. First, we explore the prevalence of Hispanic/Latino leads/co leads across top-grossing films. We examine the gender, age and identity of these protagonists as well as the distributors of these movies and their financial performance. We then turn to the representation of Hispanic/Latinos as speaking or named characters. Our lens here is wide, looking at the intersectional identity of Hispanic/Latino speaking characters by gender, age as well as whether they are part of the LGBTQ community or portrayed with a disability. Third, we evaluate employment patterns behind-the-camera examining how frequently Hispanic/Latino directors, producers, and casters worked across 1,600 popular films. Lastly, we detail the results from a specific qualitative exploration of 2022 movies featuring Hispanic/Latino characters.

In line with our other research, we tend not to discuss significant or meaningful change unless deviations reach a minimum of 5 percentage points. This ensures we do not overstate trivial differences. Throughout, we first present results pertaining to 2022 and then compare this year to the one before (2021) and 2007.

Quantitative Analysis

On Screen Protagonists

To assess the prevalence of the Hispanic/Latino community in popular movies, we first evaluated the identities of the actors in leading/co leading roles.³ This analysis did not include Hispanic or Latino actors who were part of a leading ensemble (3 or more individual actors). In 2022, 10% of the 100 top films featured a Hispanic/Latino lead, which translates to 8.6% ($n=10$) of all leading actors. This was not different from 2021, but represents a change from 2007 when no films had a lead/co lead who was Hispanic or Latino. See Table 1. Overall, 4.4% of all leads/co leads were Hispanic/Latino across the 16 years studied. To put this percentage into perspective, Hispanic and Latino individuals make up 19.1% of the population of the United States.⁴ Thus, Hollywood grossly under-indexes when it comes to visibility of Hispanic/Latinos in leading/co lead roles.

Table 1
Hispanic/Latino Leads/Co Leads: 2007-2022

Year	# of H/L Leads	% of H/L Leads	Total Leads
2007	0	0	102
2008	2	1.9%	108
2009	2	1.9%	104
2010	5	5.0%	101
2011	3	2.6%	116
2012	5	4.8%	104
2013	3	2.7%	113
2014	5	4.5%	111
2015	3	2.9%	104
2016	3	2.8%	107
2017	5	4.8%	103
2018	5	5.0%	101
2019	7	6.2%	113
2020	7	6.5%	107
2021	10	9.2%	109
2022	10	8.5%	118
Total	75	4.4%	1,721

Note: Leads/co leads were those characters driving the plot using the three act structure. Table 1 does not include actors who held leading roles in stories led by an ensemble cast.

Beyond the overall percentage of leads/co leads, we were interested in their gender, age, and whether they identified as Afro-Latino. When evaluating by **gender**, notably 8 of the 10 Hispanic/Latino leads/co leads in 2022 were girls or women. Similarly, of the 10 Hispanic/Latino leads/co-leads in 2021, 7 were girls/women. From 2007 to 2022, 57.3% or 43 girls and women filled the 75 leading roles held by Hispanic or Latino actors. See Table 2.

Table 2
Frequency of Hispanic/Latino Leads/Co Leads by Gender: 2007-2022

Year	H/L Boys/Men	H/L Girls/Women	Total H/L Leads
2007	0	0	0
2008	0	2	2
2009	1	1	2
2010	2	3	5
2011	1	2	3
2012	3	2	5
2013	2	1	3
2014	3	2	5
2015	2	1	3
2016	1	2	3
2017	3	2	5
2018	3	2	5
2019	1	6	7
2020	5	2	7
2021	3	7	10
2022	2	8	10
Total	32	43	75

We were also interested in examining the Hispanic/Latino protagonists by **age** at the time of theatrical release. Specifically, does the number of Hispanic/Latino leads decrease as their age increases? Across 16 years, there were only 14 Hispanic/Latino leads/co leads aged 45 or above. See Table 3. Only 5 were women. Three of those 5 leading roles for Latinas 45+ years of age were held by Jennifer Lopez (*The Boy Next Door*, *Second Act*, *Marry Me*). It is clear that there is no career longevity for Latinas or Hispanic women in this industry.

Table 3
Frequency of Hispanic/Latino Leads/Co Leads 45 Years of Age & Above by Gender: 2007-2022

Year	H/L Men	H/L Women
2007	0	0
2008	0	0
2009	0	0
2010	1	0
2011	1	0

2012	0	0
2013	1	1
2014	0	0
2015	0	1
2016	1	0
2017	1	0
2018	2	1
2019	0	0
2020	1	0
2021	0	1
2022	1	1
Total	9	5

Turning to **Afro-Latino** representation, only one protagonist (Nathalie Emmanuel in *The Invitation*) was portrayed by an Afro-Latina in 2022. An analysis of leads/co leads in popular films over time revealed that just 8 Afro-Latino actors were cast in leading or co leading roles from 2007-2022. This is less than 1% of all lead/co lead roles in 16 years.

Table 4
Frequency of U.S.-Born Latino Leads/Co Leads by Year: 2007-2022

Year	# of U.S.-Born Latino Leads/Co Leads	% of U.S.-Born Latino Leads/Co Leads	Total Leads
2007	0	0	102
2008	2	1.8%	108
2009	2	1.9%	104
2010	4	4%	101
2011	2	1.7%	116
2012	2	1.9%	104
2013	1	1%	113
2014	4	3.6%	111
2015	3	2.9%	104
2016	3	2.8%	107
2017	3	2.9%	103
2018	3	3%	101
2019	4	3.5%	113
2020	3	2.8%	107
2021	5	4.6%	109
2022	3	2.5%	118
Total	44	2.6%	1,721

Note: The table represents Latinos who were born in the U.S. or U.S. territories and who are not of Spanish descent (unless they were Spanish in addition to another Latino origin).

The above analyses represent all leads/co leads of both Hispanic and Latino descent and origin. Narrowing our examination, we also assessed in detail the prevalence of leading and co leading

Latinos **born in the U.S.** and U.S. territories. There were 3 U.S.-born Latinos who worked as leads/co-leads in 2022. This is consistent with 2021 (5) and with 2007 (0). Only 2.6% of all protagonists were U.S.-born Latinos (see Table 4), which represents a mere 44 films across the 1,600 studied. U.S.-Born Latinos, however, did hold a majority of all roles with Hispanic/Latino leads and co leads. This did not distribute evenly by gender. See Table 5.

Over the course of the 16 years studied, roles for U.S.-born Latinos were more likely to be held by female-identified actors than male-identified actors. This was true in 2022 when all three U.S.-born Latino actors were women. Beyond overall prevalence, we were curious how many U.S.-born Latino actors worked more than once across the sample in leading roles.

Table 5
Frequency of U.S.-Born Latino Leads/Co Leads by Gender: 2007-2022

Year	U.S.-Born Latino Boys/Men	U.S.-Born Latina Girls/Women	Total U.S.-Born Latino Leads
2007	0	0	0
2008	0	2	2
2009	1	1	2
2010	1	3	4
2011	0	2	2
2012	2	0	2
2013	0	1	1
2014	2	2	4
2015	2	1	3
2016	1	2	3
2017	1	2	3
2018	1	2	3
2019	1	3	4
2020	2	1	3
2021	3	2	5
2022	0	3	3
Total	17	27	44

A majority of the U.S.-born Latino leads were hired only once across the 16-year sample. Just 4 Latinas were cast in the leading role in multiple films across this time frame. In 1,600 movies, there were no instances of a male U.S.-Born Latino cast as the lead or co lead in more than one film as illustrated in Table 6.

Table 6
Frequency of U.S.-Born Latino Leads/Co Leads by Actor Name: 2007-2022

Actor Name	# of Lead/ Co Lead Roles
Cameron Diaz	5
Anya Taylor-Joy	4
Jennifer Lopez	4
Isabela Merced	2

We were also interested in what companies **distribute** movies with Hispanic/Latinos at the center as well as the **financial performance** of these films. Focusing first on distributors, we examined all 1,600 movies from 2007 to 2022 and coded which distributors were responsible for films with Hispanic/Latino leads.

The distributor results are shown in Table 7 and reveal three major trends. First, there is little deviation amongst the distributors with Lionsgate (6.9%) and Universal (5.7%) barely outpacing the other distributors. None of these distributors should be lauded, however, with Warner Bros. having the most embarrassing and oppressive track record of all the companies when it comes to centering stories on Hispanic/Latinos. And no, *In the Heights* is not enough.

Second, there has not been one year where every distributor has released a film led by a Hispanic/Latino protagonist. This is soul crushing for this community, as Latinos represent 49% of Los Angeles,⁵ the entertainment capital of the world. Three, the mode or most frequent number of films with a Hispanic/Latino at the center made by each distributor is zero. Seventy six cells (59%) out of 128 had a 0 in Table 7. Again, how do these companies justify erasing Hispanic/Latino led movies across their slates year in and year out?

Table 7
The Number of Movies with Hispanic/Latino Lead/Co Lead by Distributor & Year

Year	Disney	Fox	Lions	Other	Para	Sony	Uni	WB	Total
07	0	0	0	0	0	0	0	0	0
08	0	1	1	0	0	0	0	0	2
09	0	0	0	0	1	0	1	0	2
10	0	2	0	1	0	1	1	0	5
11	0	0	0	0	1	2	0	0	3
12	0	1	1	1	1	0	0	1	5
13	0	0	2	0	0	0	1	0	3
14	0	3	0	0	1	1	0	0	5
15	1	0	0	0	0	0	2	0	3
16	1	0	0	1	0	0	1	0	3
17	1	0	2	0	0	1	1	0	5

18	0	0	1	1	0	1	1	1	5
19	0	1	2	0	2	2	0	0	7
20	0	0	0	4	0	0	2	0	6
21	1	1	0	2	0	2	2	1	9
22	1	1	0	2	2	1	3	0	10
Total	5	10	9	12	8	11	15	3	73
All Films	151	196	130	230	152	226	262	253	1,600
% H/L Leads	3.3%	5.1%	6.9%	5.2%	5.3%	4.9%	5.7%	1.2%	4.6%

One potential answer to this question rests on the financial performance of these films. If movies with Hispanic/Latinos bring in less at the box office than movies without Hispanic/Latinos in the lead, then it could potentially explain such discriminatory actions. So we tested this explanation. We have done this work before but did not zero in on this particular community.

Given that the market has changed so dramatically during and after Covid, we decided to focus our efforts on the last 2 years of film. Here, we siloed all of the movies into one of three categories by lead type: single, co, or ensemble (3 or more leads) movies. We chose to focus on the profitability of movies with a solo lead to understand how Hispanic/Latino protagonists were performing vis a vis non Hispanic/Latino protagonists. Our sample across the two years was 126 films.

For the 126 movies, we examined the relationship between U.S. and international box office and the presence or absence of a Hispanic/Latino lead. Only first run movies (no re releases) live action films (no animated content) were in the sample. Prior to running the analyses, we examined whether Hispanic/Latino films received the same level of executive support as films without Hispanic/Latino leads in terms of production costs, marketing spend and distribution density (# of theaters). As shown in Table 8, this was not the case.

Table 8
Median Executive Support Measures by Lead Type: 2021-2022

Measure	H/L Lead	Non H/L Lead	Total
Production Costs	\$10,142,000	\$25,303,000	\$24,769,500
Marketing Spend	\$26,629,000	\$29,002,000	\$28,827,000
# of Theaters	2,982	3,005	2,998
Metacritic Score	71	58.5	60

Note: The executive support variables are reported at the median or 50th percentile. Metacritic is an average score.

Table 8 reveals that films starring Hispanic/Latino leads receive far less support than films starring non Hispanic/Latinos leads. Specifically, movies centered on Hispanic/Latino leads received substantially smaller production budgets (~\$10 million) than did movies centered on non Hispanic/Latinos (~\$25 million). The differences for marketing spend and distribution density were in the same direction but smaller, however. Most notably, movies with Hispanic/Latinos in the lead received significantly higher Metacritic scores than movies with non Hispanic/Latino leads.

Table 9
Partial Correlation Coefficients between Protagonist Identity and Box Office Performance

Outcome	Hispanic/Latino Lead (no, yes) No Controls	Hispanic/Latino Lead (no, yes) Controls
U.S. Box Office	-.06	.01
International Box Office	-.08	.06

Note: Identity type was coded as 0=non Hispanic/Latino lead, 1=Hispanic/Latino lead. None of the analyses in this table were significant at the $p < .01$ or $p < .05$ level.

Given the lower support for Hispanic/Latino films, it was important to see how they performed at the U.S. and international box office. Table 9 reveals the correlations between box office performance and presence/absence of a Hispanic/Latino lead with and without executive support controlled (e.g., production costs, marketing spend, distribution density). Across both analyses, there was no statistically significant relationship between the identity of the protagonist and box office performance domestically or internationally. Prior to controls, the relationship between Hispanic/Latino leads and box office performance was small and negative. Once the controls were applied, the results flipped to small and positive. None of these correlations are significant, however. Thus, there is no difference in box office performance of Hispanic Latino leads from their non Hispanic/Latino counterparts. And yet, the studios fail to support these movies at the same level as those with non Hispanic/Latino leads.

In sum, it is still rare to see a Latino/Hispanic protagonist in top-grossing films. Notably, amongst those few Hispanic/Latinos who did get a chance to lead a film, U.S.-born Latinos and women/girls were given more opportunities to lead. When we considered age for leading women, on the other hand, very few are 45 years of age or above. It is clear that Afro-Latinos are overlooked for these roles as well. In the next section, we will illustrate that the lack of representation for this community persists for all characters in film, not just for leading roles.

On Screen Speaking Characters

In 2022, 5.8% ($n=221$) of the 3,802 speaking characters across the 100 top-grossing films were Hispanic/Latino. In comparison, Hispanic/Latinos represented 10.5% ($n=441$) of all speaking characters in 2021 and 3.3% ($n=138$) in 2007. Over the 16-year time frame evaluated, there has been no significant change in the percentage of Hispanic/Latino characters overall. As shown in Table 10, the overall prevalence for Hispanic/Latinos on screen across 1,600 popular films is just 5.5%. Consider again, that the Hispanic/Latino population in the U.S. is 19.1%.

Table 10
Prevalence of Hispanic/Latino Speaking Characters across 1,600 Films by Year: 2007-2022

Year	Hispanic/Latino Characters	Total Characters
2007	3.3%	138
2008	4.9%	198
2009	2.8%	111
2010	3.9%	150
2011	6.8%	266
2012	4.2%	171
2013	5.3%	207
2014	5.3%	213
2015	6.2%	247
2016	3.9%	148
2017	7.2%	266
2018	6.0%	233
2019	5.9%	230
2020	6.5%	216
2021	10.5%	414
2022	5.8%	221
Total	5.5%	3,429

Note: Only those characters with an ascertainable race/ethnicity were included.

Given that women and girls are underrepresented, as demonstrated in our previous work examining top-grossing films, we were curious if this persisted for Hispanic/Latina women. Of the 221 Hispanic/Latino characters in the top films of 2022, 40.7% ($n=90$) were female-identified and 59.3% ($n=131$) were male-identified. This is on par with Hispanic/Latino speaking characters in 2021 which consisted of 44% ($n=182$) women and girls and 56% ($n=232$) men and boys. While Latinas and Hispanic female characters appear almost in proportion to their male counterparts, we were also curious if gender distributed evenly across different age groups.

Table 11
Hispanic/Latino Speaking Character Age by Gender Across Top-Grossing Films: 2022

Age	H/L Boys/Men	H/L Girls/Women	Total
Children (0-12 yrs)	9.2% (n=12)	13.3% (n=12)	10.9% (n=24)
Teens (13-20 yrs)	6.1% (n=8)	11.1% (n=10)	8.1% (n=18)
Young Adult (21-39 yrs)	49.6% (n=65)	54.4% (n=49)	51.6% (n=114)
Adults (40-64 yrs)	28.2% (n=37)	20% (n=18)	24.9% (n=55)
Elderly (65 yrs or above)	6.9% (n=9)	1.1% (n=1)	4.5% (n=10)

Table 11 demonstrates that across the top films of 2022, roughly half (51.6%) of Hispanic/Latino characters were between the ages of 21 and 39. Of the Hispanic/Latino males, 49.6% were in this age group and 54.4% of the females. Turning to younger characters, girls and boys appeared roughly equally as elementary school aged kids. A higher percentage of females than males were teens, though numerically there was little difference. On the other hand, Latinas and Hispanic women were less likely to appear amongst the more advanced age groups. Just ten Hispanic/Latino characters 65 years of age or above appeared across the entire sample and only one of these characters was a woman!

We were also interested in understanding the extent to which the Hispanic/Latino community is excluded from storytelling using two additional measurements for speaking characters: proportional representation and invisibility. Our measure of **proportionality** is calibrated against U.S. population figures. If the percentage of Hispanic/Latino speaking characters in a film fell within ± 2 percentage points of the U.S. Hispanic/Latino population, the film was considered to have proportional representation. Only 4% (*Marry Me*, *Family Camp*, *Ambulance*, *Uncharted*) of films in 2022 featured a Hispanic/Latino cast that met this benchmark. This was on par with the 2% in 2021 (*Copshop*, *Eternals*) and not meaningfully different from 2007, when none of the 100 top films depicted a proportionally accurate representation of Hispanic and Latino characters.

Interestingly, 6% of top movies in 2022 were above proportional representation. This is likely explained by the setting for each of the films as five took place partially in a Latin or Hispanic country (*Puss in Boots: The Last Wish*, *The Lost City*, *Memory*, *The 355*, *The Unbearable Weight of Massive Talent*). The sixth film was set in a fictional underwater city in Mezo-America.

Invisibility is another indicator that assesses the prevalence of Hispanic/Latinos in movies. In 2022, 42% of the films evaluated failed to depict one Hispanic or Latino speaking or named character. This was a significant increase from the previous year (35%) and equivalent to 2007 as shown in Table 12. Put differently, efforts to include Hispanic/Latinos in film continue to fall short. Even worse— Hispanic/Latinos continue to be erased at the same rate they were a decade and a half ago.

Table 12
Number of Films Missing Hispanic/Latino Speaking Characters: 2007-2022

Year	Missing H/L Characters		Missing H/L Girls/Women	
2007	42	42%	78	78%
2008	49	49%	67	67%
2009	53	53%	72	72%
2010	49	49%	73	73%
2011	34	34%	54	54%
2012	55	55%	68	68%
2013	43	43%	68	68%
2014	48	48%	69	69%
2015	36	36%	61	61%
2016	46	46%	65	65%
2017	36	36%	57	57%
2018	41	41%	65	65%
2019	35	35%	59	59%
2020	47	47%	63	63%
2021	35	35%	53	53%
2022	42	42%	56	56%
Total	691	43.2%	1,028	64.3%

As demonstrated in the previous section, Latinas and Hispanic women and girls appeared more often than their male counterparts as leads and co leads. This has no effect on the representation for female speaking characters. Women and girls in this community were completely absent from 56% of the films studied in 2022. This is no different than 2021 (53%). While this is an uptick from 2007 when female Hispanic and Latina characters were excluded from 78% of top movies, a majority of films each year continue to erase Hispanic/Latina women and girls.

There were two additional groups within the Hispanic and Latino community that we were interested in analyzing: Hispanic/Latinos who were LGBTQ+ and Hispanic/Latinos with disabilities. There were very few characters from each of these communities who appear in popular movies, so data for the two groups are combined only for organizational purposes. Of the 221 Hispanic/Latino characters in 2022, 7 (3.2%) were **LGBTQ+**. Three of these characters were gay and four were lesbian characters. None were transgender. Turning to characters with **disabilities**, just 1.8% ($n=4$) of Hispanic/Latino characters were shown to have a disability.

Table 13
Number of Films without Hispanic/Latino Characters by LGBT & Disability by Year

Measure	2014	2015	2016	2017	2018	2019	2020	2021	2022	Total
# of films missing H/L LGBTQ+ characters	100	99	100	98	98	98	95	96	94	878
# of films missing H/L chars w/ disabilities	Not Measured	95	98	95	94	95	95	93	96	761

In addition to examining the erasure of women, we were also curious to explore how often LGBTQ+ Hispanic/Latinos were missing from films. See Table 13. The number of films that excluded Hispanic/Latino characters who also identified as LGBTQ+ did not improve in 2022 ($n=94$) from 2021 ($n=96$) and is only a slight difference from 2014, when there were no films that included an LGBTQ+ Hispanic/Latino character.

Looking to Hispanic/Latino characters with disabilities revealed a similar level of erasure. More than 90% of top movies each year have erased Hispanic/Latinos with a disability, with no change from 2015 to 2022. Put differently, only 4 films in 2022 had even one Hispanic/Latino character with a disability.

Overall, the findings in this section demonstrate that it is nearly impossible to have career sustainability for a Hispanic/Latino actor working in the entertainment industry. Erasure, lack of access and opportunity and an abysmal track record with intersectionality makes this work difficult if not impossible for actors who identify as Hispanic/Latino. To understand why this erasure may be taking case, we now take a look at how often Hispanic/Latinos are working as storytellers behind the camera in film.

Behind the Scenes

Directors. In 2022, just 3.5% of **directors** (4 men) were Hispanic/Latino. This is a decrease from 2021 when 12 directors, or 10.6%, were Hispanic or Latino. Only 2 of the 12 Hispanic/Latino directors in 2021 were women. 2022 did not differ from 2007 when 2.7% of directors were Hispanic/Latino. All three of the Hispanic/Latino helmers in 2007 were men.

Overall, from 2007 to 2022, 4.6% ($n=82$) of all (77 men, 5 women) were Hispanic/Latino. See Table 14. Put differently, 6.1% of the Hispanic/Latinos who directed a film across 16 years were women. This calculates to a gender ratio of 15.4 to 1. Only 4 Afro-Latinos worked as directors across the sample time frame. Of the 82 Hispanic/Latino directors, only 30.5% were U.S.-born Latinos.

Table 14
Hispanic/Latino Directors: 2007-2022

Year	Total # of H/L Men Directors	Total # of H/L Women Directors	Percentage of H/L Directors	Total Directors
2007	3	0	2.7%	112
2008	3	0	2.7%	112
2009	7	0	6.3%	111
2010	2	0	1.8%	109
2011	3	0	2.8%	108
2012	3	0	2.5%	121
2013	7	0	6.5%	107
2014	8	0	7.5%	107
2015	4	0	3.7%	107
2016	2	1	2.5%	120
2017	8	0	7.3%	109
2018	5	0	4.5%	112
2019	3	2	4.5%	112
2020	5	0	4.5%	111
2021	10	2	10.6%	113
2022	4	0	3.5%	113
Total	77	5	4.6%	1,784

Only 15 of 82 Hispanic/Latino directors worked more than once. Table 15 illuminates the ethnicity/descent of all the unique directors working across the sample. The largest share of directors were those of Mexican (27.7%) and Spanish (25.5%) descent. Of the unique directors, only 34% ($n=16$) were U.S.-Born and Latino.

Table 15
Ethnicity and Descent of Hispanic/Latino Directors: 2007-2022

Ethnicity/Descent	# of H/L Directors	% of 47 Individual H/L Directors
Mexican	13	27.7%
Spanish	12	25.5%
Puerto Rican	6	12.8%
Brazilian	4	8.5%
Cuban	4	8.5%
Argentine	3	6.4%
Chilean	2	4.2%
Uruguayan	2	4.2%
Dominican	1	2.1%
Panamanian	1	2.1%

Producers. Of the 337 producers credited with a “Produced by” role in 2022, 11 (3.3%) were Hispanic/Latino. Four women and 7 men held this position. This is consistent with the 16 producers (4.2%) who were credited in 2021 and the 6 (2.2%) Hispanic/Latino producers in 2007. Across the entire 16 years, 3.1% of “Produced by” credits went to a Latino or Hispanic individual. Women represented 21.8% of all Hispanic/Latino producers and less than one percent of producers overall.

Casting Directors. The final behind the camera role we were interested in analyzing for Hispanic/Latino prevalence were casting directors. There were 4 Hispanic/Latino casting directors in 2022, which translates to 2.9% of all credited individuals in this role. This is a non-significant deviation from the previous year (6%, $n=9$) and from 2007 (1.3%, $n=2$). In this often female-dominated position, Hispanic women and Latinas made up a full 76.7% of casting directors with Hispanic/Latino origin. However, across 16 years, Hispanic/Latino casting directors filled only 3.5% of all casting director positions across the most popular films.

Relationship between On Screen & Behind the Camera. Is the presence of a Hispanic/Latino individual working in a behind-the-scenes position associated with the prevalence of Hispanic/Latino characters on screen? To answer this question, we assessed the number of speaking characters for all films with a Latino or Hispanic director separately from those films that did not have any Hispanic/Latinos directors attached. When a film had a Latino or Hispanic director, the speaking characters on screen were more likely to be Hispanic/Latino (16.4%) than in films without a Hispanic/Latino at the helm (5%).

Similarly, a positive relationship was found for the prevalence of Hispanic/Latino characters for films with one or more Hispanic/Latino producers. Hispanic/Latinos represented 12.4% of speaking or named characters with at least one Hispanic/Latino producing the film and just 5% of characters in films without.

We repeated this analysis, this time bifurcating films using the presence or absence of a Hispanic/Latino casting director. When a film had a casting director with Hispanic or Latino origins, 12.6% of characters were Hispanic/Latino. In contrast, when a non-Hispanic/Latino casting director worked on a film only 5.2% of characters were Hispanic/Latino. The significant relationship between onscreen prevalence and behind the scenes occurrences demonstrates that proportional representation for the Hispanic/Latino community on screen is possible.

In total, there have been no gains for Hispanic/Latino creatives behind the camera. And yet, they hold the keys to driving change on screen. While this section focused on the quantitative picture on screen and behind the camera, we now turn to assessing the qualitative ways in which Hispanic/Latinos are depicted in popular films. Brace yourself, the findings are problematic.

Qualitative Analysis

This section is an updated qualitative assessment of the nature of portrayals across a series of stereotypes and tropes often associated with Hispanic/Latinos on screen. A subset of the 100 top films in 2022 are included in this qualitative analysis based on the appearance of a Hispanic or Latino actor in the film’s top 5 billed cast.⁶ Context about the changing nature of Hispanic/Latino representation will be provided using previous qualitative findings from a set of films from 2019, 2018 and 2017.

Forty-four of the 500 top-billed actors across the 100 top films of 2022 were Hispanic/Latino, which translates to 8.8% of all top-billed actors. This percentage was not different from 2019 (7.6%). Latinas and Hispanic women/girls represented 59.1% ($n=26$) of the top-billed Hispanic/Latinos in 2022, which is similar to 2019 (63.2%, $n=24$).

We further explored the ethnic diversity in this group by determining the prevalence of Afro-Latinos. Among the 44 Hispanic/Latino top-billed actors, 18.2% ($n=8$) were both Black/African-American and Latino. This represents a slight increase from 2019 (12.8% $n=5$). Next, we found that 56.8% of the top-billed Hispanic/Latino cast were born internationally or had Hispanic origins only from Spain. In comparison, 43.2% ($n=19$) were U.S.-born Latinos not of solely Spanish descent. This represents a 15 percentage point decline from the percentage of U.S.-born Latinos who were top-billed in 2019.⁷

Table 16
Top-Billed Hispanic/Latino Actors

Measure	2022	2019
% of Hispanic/Latino Top-Billed Actors	8.8%	7.6%
% of Top-Billed Actors that are Hispanic/Latina	59.1%	63.2%
% of Top-Billed Actors that are Afro-Latinos	18.2%	13.2%
% of Top-Billed Actors that are U.S.-born Latinos	40.9%	57.9%
Total Hispanic/Latino Top-Billed Actors	44	38
Total Number of Films w/a Top-Billed H/L Cast Member	35	28

Note: Only 2019 is included as the results from 2017/18 include 200 films.

Overall, 35 films had one or more top-billed Hispanic/Latino cast member. The majority of the 35 films had only one Hispanic/Latino actor (80%, $n=28$), while 5 movies (14.3%) had two credited Hispanic/Latino actors. Only 2 films (5.7%) had 3 Hispanic/Latino actors cast at the top of the call sheet (*X*, *Puss in Boots: The Last Wish*). Thus, our qualitative analysis first includes the 45 characters portrayed by the 44 top-billed Hispanic/Latino actors detailed above.⁸

Following that, we assessed all 104 Hispanic/Latino characters who appeared across each of the 35 films with at least one top billed Hispanic/Latino. In total, our qualitative examination includes 149 characters.

Table 17
Attributes of 45 Top-Billed Characters across Top Films

Attribute	Top-Billed Characters 2022	Top-Billed Characters 2019	Top-Billed Characters 2017-18
Religious	46.7%*	31.6%*	26%
Immigrant	24.4%*	13.2%*	5%
Low Income	24.4%*	13.2%	17%
Angry/Temperamental	40%*	23.7%	21%
Sexualized	31.1%*	18.4%	n/a
Criminal	57.8%*	39.5%*	28%
Violent Criminal	46.2%*	40%	n/a
Organized Crime Group	15.4%*	6.7%	n/a

Note: Cells with an asterisk indicate significant deviation from results obtained across films from the previous examination. Violent Criminal and Organized Crime Group are subsets of the Criminal variable and are calculated out of those characters who were shown as criminals.

Table 18
Attributes of 104 Hispanic/Latino Speaking Characters across Top Films: 2022

Attribute	H/L Speaking Characters 2022	H/L Speaking Characters 2019	H/L Speaking Characters 2017-18
Religious	17.3%	21.3%	21%
Immigrant	6.7%	8.5%*	3%
Low Income	3.9%*	13.8%	13%
Angry/Temperamental	6.8%	8.5%	12%
Sexualized	7.7%*	16%	n/a
Criminal	23.1%*	29.8%*	24%
Violent Criminal	45.8%*	21.4%	n/a
Organized Crime Group	58.3%*	39.3%	n/a

Note: Cells with an asterisk indicate significant deviation from results obtained across films from the previous examination. Violent Criminal and Organized Crime Group are subsets of the Criminal variable and are calculated out of those characters who were shown as criminals.

Temperament. The first set of measures analyzed for top-billed Hispanic/Latinos and Hispanic/Latino speaking/named characters were related to the characters’ temperament and physicality across three common problematic stereotypes.⁹

First, we examined the trope of being **angry** and hot-tempered. In 2022, 16.8% ($n=25$) total characters were shown as agitated or judgmental. When broken down by character type, a larger percentage of top-billed characters (40%, $n=18$) and fewer speaking characters (6.8%, $n=7$) were dramatic/angry. 2022 revealed significantly more top-billed characters as hot-headed than in previous years studied and no real difference among non-top-billed speaking characters from 2019 but a decline from 2017/18.

Overall, 14.8% ($n=22$) of characters evaluated were **sexualized**. Fourteen of these characters were top-billed and 8 were not. Put differently, 31.1% of top-billed characters and 7.7% of speaking characters were shown in an overtly sexualized manner. Notably, this is an increase from 2019 for top-billed characters and a decrease for speaking characters.

We were also curious if women were presented as sexual objects more often than men. This was the case (women: 72.7%, $n=16$; men: 27.3%, $n=6$). Almost half (44.4%) of top-billed girls/women were sexualized, while top-billed men and boys were sexualized 11.1% of the time. This is a significant increase from 2019 when 29.2% of top-billed female characters and zero male characters were sexualized.

A different pattern emerged when we examined sexualization of all speaking characters by gender as there was an even split for women ($n=4$) and men ($n=4$) in 2022. This represents just 10.5% of the 38 female-identified speaking characters and 6.1% of the 66 male-identified speaking characters. This was less than 2019 when 26.5% of women/girls and 10% of men/boys were sexualized.

Another type of stereotype that is often presented in the media is the portrayal of Hispanic/Latino characters as **comedic relief** or as characters with a low level of intelligence. Overall, 18.1% ($n=27$) of characters' actions provided comic relief within the plot. This includes 8 characters who were specifically unintelligent or lacking understanding of situations, social cues, and proper decision-making. These buffoonish-type characters represented 26.7% ($n=12$) of top-billed characters and 14.4% ($n=15$) of speaking characters.

Criminality. Over a third, 33.6% ($n=50$), of characters overall were depicted as **criminals**. Of the 50 individual characters who were depicted as criminals, 18 (36%) were involved in criminality through an **organized crime group**. Organized crime included gang affiliation, participation in arms or drug cartels, or involvement in a family crime syndicate.

We further examined the portrayal of Hispanic/Latinos as criminals for the presence of violence. Almost half (46%, $n=23$) of the characters shown in illegal activity engaged in **violent criminal** behavior.

A majority of top-billed characters in 2022 (57.8%, $n=26$) were shown engaged in illegal activity. This has increased across each year examined. While just 15.4% ($n=4$) of criminal top-billed characters were involved in organized crime, almost half (46.2%, $n=12$) were depicted committing violent criminal acts (e.g., using explosives, engaging in gun violence in self-defense).

Criminality was present for 23.1% ($n=24$) of the Hispanic/Latino speaking characters examined. While this is a decrease from criminal portrayals in 2019, it is unchanged from 2017/18. Of the 24 speaking characters who were criminals, 58.3% ($n=14$) were members of a crime organization and 45.8% ($n=11$) were violent (e.g., carrying out murderers via stabbing, grenade launchers, gunshots or threatened gun violence). Clearly, there is a reliance on depicting Hispanic/Latinos as criminal and violent criminals.

Origins. Since the definition of Hispanic/Latino in this report includes various nationalities, we were curious to understand how the characters in films popular at the U.S. box office were portrayed across indicators of country of origin.

Overall, 23.5% ($n=35$) characters studied were shown living *in a Latin or Hispanic country*. This is a decrease from both 2019 (38.6% $n=51$) and 2017/18 (37.8% $n=99$) portrayals. Few top-billed characters (15.6%, $n=7$) appeared as residents of a Latin/Hispanic country. Nearly all of those characters (85.7%, $n=6$) were determined to be born in that country. About a quarter (26.9%, $n=28$) of speaking characters were depicted living in Spain or a Latin American country, all of whom were native to that country.

In terms of *immigration*, 12.1% ($n=18$) of the sampled characters were shown as immigrants or the children of immigrants. Immigrants made up 24.4% ($n=11$) of top-billed Hispanic/Latinos and 6.7% ($n=7$) of all speaking characters. Top-billed characters were depicted as immigrants at a higher rate than in 2019 and 2017/18. See Table 17. There was no significant change for speaking characters from previous reports.

Although earlier in the paper we presented information on the origin of the *actors* in top-billed roles, we now turn to the characters they played. Only 22.1% ($n=33$) of the overall portrayals examined in 2022 were **U.S.-born** Hispanic/Latino characters. This is a decrease from 2019, where 33.3% of characters overall were Hispanic or Latino characters born in the United States. In 2022, 28.9% ($n=13$) of top-billed Hispanic/Latino characters were U.S. natives compared to 36.8% in 2019. For speaking characters in 2022, 19.2% ($n=20$) were U.S.-born, while in 2019 there were 31.9%. The decreased prevalence of stories that include U.S.-born Latinos erases the experience of many American Latinos and perpetuates an idea that Latinos are outsiders.

Language. Given the lack of stories from a U.S.-born Latino perspective, we also assessed the presence of a Spanish accent. All top-billed characters were portrayed speaking English at least once. However, 15.4% ($n=16$) of speaking characters were only depicted speaking Spanish. This is a decrease from 2019 when 37.2% of speaking characters examined were depicted without an understanding of the English language.

Of the characters who spoke English at all throughout the plot, nearly a third (31.6%, $n=36$) spoke English with an **accent** indicative of a native Spanish speaker. There were no differences that emerged between top-billed characters (31.1%, $n=14$) and speaking characters (26.8%, $n=22$) who spoke English with a detectable Spanish accent.

Given this, it is not surprising that almost half (48.3%, $n=72$) of characters in the sample spoke or demonstrated a clear understanding of the **Spanish language**. This was distributed similarly across top-billed (45.7%, $n=21$) and non top-billed characters (49.5%, $n=51$). No characters spoke Portuguese or another indigenous American or Latin American language. The inclusion of characters who speak Spanish can be one indicator of strong ties to a cultural identity, but it may also perpetuate the stereotype that Hispanic/Latinos in the United States are “foreigners.”

Culture. How often are Hispanic/Latino characters presented with a connection to their Spanish, Hispanic, or Latin American culture? In order to answer this question, we looked for the presence of **physical artifacts/symbols** around the character **and verbal references** made by the character themselves or others around them.

In total, 68.4% ($n=102$) of characters were devoid of any connection of this kind to their Hispanic/Latino heritage. Over half (53.3%, $n=24$) of top-billed characters had no connection through either artifact or remark, meaning 46.7% ($n=21$) did have either a verbal, visual, or textual reference made to their Hispanic/Latino origins. This is slightly higher than 2019 (44.7%). However, a full 75% ($n=78$) of speaking characters had no connection through artifact or remark. Put differently, just a quarter of speaking characters (25%, $n=26$) were presented with a visual or verbal reference to their Hispanic background or Latinidad. This is no different than 2019 (26.6%).

We further scrutinized the remarks that were made in reference to each character’s Hispanic/Latino heritage. Of the 30 total characters connected to their ethnic community by **remark**, a third ($n=10$) of those characters were the object of a negative comment. Negative remarks included disparagements and microaggressions such as being assumed to be “the help,” being called “Señor Avocado,” and references to drug use without cause. Verbal references about Spanish or Latino origins were made for 40% ($n=18$) of top-billed characters, 33.3% of which were negative. Only 11.5% ($n=12$) of speaking characters made or received a remark in regards to their ethnicity and again, 33.3% of comments were negative.

Another way we assessed a character’s ties to their Hispanic/Latino community was through connection with other individuals who share their ethnic background. A total of 60 (40.3%) Hispanic/Latinos examined were shown in **isolation**. More than half (53.3%, $n=24$) of top-billed characters were depicted without relationships to Hispanic/Latino family members, friends, or other members of community organizations. This is similar to our findings in 2019, when half of top-billed characters were isolated. More relationships emerged for speaking characters in 2022. Only 34.6% ($n=36$) of speaking characters were not shown with any associations. This is an improvement from the films of 2019 when 51.1% had no fellow community members.

Turning to **religiosity**, 39 characters overall, or 26.2%, were shown with some religious affiliation. Among top-billed characters this translated to 46.7% ($n=21$). For speaking characters, 17.3% ($n=18$) practiced religion or were shown with religious artifacts. Top-billed characters in 2022 were more likely to be associated with religion compared to 2019. Speaking characters appeared with fewer religious affiliations in 2022 than in 2019, but not significantly so.

Occupation. We also assessed the manner in which Hispanic/Latinos were presented in the professional sector. Roughly half (48.3%, $n=72$) of all 149 characters analyzed were gainfully employed. This is slightly higher than 2019 (41.7%) and similar to 2017/18 (52.3%).

In terms of the types of jobs depicted, 2022 did not differ from previous years. A quarter (26.4%, $n=19$) of characters with an occupation were employed in a protective services capacity such as law enforcement, military, or security. In 2019, it was 25.4% and among 2017/18 films examined, 30.6% of characters were depicted in an enforcement position.

The largest share (43%, $n=31$) of characters with occupations in 2022 held jobs that did not require post-secondary education (e.g., construction, maid, cashier, bartender, chauffeur, doorman). This is on par with portrayals from 2019 (47.3%) and a decrease from 2017/18 (54%).

Very few (9.7%, $n=7$) employed characters in 2022 had occupations that require a high level of education (e.g., doctor, corporate executive, journalist, attorney). Again, this is not different than previous years. Only 12.7% of employed characters in 2019 and 6.6% in 2017/18 fit this designation. Even fewer characters across all years were employed in a high-level STEM-related field. Only one (1%) character in 2022 (i.e., cybersecurity), 2 (3.6%) in 2019, and 6 (4.4%) in 2017/18 worked in STEM-focused careers.

There was not much variability for occupation-related measures between top-billed and speaking characters in 2022 as seen in Table 19. One exception was that speaking characters with occupations appeared as enforcers more often (31.9%) than top-billed characters (16%).

Table 19
Occupation Type of 72 Hispanic/Latino Speaking Characters across Top Films: 2022

Occupation Type	Top-Billed Characters	Speaking Characters
No secondary education required	48%	40.4%
Law Enforcement/Protective Services	16%	31.9%
High education level required	12%	8.5%
STEM	0	2.1%
Other	24%	17%
Total	100%	100%

For the 2022 analysis we also wanted to explore if characters who had an occupation were shown having professional success. Eighteen percent ($n=13$) of the 72 characters with a job were shown in this manner (e.g. receiving promotions, respected by peers in the workplace, lauded by superiors, fame and recognition by the public). Numerically they were evenly split amongst top-billed (28%, $n=7$) and all speaking characters (12.8%, $n=6$).

Across all 149 Hispanic/Latino characters in the sample (45 top-billed, 104 speaking characters), we coded whether they were shown interested in pursuing education or attending school. This

was true for only 12.1% ($n=18$) of characters, including 17.4% ($n=8$) of top-billed and 9.7% ($n=10$) of speaking characters. In other words, there is little depiction of Hispanic/Latinos in an educational context.

Our final measure related to **social class**. Fifteen (10.1%) were shown struggling financially or in a lower socio-economic stratum. Eleven (24.4%) top-billed characters and 4 (3.9%) speaking characters in 2022 were shown in this manner. More top-billed characters faced financial instability across films in 2022 than in previous years, though there was a decrease on this metric for speaking characters. See Tables 17 and 18.

Generally, the prevalence of stereotypes associated with the Hispanic/Latino community increased in 2022 from 2019 for top-billed characters. This is problematic as viewers are more likely to attend and desire to emulate such characters driving the plot. Some of these findings are the direct result of studio heads and green lighting teams preventing Hispanic/Latino directors, writers, and producers from working more regularly on studio fare. Clearly, findings like these will continue to be documented for as long as Hispanic/Latinos are restricted from working and creating authentic depictions of their community in film.

Conclusion

This is the third report from the Annenberg Inclusion Initiative evaluating the prevalence and portrayal of Hispanic/Latinos in popular film. In this investigation, we assessed 1,600 films and more than 62,000 speaking characters to understand how often the Hispanic/Latino community appears on screen. We also investigated the identity of 13,869 employees working behind the camera across the 16-year time frame. The results are troubling and reflect little progress from 2007. Below, we overview four major findings and provide recommendations for change. The industry has not listened to our recommendations, otherwise these findings would not reflect the oppressive reality we see on screen.

Hispanic/Latino Leads Lag Behind in Film

Fewer than 5% of all lead/co lead characters in film across the last 16 years have been Hispanic/Latino. This figure becomes even smaller when women aged 45 and older or Afro-Latinos are examined. Though there are significantly more Hispanic/Latino leads in 2022 than in 2007, it is only in the last four years that the annual percentage has climbed over 5%. Even more insulting to this community is the reality that in a “good year” for representation, there have not been more than 10 movies in 100 with a Hispanic/Latino lead. Compared to the nearly 20% of the U.S. population that identifies as Hispanic/Latino and the 49% in Los Angeles, this is a far cry from proportional representation.

The lack of accelerated progress for Hispanic/Latino leads can be clearly seen in the data on distributors. *There has not been one year when every major film distribution company has released at least one movie with a Hispanic/Latino lead or co lead.* Still. Additionally, executives have clearly under-supported films with Hispanic/Latino leads in terms of production budgets and marketing support. Despite this, there was no significant relationship between having a

Hispanic/Latino lead and box office performance. The mythologizing about the Hispanic/Latino audience and the success of films with Hispanic/Latino leads has led to undervaluing these movies— which have still not performed differently than their counterparts. These findings should challenge industry beliefs and the practice of creating only a few films per year with and for this community.

Inclusion of Hispanic/Latino Characters is Almost Incidental

There has been no change for Hispanic/Latino characters in top-grossing movies since 2007. Only in 2021, the year in which *West Side Story*, *In the Heights*, and *Encanto* were released, has the percentage of Hispanic/Latino characters exceeded 10%. In an industry that purports to value inclusion, it is clear that being inclusive— even in the fictional worlds it purveys— still does not extend to representing Hispanic/Latinos in any measure approaching their proportion in the U.S. population.

If overall prevalence indicators did not sufficiently communicate the marginalization of this group, then the invisibility faced by Hispanic/Latinos provides another metric. More than 40% of films do not have any Hispanic/Latino characters, a figure that jumps to almost two-thirds for Hispanic/Latinas and to more than 90% for Hispanic/Latinos who are LGBTQ+ or who have disabilities. The lack of intersectional representation means that not only do audiences not see Hispanic/Latino characters on screen, but that actors who identify as Hispanic/Latino rarely find work in the industry.

Hispanic/Latino Creatives are Consistently Underrepresented in Film

Similar to the on-screen findings, there has been no change behind-the-camera for Hispanic/Latino directors, producers, or casting directors in 16 years. For directors, despite a high point (once again of 10.6%) in 2021, in 2022, just 3.5% of helmers were Hispanic/Latino. It is the rare year when this percentage climbs over 5%. And, it is still possible to count the number of Hispanic/Latino women directing top movies on one hand. These figures speak to the broad resistance on the part of studio executives to hire Hispanic/Latino directors for movies— particularly those without Hispanic/Latino leads— apart from a small, well-known cadre of men.

For Hispanic/Latino writers, producers, and casting directors, there are also few opportunities to participate in popular storytelling. By continuing to restrict opportunities behind-the-scenes, executives and decision-makers are all but ensuring a lack of representation on-screen. The relationship between having a Hispanic/Latino director, casting director, or producer and on-screen prevalence is significant. If the industry is serious about inclusion, then hiring behind the camera must be one of the first places to enact change.

The Portrayal of Hispanic/Latino Characters Still Skews toward Stereotypes

By conducting a qualitative investigation alongside our quantitative analysis, we are able to provide insight into not only *how many* Hispanic/Latinos are represented in film, but *how*

problematic these portrayals are. It will not be a surprise to anyone who has read these reports that there is still a significant amount of stereotyping in top-grossing films.

For one, Hispanic/Latino characters are still presented as “foreign,” when it comes to language use, accented speech, immigration status (for top-billed characters), and even the film setting in which they appear. The lack of representation for U.S. Latinos means that the storytelling advances a narrative that otherizes and marginalizes this community in ways that may have detrimental effects.

Additionally, linking Hispanic/Latino characters to criminal and violent portrayals also communicates dangerous stereotypes about this group. More than half of top-billed characters and nearly one-quarter of all Hispanic/Latino speaking characters were shown as criminals. This increased to nearly half for speaking characters who were shown as violent criminals. Finally, over a third of all Hispanic/Latino characters were shown as part of an organized crime syndicate. These trends reveal that there is still a tendency for storytellers to view Hispanic/Latinos in a negative light and to portray this community in a manner that may influence both in-group self-esteem or out-group safety concerns.

Solutions for Change

Given the findings in this paper, it is clear that change is necessary and urgent. Our previous reports have provided a framework for stakeholders within and outside of the industry to take action and create greater opportunities for and fewer stereotypical portrayals of the Hispanic/Latino community in film. We briefly discuss a few of these recommendations below as a means of demonstrating how easy it is to increase the prevalence of Hispanic/Latinos on screen and behind the camera. Of course, the companies won’t listen to these recommendations as past behavior is still the best predictor of future action. But, just in case Salma Hayek and François-Henri Pinault or Melinda Gates, Laurene Powell Jobs, or Jennifer Lopez wants to start a film finance fund for Hispanic/Latino creatives, here is our roadmap for change:

- *Studios & Production Companies:* The findings in this paper make it abundantly clear that the level of support provided to films about Hispanic/Latinos— from greenlighting, allocating budgets, or developing distribution strategies—is woefully inadequate. And yet these films still perform in the marketplace. It is time for studios and production companies to hire Hispanic/Latinos behind the camera and to increase the number of stories centered on Hispanic/Latino characters. Also, there needs to be at least 2, if not 3 Hispanic Latino executives on every distributor's greenlighting team.
- *Casting Directors:* At this time, there is no legitimate excuse for not casting a larger share of Hispanic/Latino actors across roles in top films. None. Casting directors can work to ensure that auditioning processes can be inclusive of Hispanic/Latino actors *even when a part may not be written for this group*.
- *Talent Agents:* Recruiting and signing Hispanic/Latino talent and then creating lists that include these actors, directors, and other creatives is essential.

- *Film Festivals & Non-Profits*: Groups actively working to bolster the pipeline for Hispanic/Latino talent should receive ongoing and even additional support for their efforts. These entities must also specifically recruit work and submissions from Hispanic/Latino filmmakers to cultivate and grow future storytellers.
- *Philanthropists*: Financially backing projects by, about, and for Hispanic/Latinos is critical. Developing donor collectives and specifically designating funding for this community will be a necessary component of rallying additional support to build and reinforce the pipeline.
- *Corporations*: Hiring Hispanic/Latino talent for branding and advertising content is a significant way to support artists and demonstrate their capability for larger projects.
- *Legislators*: At the federal level, a tax incentive seems unlikely to emerge in this political climate. But state legislators can utilize their platform to ensure that the Hispanic and Latino creatives within their districts have access to production funds and tax credits to enable filmmaking locally.

These solutions represent a starting point, not an end goal for increasing on screen and behind the camera representation for Hispanic/Latinos. Innovative programs and ideas will be necessary to upend the stagnant and stereotypical representation that still exists. With the support of multiple stakeholders acting independently and collectively, change is not only possible but probable.

Limitations

There are a few limitations associated with this report. First, we continue to examine top-grossing films with a focus on the U.S. box office. International films, particularly those from Latin America, may be much more likely to present a robust and refreshing picture of the Hispanic/Latino community. U.S. executives should look to these films as examples of how to improve representation rather than as a sufficient replacement for domestic storytelling. Second, streaming platforms may offer a different portrait of this community. Based on other studies, however, there is limited reason to believe this is the case. Improving Hispanic/Latino representation is an industry-wide necessity, not solely limited to theatrical film. Finally, our qualitative analysis was necessarily limited to films with top-billed Hispanic/Latino actors. Given the overall figures on invisibility, however, we believe that these films offered the best chance for not only any representation but less stereotypical portrayals. Looking at other films might change the qualitative findings slightly, but we do not believe that it would reveal substantive differences.

For the third time, we are imploring the industry to create change and authentically and meaningfully represent the Hispanic/Latino community in popular storytelling. Falling back on excuses, leaning into outdated stereotypes, and refusing to try are simply no longer acceptable. There are talented Hispanic/Latino filmmakers ready to work and compelling stories about Hispanic/Latinos to tell. It's time for gatekeepers to open the floodgates and bring them to our screens.

Acknowledgments

We are grateful to everyone who has contributed their time and effort to make this report happen. This study could not have been completed without the incredible work of Tyrese Shaffer. Special thanks to the Annenberg Inclusion staff team Sarah Neff, Terrell Shaffer, and Zoe Moore for their invaluable contributions to this report. The rest of the All staff team – Aimee Christopher, Al-Baab Khan, Ashley Kolaya, Brooke Kong, Bryan Davis, Katherine Neff, Matthew Davis, and Michael Sayers – are an incredible group of people who make every report possible. Lastly, thank you to the talented students who worked on this research!

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Footnotes

1. This is our third report on Hispanic/Latinos in film (see Annenberg Inclusion Initiative website). Our methods replicate what we did before. The first author is Latina and worked on all qualitative coding with a cadre of Latinos. Given that our methods have not changed, we are summarizing our work by directly quoting our footnotes in the 2019 study.

As stated verbatim in that report (p. 25),

“The process of determining Hispanic/Latino characters includes using information presented in a film’s plot, including the character’s name, direct statements, and other cues (including appearance). Characters from Spain, Brazil, as well as Latin America can all be coded under the Hispanic/Latino moniker given other culturally relevant contextual cues.

Determining Hispanic/Latino leads/co leads and directors required obtaining information about the person. In the absence of direct identification by the individual, a set of criteria was developed to determine whether a person should be considered Hispanic/Latino. People with one or more Hispanic/Latino parents were included as Hispanic/Latino. When a person had at least one parent who identifies as more than half Hispanic/Latino, that individual was included as Hispanic/Latino. This was determined by using a variety of cues from the Census definition, namely nationality, lineage, or country of birth of the person or the person’s parents or ancestors.

Those with just one Hispanic/Latino grandparent (i.e., their parent is half Hispanic/Latino or less) were included when additional confirmation of their lineage was obtained. This could include references to Hispanic/Latino culture, having lived in a predominately Hispanic/Latino country, speaking languages or dialects connected with Hispanic/Latino communities, or contextualizing relationships with Hispanic/Latino family members. Other confirmation came from direct statements about their ethnic background in interviews, or on self-edited public databases such as on IMDbPro that align with previous characters. We did not include people with a Hispanic/Latino grandparent when no comments or acknowledgments were made.

People with only a Hispanic/Latino great-grandparent (as it fits the above definition) or further ancestry were excluded, although those with unspecified or distant Hispanic/Latino ancestry or forebears not tied to a particular family member were researched to determine further Hispanic/Latino identification beyond ancestral ties. Nationality was not considered sufficient to include an actor as Hispanic/Latino without additional information on the individual’s ethnic identification or parental identification.

In line with this definition, some previous judgments were altered. One lead/co lead in 2014 was removed from analysis as the individual is not Hispanic/Latino. One additional change was made not due to an individual’s identification but because of the role in the film. One male Hispanic/Latino lead/co lead in 2007 was changed to an ensemble leading character in line with our definition of ensemble leads.”

2. U.S. Census Bureau, Population Estimates Program (n.d.). Hispanic or Latino Origin. Retrieved October 30, 2023 from <https://www.census.gov/quickfacts/fact/note/US/RHI725222>

3. All information gathered on actors was retrieved from online sources, news articles and interviewers as well as our own All databases.
4. U.S. Census Bureau (n.d.).U.S. Census Bureau Quick Facts: United States. Retrieved October 30th, 2023 from <https://www.census.gov/quickfacts/fact/table/US/RH1725222>
- 5 .U.S. Census Bureau (n.d). QuickFacts: Los Angeles County, California. Retrieved October 28th, 2023, from <https://www.census.gov/quickfacts/fact/table/losangelescountycalifornia/RH1725222>
6. The top-billed actors for each film were determined by using three sources that were cross-referenced with each other: the opening and closing on screen film credits, luminatedata.com, and Pro.IMDB.com. When credits were listed in order of appearance or alphabetical order in any of the above sources, other sources where order of relevance/importance/status were used.
7. Top-billed data used in previous analyses to determine the qualitative sample is accepted as it stands at the date of publication for the previous analysis. If data has been updated since then, this is not reflected in the qualitative section.
8. Anya Taylor Joy is a top billed actor in the film X. The actor plays two characters in the film. Since the actor is Hipanic/Latina, both characters played by her are included in the top-billed data. Separately, one actor who was identified as white plays a character identified to be Hispanic/Latino. This character is included in speaking character data.
9. 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.