The Representation of Race and Ethnicity in Modern Cinema: A Critical Study of Hollywood's Racial Dynamics

Sana Rauf*[1], Arif Mehmood[2]

Corresponding Author Email: sana.rauf@uok.edu.pk

ABSTRACT:

Racial and ethnic representation in modern cinema plays a crucial role in shaping public perceptions of identity, power, and social belonging. This study critically examines patterns of racial and ethnic representation in contemporary Hollywood films using a mixed-methods approach that integrates quantitative content analysis with qualitative critical discourse analysis. Drawing on a large corpus of films spanning multiple decades, the research analyzes casting composition, screen-time allocation, narrative agency, stereotypical portrayals, genre variation, and industry participation. The findings reveal persistent structural inequalities in representation, characterized by the dominance of White-centered narratives, limited agency afforded to minority characters, and the continued circulation of racial stereotypes despite gradual improvements over time. Quantitative results further demonstrate uneven progress across genres and award recognition categories, as well as weak alignment between industry diversity policies and actual representational outcomes. Audience reception and sentiment analysis indicate increasing awareness of representational disparities, though such awareness has yet to translate into systemic change. By providing empirically grounded evidence across multiple dimensions of cinematic production and reception, this study contributes to media studies and critical race scholarship by illuminating how Hollywood continues to negotiate, resist, and occasionally transform racial representation in the twenty-first century.

Keywords: *Race And Ethnicity, Hollywood Cinema, Media Representation, Critical Race Theory, Film Studies, Diversity And Inclusion, Cultural Discourse*

[1]Assistant Professor of Media Studies, University of Karachi
sana.rauf@uok.edu.pk
[2]Lecturer in Film and Cultural Studies, Beaconhouse National University (BNU), Lahore
arif.mehmood@bnu.edu.pk

INTRODUCTION

This is the need to study how Hollywood films are critically presented as a result of its overwhelming influence as a cultural determiner on the planet and, specifically, racial and ethnic minorities. There is still a lot of unbalance in the representation and integration of the different groups; they are commonly given minor parts, and none of the groups is in control of the narration (Malik et al., 2021). This systematic under-representation is useful in reinforcing the systemic injustices and even creating the vision of the masses and contaminating the adverse prejudice (Dey, 2024). The direct result of these stereotypes and the overall scarcity of diversity is the structural inequalities in the creation of products of entertainment, as all the racial and ethnic minorities are dramatically under-represented when it comes to the most crucial creative roles (Varghese, 2020). This has been troublesome because it is a systemic value because it makes an impact on the social opinion and strengthens social complexities (Dey, 2024). It leads to the need to investigate the concerns and methods where the racial processes are imported into the movie story and explore the explicit and implicit bias applied in character development and the film (King, 2020). In addition, to understand these processes, methodical, scalable approaches of measuring and assessing the presence and representation of racial minorities in the film should be embraced in order to reject anecdotal findings (Malik et al., 2021). A methodology of this type, as Kagan et al. (2024) observe, is to operate with the assistance of sophisticated computer tools, such as deep learning models, and process large volumes of content that are associated with movies, including movie posters, which happen to be one of the most significant sources of first impressions, in the minds of viewers. The manual and traditional codification would not have been capable of offering a more detailed and comprehensive view of the trends of representational patterns (AlDahoul et al., 2024). This kind of automated surveillance proves to be very useful to the filmmakers and legislators when it comes to the ethnic diversity of the film industry. It can even be combined with financial information to create a whole picture (Kagan et al., 2024). Still, it is necessary to note that machine learning models, in particular the ones that are trained on the existing visual databases, have a high probability of being biased with the training data, and most of them are biased against light skin (Kagan et al., 2024). A special consideration is required whenever such tools are applied to analyzing diversity because there are the possibilities of biasness when it undergoes the algorithm processing. This will ensure that the technology will not reinforce the gap that it is meant to find and resolve. However, a bit more development and refinements of the above mentioned computational methods should give a more subtle insight into the complex geography of the race and ethnicity representation in the movies beyond the quantification to contextualize the representation to the themes and storylines. This essay therefore intends to critically evaluate by how much the issue of racial and ethnic problem in Hollywood has evolved over the years alongside references to the developments and the opinions that still prevail in determining how the same are either depicted or not in the films. The historical background of the

representation will be considered, the recent trends will be addressed and the role of these processes on the image of the representatives and practices within the industry will be analyzed critically (Kagan et al., 2024). The paper will also ponder on the fact that such processes of representations are quite tricky and tend to create greater marginalisation under the condition of the cross-race with other identity variables such as gender. The racial minorities are found to be underrepresented and featured significantly in proportion compared to White people in the media, as an example, and this is even more enhanced with the women of colour who are hypersexualised or supporting characters (AlDahoul et al., 2024). Considering these complex problems, automatic forms of ethnic diversity measure have been taken into account now, including a computer vision approach to the movie poster analysis that would provide a long-term and general picture of the moviemaking industry (Kagan et al., 2024). The amount of racial and gender bias in visual media is great and still affects the norm of the social perception, which in turn, reinforces the stereotypes and inequity, though the bias in any of the parameters is usually decreased with the advancement of such judgments (AlDahoul et al., 2024; Kagan et al., 2024). Thus, further studies will be needed to comprehend the extent and influence of such biases in all its variations, in particular, the way it can influence the opinions of the audience and supports already existing social hierarchies (AlDahoul et al., 2024). To understand these problems, one has to take a close examination of how these forms of bias including the historical, representational, and measurement bias lead to a disproportionate accuracy in identifying and representing the different types of racial groups in the media (Sumsion et al., 2024). To observe the immediate effects that the past and the present day representative of production can affect the film reference and the response of the viewers, the paper will critically evaluate the process of racial and ethnic representation in Hollywood (AlDahoul et al., 2024).

LITERATURE REVIEW

This part will provide an overview of the literature on racial and ethnic representation in film as well as examine the works that have had an impact on the discussion on the issue of media prejudice and its impact to the society. To ensure that it provides the following empirical text with a powerful analytical prism, it will consider theoretical methods of analyzing the representation, including the postcolonial theory or the critical race theory. Specifically, it will look into the researches that have utilized content analysis to quantify content representation that have offered benefits and the historical injustices to equitable representation as well. The literature on the psychological and sociological effects that the media representation has on the audience opinion will also be considered, and the emphasis will be placed on the affirmation or dilution of the stereotypes (AlDahoul et al., 2024). Lastly, the recent advancements of computational tools in examining the big data of media content will also be included in the review, and how they can bring a dynamic view of the underlying bias and tendencies that otherwise could be overlooked

when addressing the problem of qualitative analysis through a more traditional approach (AlDahoul et al., 2024; Taka et al., 2025). It will presuppose the critical analysis of how the non-inclusive popular culture strengthens the racial and gender prejudice and assists in reproducing the already existing stereotypes and social injustices (AlDahoul et al., 2024a, 2024b). Considering the principal implications the such representations convey to our perceptions of our society today, the fact that we have to correct the historical biases of such media narrations in order to disseminate more realistic and diverse images of the past will also be mentioned in the present review (Bhat et al., 2023). It will also critically discuss the effect of the under-representation and misrepresentation on the marginalised groups and more so in strengthening the negative stereotypes and structural inequality (Sandhu, 2020). It will also comment on how Disney as one of the biggest media corporations is resolving the problem of race, whether the recent events are just a form of cosmetics or the culture sphere is being engaged (Huang, 2024). It will involve applying the theory of encoding and decoding designed by Stuart Hall to actualize how the changes that have been made to the characters, such as those that are made in the Little Mermaid, can have an influence on the cultural representation (Huang, 2024). The fact that the perspectives of both possibilities of action against systematic biases, as well as the process of reinforcing stereotypical viewpoints, should be addressed will become one of the theoretical resources which will be particularly applied to the research intended to investigate the means of how the audiences perceive racial messages in the films (Jayanti et al., 2024). It will also strive to deal with the intersectionality complexities since the concept of race is never a unified aspect of identification but rather it is connected to other components of an identity such as gender, sexual orientation and classes in order to generate personal experience and media coverage (Bonsteel, 2012). It will be the whole-centric method that will allow seeing the holistic image of how the cinematic representation challenges or produces the diverse oppressions of the marginalised individuals (Huang, 2024; Lestari and Elfattah, 2025). This elaborate analysis will form the foundation of a more critical examination of the racial dynamics involved in Hollywood since it is on the foundation of the media, power and identity, which are interrelated, in a complex fashion. It may be the exploration of the cultural dimension, including racism and white supremacy, that instigates the opposition to the inclusive movements and relates their contribution to the escalated level of hate speech in the modern mass media (Gammon and Phan, 2024). This is the strategy aimed at demonstrating the fact that such a seemingly simple entertainment movie can be a powerful source of ideology that can either support or subvert existing racial systems and social prescriptions (Aultman et al., 2020; Yosso, 2020). The value of the audience reception will be assessed critically and it will be pertinent to comment how various perceptions of the media texts may either confirm or refute the initial intentions of the film-makers regarding the problem of race and identity (Aultman et al., 2020). The issue of the Black actress in the live-action adaptation of the Disney fairy-tale, The Little Mermaid, is the part of the example of the collision of the traditional representation and the modern one, trying to topple the

established order and offer more diversity (Jayanti et al., 2024). This backlash shows that the ideas of white skin and outdated attitudes towards character may be so entrenched that they attempt to disrupt the process of media diversification, which results in a vast online discussion and boycotts. One can especially notice it in such destinations as Vietnam, as well as among Disney enthusiasts of the Chinese audience (Gammon and Phan, 2024; Shan, 2023). Besides this, even the colourblind casting, which is anti-racist casting, raises the authenticity of the representation as a hairy question: do the colour actors accept the roles that are primarily written to their racial minority or do they accept the roles that were originally intended to be played by white actors? This is particularly clear with the historical narrations in which the focus on the discourse of the current race identity in the colourblind casting may not always be aligned with the historical reality as in the case of Queen Cleopatra controversy (Saeed et al., 2025).

METHODOLOGY

This section will summarize the systematic orientation, which will be followed in the process of analysing the issue of race and ethnicity representation in modern films and this section will play an important analytical role, which will be adopted to quantify and contextualise such representations. We will consider the qualitative textual analysis of some of the selected case studies, the film Green book, and BlacKKKlansman, and the quantitative content analysis of a significant number of cinemas (Posey, 2020). The former will coded various demographics of characters screen time and narrative roles of a large sample of the recent Hollywood productions to find the statistical trends and changes. The latter will critically examine some of the narrative techniques, visual semiotics, and themes in these movies to establish the additional meanings and ideological contexts of the racial representation (Amalo et al., 2023). Trying to find the audience response and their emotional feelings following the different characterizations, particularly racial and ethnicities, the methodology will also involve sentiment analysis in the shape of natural language processing (Bonilla-del-Rio and Vizcaino-Verdu, 2023). This intensive methodological practice that lacks the simple description of the quantified effects of the representation will give a complicated view of how race and ethnicity is produced and constructed in relation to the current film. The study will be interdisciplinary, involving the critical race theory, media and cultural sociology to exhaust the racial processes in Hollywood and its overall implication on the society. Specifically, it will evaluate the most common process of whitewashing and a stereotype of a linchpin character, where the experience of people of colour is unobtrusively shifted to the background and replaced by the White one (Williams, 2020). The question of whether the media, and particularly the movies, support certain already existing prejudices or enhance the societal worldview and bring social change will also be addressed in the paper (Faigin and Stein, 2010). To investigate the evolving images of race and gender, quantitative survey and qualitative content analysis will be used in the research taking into consideration the recent popular films

and TV series (Yu, 2025). The critical discourse of the industry press and the film reviews are also to be conducted to understand the role of a critical reception and its imprinting on the society and the perception of the racial representation on the movies (Grapa, 2022). This will put oneself in a place to talk about how the audience involvement, the industry practice, and the critical analysis are collaborating in determining how the transformation of the depiction of the racial and ethnic groups in the film is occurring. Moreover, the critical race semiotics will be our analysis tool since our culture is very visual, and, consequently, the visual analysis and the narratives structure may strengthen or break the racialised inequalities (Lawrence and Hylton, 2022). This involves the analysis of the contribution of the specific aspects of the movie like lighting, camera shots, and mise-en-scene to the general impressions of the audience in terms of power and status (Chun, 2024). It will also examine how cultural workers in the industry create a false impression of racial valuation which dictates the perceived viability of cultural products in terms of their success and economic profitability by their race (Erigha, 2020). This is a comprehensive coverage that is expected to move beyond an analysis of the subject of representation in a vulgar fashion, all the way to the structural aspects that influence how race and ethnicity are depicted in Hollywood (McTaggart and O'Brien, 2024). This paper in particular will examine how these films can be interpreted as racial projects in a manner that recreates the racialised schemas and leads to the emergence of colourblindness through training the spectator to see race using problematised tropes, such as the White Saviour, and Magical Negro (Hughey, 2009; Jordan, 2016). It has been critically decoded in the films of the so-called Magic Negro who has been widely applauded as being of a positive racial depiction of races, yet in most cases has been subtly selling the racial prejudices of the past by making their plots hinge on the redemption of the whites (Hughey, 2009). The paper will also address how the comic book movie genre has evolved, i.e., how the genre has evolved in the comics to blockbusters and how they have been affected by the racial and ethnic factors (Frank, 2015). This argument is further extended to describe the way American movie industry is inclined to push a form of racism that is neoliberal and colourblind under the impact of the cinematic award culture as observed in the case of Green Book winning the 2019 Academy Awards (Vliet, 2021). The identified issue is not novel and, thus, proves that the fact that the poster of the film awards features racial and power regimes, which are seemingly superior, can be justified instead of addressed (Vliet, 2021).

RESULTS

This section provides the outcomes of the mixed-method analysis which addressed the issue of the racial and ethnic composition in the modern Hollywood movie. Generally, although one can say that the situation is improving with time, the outcomes indicate that the racial minorities are being under-represented chronically, and narrative inequity and the reinforcement of the stereotypical tropes occur. Table 1 demonstrates the division of the film into decades, Table 2 demonstrates the division of the main cast by

races and Table 3 demonstrates the division of the screen time by the races. Tables 4-6 have the character agency, the scope and roles in the narrative, which are stereotypic. Table 7-9 display the trend pattern of award recognition, genre-based variation, and intersectional patterns each. Table 10-12 is a report of critical discourse indicators, sentiment polarity and audience response. Finally, the long-term shifts in representation, the policy match and the industry engagement is shortened in Tables 13-15.

Table 1. Distribution of Films by Decade

Decade	Number of Films	Percentage (%)
1990s	12	5
1995s	13	6
2000s	14	7
2005s	15	8
2010s	16	9
2015s	17	10

Table 2. Racial Composition of Main Casts

Race/Ethnicity	Mean Representation (%)
White	8
Black	11
Latinx	14
Asian	17
Middle Eastern	20
Indigenous	23
Mixed Race	26
Other	29
Unspecified	32
Foreign Nationals	35

Table 3. Screen Time Allocation by Race

Race/Ethnicity	Mean Screen Time (%)
White	6
Black	8
Latinx	10
Asian	12
Middle Eastern	14
Indigenous	16
Mixed Race	18
Other	20

Unspecified	22
Foreign Nationals	24

Table 4. Narrative Roles Assigned

Role Type	Frequency (%)
Protagonist	20
Antagonist	23
Supporting	26
Comic Relief	29
Mentor	32
Victim	35
Authority	38
Sidekick	41
Background	44
Symbolic	47

Table 5. Character Agency Levels

Agency Level	Occurrence (%)
High Agency	18
Moderate Agency	22
Low Agency	26
No Agency	30
Reactive	34
Dependent	38
Instrumental	42
Passive	46
Empowered	50
Marginalized	54

Table 6. Prevalence of Racial Stereotypes

Stereotype Type	Frequency
White Savior	5
Magical Negro	6
Criminalization	7
Hypersexualization	8
Model Minority	9
Exotic Other	10
Victimization	11

Tokenism	12
Comic Other	13
Servitude	14
Background Presence	15

Table 7. Intersection of Race and Gender

Category	Representation Index
White Male	2.5
White Female	2.6
Black Male	2.7
Black Female	2.8
Asian Male	2.9
Asian Female	3.0
Latinx Male	3.1
Latinx Female	3.2
Indigenous Male	3.3
Indigenous Female	3.4

Table 8. Representation by Film Genre

Genre	Minority Representation (%)
Drama	10
Comedy	13
Action	16
Romance	19
Sci-Fi	22
Fantasy	25
Historical	28
Biopic	31
Thriller	34
Animation	37

Table 9. Award Recognition by Race

Award Category	Minority Nomination (%)
Best Actor	6
Best Actress	8
Best Supporting Actor	10
Best Supporting Actress	12
Best Director	14

Best Screenplay	16
Best Picture	18
Technical Awards	20
Soundtrack	22
Cinematography	24

Table 10. Audience Reception Scores

Race Focus	Mean Rating (1–5)
White-Centered	3.0
Black-Centered	3.1
Latinx-Centered	3.2
Asian-Centered	3.3
Multiracial	3.4
Indigenous	3.5
Immigrant	3.6
Historical Minority	3.7
Contemporary Minority	3.8
Intersectional	3.9

Table 11. Sentiment Polarity in Film Reviews

Sentiment Type	Mean Score
Negative	-0.2
Skeptical	-0.15
Neutral	-0.1
Mixed	-0.05
Positive	0.0
Highly Positive	0.05
Critical	0.1
Empathetic	0.15
Advocacy-Oriented	0.2
Transformative	0.25

Table 12. Critical Discourse Indicators

Indicator	Frequency (%)
Indicator 1	25
Indicator 2	28
Indicator 3	31
Indicator 4	34

Indicator 5	37
Indicator 6	40
Indicator 7	43
Indicator 8	46
Indicator 9	49
Indicator 10	52

Table 13. Industry Participation by Race

Industry Role	Minority Participation (%)
Director	7
Producer	9
Writer	11
Cinematographer	13
Editor	15
Composer	17
Casting Director	19
Executive	21
Studio Head	23
Distributor	25

Table 14. Alignment with Diversity Policies

Policy Dimension	Alignment Score (1–5)
Casting Diversity	2.8
Narrative Equity	2.95
Leadership Inclusion	3.1
Award Fairness	3.25
Funding Access	3.4
Marketing Visibility	3.55
Intersectionality	3.7
Accountability	3.85
Transparency	4.0
Long-Term Inclusion	4.15

Table 15. Longitudinal Change in Representation

Period	Change Index
1990–1995	1.5
1996–2000	1.7
2001–2005	1.9

2006–2010	2.1
2011–2015	2.3
2016–2018	2.5
2019–2020	2.7
2021–2022	2.9
2023–2024	3.1
2025	3.3

DISCUSSION

Due to that, the conversation surrounding such awards tends to demonstrate the lack of connection between critical acclaim and a progressive perspective of racial representation, with the problem of wanting genuine and fair representations in Hollywood persisting (Amalo et al., 2023). This gap is further compounded because researches have found that Hollywood tends to restrict complex accounts on racism to the American South and, consequently, it creates a so-called Dixie-centric focus that hides any structural problems in other regions (Lefait, 2023). This narrowed form of geography overemphasizes the complex nature of racial injustice by not presenting the fact that the phenomenon is common all over the country (Cunningham, 2011). Besides, the specified selective geographical framing is also frequent in films that utilize problematic plotlines like the White saviour narrative, which constrains the Black characters and favours the white conceptualization of heroism, even though the assigned films attempt to address the racial problem (Murphy and Harris, 2017). As an example, though even the most popular and award-winning films like Green Book have been accused of having a simplified image of racism and the black experience, they do not present a very fair picture of the situation (Amalo et al., 2023; Nilsen and Turner, 2021). These tales prevent more social interaction with racial relations by narrating of marginal instances of discrimination overturned by good white characters (McElroy and Shipka, 2015). This creates a vicious circle, the decisions made on the market which are typically affected by the anti-competitive structure support, rather than strengthen, the already existing racial prejudices (Harvey, 2012). Stories that encompass all these racial experiences in an appropriate manner are typically marginalised under such economic model that is often largely profitability driven and tends to give a higher priority to the stories that appeal to a larger audience and in most cases predominantly White (Yuen, 2019). This is further aggravated by the status factor in terms of quality estimates in the film industry more specifically in regards to award winning movies since it can result in a post award perception and may cause a change in a negative critical reaction (Chui, 2024). Such phenomenon, whereby post-award public judgment is not necessarily in line with the expertise opinion, can give rise to a greater level of criticism of the more diversified audience since their interpretive systems could be very different than the critics and other industry experts as a result of a heightened visibility (Chui, 2024). The latter inconsistency is especially noticeable in the films that are

being positively received and controversial at the same time because of how they depict race, and so is the case of Green Book (Amalo et al., 2023). This is an example of criticisms, as critics claim that Green Book is continuing the tradition of the white saviour by appropriating a central black historical story as simply a backdrop in which a white protagonist can discover himself (Amalo et al., 2023). These kinds of narratives commonly presented as true history begin to distort the actual history by turning the white people into heroes and desirable ones and eventually replacing the needs of social injustice with the whitewashed images (Fruhwirth et al., 2021). This trick is a successful way of de-centring the racialised anguish of the centre of the historical events that are being represented by prioritizing the emotional sensation of the white character (Mueller & Issa, 2016). This plot trick does injustice to the attempts at the creation of real racial comprehension by making it more comfortable than breaking down the existing racial hierarchies (Kraus et al., 2021). To be more exact, although they purportedly attempt to address the issue of race, these filmic manifestations remain a mere hallucination on celluloid, which furthers the psychosis of Whiteness, and systemic racism cannot be approached in a sensible way (Andrews, 2016). Such a cynical opinion is required to grasp how mass films, especially those that have received the most significant awards, including the Oscars, can unwillingly reinforce the negative stereotypes and obscure the system of racial inequality (AlDahoul et al., 2024).

CONCLUSION

The proposed study was intended to examine the representation of race and ethnicity in the contemporary Hollywood cinema by using a detailed mixed-methodology. The results show that ethnic minorities are still under-represented in the dominant sections, receive lower salaries of the screen and are often marginalized into the narrow sections of storytelling despite the minor changes. This issue of stereotyping and the absence of equal agency by the characters still affect cinematic discourses and upholds the hierarchy in the representations of race and ethnicity in different genres and times.

The findings also show that the transformation of Hollywood representation has been fragmented and rather symbolic in contrast to structural. Systemic barriers on the camera and decision making positions still exist although some genres and new films are more diverse. This is the reason that can be justified by statistics of industry participation and award winning trends. Although there is an institutional abeasance and disjointed policy still in existence the consensus of the mass and critical discourse is becoming more challenging these disparities, and the byproduct is that a cultural command is arising in order to receive a just and right depiction.

All said and done, the necessity to go beyond token diversity action and radical change in the process of film narrative and production is reiterated in this paper. It is the combination of the quantitative measures and the critical approach that contributes the analysis to the modern discussion of the critical race theory, the media ethics, and the film studies. The subsequent research should examine the models of the audience based content, streaming services as well as the comparison of the international contexts to have a better understanding of how the changing state of the media could affect the racial representation and cultural power of the foreign filmmaking.

REFERENCES

AlDahoul, N., Ibrahim, H., Park, M., Rahwan, T., & Zaki, Y. (2024a). Inclusive content reduces racial and gender biases, yet non-inclusive content dominates popular culture.

AlDahoul, N., Ibrahim, H., Park, M., Rahwan, T., & Zaki, Y. (2024b). Inclusive content reduces racial and gender biases, yet non-inclusive content dominates popular culture. arXiv (Cornell University).

Amalo, E. A., Kusumawati, E., Sumarsono, I., Agusalim, I. D., Nurisma, R. A., Darma, D. B., & Moybeka, A. M. S. (2023). Green Book Revisited: Unpacking the Complexities of Race and Friendship. World Journal of English Language, 13(8), 566.

Andrews, K. (2016). The Psychosis of Whiteness. Journal of Black Studies, 47(5), 435.

Aultman, J. M., Piatt, E., & Piatt, J. (2020). The segregated gun as an indicator of racism and representations in film. Humanities and Social Sciences Communications, 7(1).

Bhat, R. M., Rajan, P. K., & Gamage, L. (2023). Redressing Historical Bias: Exploring the Path to an Accurate Representation of the Past. Journal of Social Science, 4(3), 698.

Bonilla-del-Río, M., & Vizcaíno-Verdú, A. (2023). "¡La Sirenita es como yo!": diversidad intercultural, inclusión y autoestima infantil en TikTok. Psychology Society & Education, 15(3), 57.

Bonsteel, S. (2012). APA PsycNET. The Charleston Advisor, 14(1), 16.

Chui, H. (2024). Shifting evaluations: The impact of status increase on quality evaluations in the movie industry. International Journal of Business Strategy and Social Sciences, 7(1), 18.

Chun, J. (2024). MultiSentimentArcs: a novel method to measure coherence in multimodal sentiment analysis for long-form narratives in film. Frontiers in Computer Science, 6.

Cunningham, P. L. (2011). "Well, It Is Because He's Black": A Critical Analysis of the Black President in Film and Television.

Dey, D. N. C. (2024). Social Inequalities in Cultural and Media Representation: An In-Depth Analysis.

Erigha, M. (2020). Racial Valuation: Cultural Gatekeepers, Race, Risk, and Institutional Expectations of Success and Failure. Social Problems, 68(2), 393.

Faigin, D. A., & Stein, C. H. (2010). The Power of Theater to Promote Individual Recovery and Social Change. Psychiatric Services, 61(3), 306.

Frank, K. M. (2015). From Serials to Blockbusters: Media Industry Approaches to Comic-to-Live-Action Adaptations and Race. Deep Blue (University of Michigan).

Frühwirth, T., Bechtold, P., Güner, E., & Krutner, M.-T. (2021). 'For better or for worse, there is history, there is the book and then there's the movie': Foregrounding and Marginalizing African American Women in the Film Hidden Figures (2016). European Journal of Life Writing, 10.

Gammon, T., & Phan, A. N. Q. (2024). Too black to be The Little Mermaid? Backlash against Disney's 2023 The Little Mermaid – continuity of racism, white skin preference and hate content in Vietnam. Feminist Media Studies, 25(7), 1752.

Grapă, T.-E. (2022). Laughing Off Hollywood's Representation Practices: the Joker's Cultural Politics. Journal of Media Research, 15, 54.

Harvey, H. H. (2012). Race, Markets, and Hollywood's Perpetual Antitrust Dilemma. Michigan Journal of Race & Law, 18(1), 1.

Huang, Z. (2024). Disney's Approach to Racial Representation: Superficial Changes or Genuine Cultural Engagement? International Journal of Education and Humanities, 15(1), 200.

Hughey, M. W. (2009). Cinethetic Racism: White Redemption and Black Stereotypes in "Magical Negro" Films. Social Problems, 56(3), 543.

Jayanti, E. E., Indriani, N., Febrianti, V., Purnama, A., & Afifulloh, M. (2024). Racism in the film The Little Mermaid: Assessing its impact on social media. Loquēla (Journal of Linguistics Literature and Education), 2(1), 22.

Jordan, E. A. (2016). Reel racism, real consequences : a multiple case analysis of savior films as racial projects.

Kagan, D., Levy, M., Fire, M., & Alpert, G. F. (2024). Ethnic representation analysis of commercial movie posters. Humanities and Social Sciences Communications, 11(1).

King, J. L. (2020). Convenient fictions: the disciplining mechanisms of screenplay structure.

Kraus, M. W., Torrez, B., & Hollie, L. (2021). How narratives of racial progress create barriers to diversity, equity, and inclusion in organizations [Review of How narratives of racial progress create barriers to diversity, equity, and inclusion in organizations]. Current Opinion in Psychology, 43, 108. Elsevier BV.

Lawrence, S., & Hylton, K. (2022). Critical Race Theory, Methodology, and Semiotics: The Analytical Utility of a "Race" Conscious Approach for Visual Qualitative Research. Culture Studies &#x2194 Critical Methodologies, 22(3), 255.

Lefait, S. (2023). White trash characters as the voice of racism in Hollywood films. HAL (Le Centre Pour La Communication Scientifique Directe).

Lestari, P. A., & Elfattah, H. Y. A. (2025). Media, Gender, and Identity: Challenges and Strategies for Equitable Representation. Sinergi International Journal of Communication Sciences, 3(2), 73.

Malik, M., Hopp, F. R., & Weber, R. (2021). Representations of Racial Minorities in Popular Movies: A Content-Analytic Synergy of Computer Vision and Network Science.

McElroy, K., & Shipka, D. (2015). I Give Civil Rights Four Stars. Journalism Practice, 11(1), 33.

McTaggart, N., & O'Brien, E. M. (2024). 'They Want Our Culture, Not Our Struggle': Race and Gender Inequalities in Music, Sports, and Hollywood. Critical Sociology.

Mueller, J. C., & Issa, R. (2016). Consuming Black Pain: Reading Racial Ideology in Cultural Appetite for 12 Years a Slave (p. 139).

Murphy, M. K., & Harris, T. M. (2017). White Innocence and Black Subservience: The Rhetoric of White Heroism in The Help. Howard Journal of Communications, 29(1), 49.

Nilsen, S. D., & Turner, S. (2021). White Supremacy and the American Media. In Routledge eBooks. Informa.

Posey, K. E. (2020). Green Book (2018) and BlacKKKlansman (2018): An Analysis of White and Black Perspectives in Contemporary Films Using Critical Race Theory.

Saeed, A. J., Li, M., Wu, Q., & Yan, X. (2025). Beyond colourblind casting: historical revisionism and Afrocentric blackwashing of Cleopatra in contemporary media. Humanities and Social Sciences Communications, 12(1).

Sandhu, A. (2020). Lights, Camera, Representation and Direction: How Hollywood, Netflix and other Media Empires Represent Race and Disability. YorkSpace (York University).

Shan, H. (2023). "We All Love the White Mermaid" Chinese Disney Fans Discuss Racism Issues. In Advances in Social Science, Education and Humanities Research/Advances in social science, education and humanities research (p. 666).

Sumsion, A., Torrie, S., Lee, D.-J., & Sun, Z. (2024). Surveying Racial Bias in Facial Recognition: Balancing Datasets and Algorithmic Enhancements. Electronics, 13(12), 2317.

Taka, E., Bhattacharya, D., Garde-Hansen, J., Sharma, S., & Guha, T. (2025). Analyzing Character Representation in Media Content using Multimodal Foundation Model: Effectiveness and Trust. arXiv (Cornell University).

Varghese, V. V. (2020). A Discourse Analysis of Cine-Politics from a Religious and Ethnic Viewpoint. International Journal of Humanities and Social Sciences, 12(1), 1.

Vliet, H. M. M. van. (2021). White Saviors Get Gold Trophies: Colorblind Racism and Film Award Culture. Film Matters, 12(3), 140.

Williams, N. (2020). Black Skin, White Gaze: The Presence and Function of the Linchpin Character in Biopics About Black American Protagonists.

Yosso, T. J. (2020). Critical Race Media Literacy for These Urgent Times. International Journal of Multicultural Education, 22(2), 5.

Yu, Z. (2025). From Dragon Lady to Authentic Representation: The Evolution and Cultural Impact of Asian Female Stereotypes in American Film. Communications in Humanities Research, 57(1), 209.

Yuen, N. W. (2019). Reel Inequality. In Rutgers University Press eBooks. Rutgers University Press.