

Kiersten Keating

Professor Trudeau and Professor Thomson

Honors Capstone

December 7<sup>th</sup>, 2020

## The Economic Impact of Racism in the Entertainment Industry

### 1. Introduction

One of the most famous sayings about art is that “art imitates life”. Regardless if it is a painting seen in a gallery or a movie that is seen on the big screen, creators get inspiration from what they see happening in real life. In entertainment, characters of different races and ethnicities are portrayed to have certain stereotypical characteristics that make them inferior to white characters. Creators may also face pressure from viewers and corporations to create characters a certain way. Occasionally, it is all about the final revenue of the project rather than capturing the truth.

The Walt Disney Company is an example of a company that holds strong brand recognition. They have a major role in the entertainment industry. The company fits a certain mold that was made for them when Walt Disney founded the company. The Walt Disney Company produces their movies and products based on nostalgia which generates massive amounts of revenue back into the company to make even more movies and improvements to their different areas of specialty such as the theme parks. In the entertainment industry, minority characters are portrayed to act as stereotypes that are assumed to be true based on society. In The Walt Disney Company’s history, a lot of their movies have excelled in the box office due to the model they have set out their movies to be, however, one of their films broke out of that mold and discussed diverse representation in society, something that is super rare for the company.

The Walt Disney Company has a history of making business decisions based on economic forecasts at the cost of racial representation, however they are currently trying to write the wrongs of their past. Disney is example of how decisions in the entertainment industry are made based on economic forecasts rather than appropriate representation of characters and cultures.

## 2. Stereotypes in Movies

Stereotypes that are portrayed in movies begin with how people interact with and see one another in the real world. When creating characters, movie makers take notice of the classification system of races that are created based on an artificial social hierarchy. This hierarchy established by superiors of society created structural barriers of stereotypes for minorities to keep them in their place. A study at Princeton University was conducted of 100 participants and were asked how to describe certain races. The top adjectives that the subject group described African Americans to be were superstitious, lazy, ignorant, and physically dirty in real life. Bayton, another educational institution, also had a similar study, however, the only difference between the two were that some of the adjectives that were said were positive by some African American participants. Ultimately, both studies yielded the same derogatory results in regards to African Americans. The job of story tellers is to convey a story or character's culture and race as accurate and truthful as possible. If the majority of the target audience pictures races this way, then film makers are going to be more inclined to show characters this way because at the end of the day, they want the movie to make their investment back and earn a profit from their revenue.

Movie creators sometimes do not take the time to do research about a certain culture and use whatever they see in different media as an accurate portrayal and sufficient information about that culture. Christopher J. Barkley, a Times magazine writer, explained it best when he

said, “Because most Hollywood screenwriters don’t know much about black people other than what they hear on records by white hip-hop star Eminem... instead of getting histories or love interests, black characters get magical powers” (Hughey). One of the movies that shows the “magical negro” is in *Bruce Almighty*. The character of God was played by famous actor, Morgan Freeman. In *Bruce Almighty*, it is about a news reporter who complains to God about how unfavorable his luck is. Through experiencing God’s powers and responsibilities, he learns how to find meaning in life besides wealth and fame. Freeman’s character is only shown assisting the white male lead character, Bruce. The only contact that God has with other characters is when he takes the form of another white figure. God transforms himself into many service roles which includes a janitor, an electrician, and a homeless person. When God changes into the different service roles, Morgan Freeman is wearing clothes to represent these people. Many magical Negro characters true purposes are portrayed to only be to provide assistance and service for the white lead character (Hughey). Without God’s magical help in *Bruce Almighty*, Bruce would never have learned about how humility and unselfishness are the most important qualities in his relationships with God, his significant other, career, and other people that he interacts with.

African Americans were not the only racial group to feel as if they were misrepresented in entertainment. The Latino population faced stereotypes where the creators not only focused on the personalities of minority characters, they also tried to have them look a certain way. Stars would sometimes be pressured from agents and production teams to read a certain line that fit a certain stereotype that made the culture look inferior to other characters. Actress, Rita Moreno, took on these stereotypical roles because of her agents, but refused to straighten her hair to make her, in her eyes, less Latina. Moreno took a stand for what she believed in by not fully giving

into the entertainment industry's control. She knew that she had to listen to her agents in order for her to get roles, but in order to rebel from the norms that are placed on Latina culture, she would not make herself look like the stereotype or change her name to make it less Latina.

Some other commonly found stereotypes associated with Latinos are poor, uneducated, lazy, gangsters, and of illegal status. All of these characteristics reflect the perception that they are less capable, more threatening, and less "American" in comparison to the white population of the United States. Latinos share the same type of stereotypes as African Americans that doubt their intelligence, work ethic, and perseverance, however, Latinos share an additional burden to bear as being stereotyped to be aliens AKA illegal immigrants, foreigners who feed off of food stamps and living on welfare (Zhu). Similar to African Americans, the Latino population are associated with these negative terms that degrade their status in society.

In other news, in the 1990s, motion picture marketers saw that Latinos made up 13% of the box office grosses which accumulated to be \$674 million in receipts (Mendoza). More importantly, nearly 65% of Latinos identified themselves as being brand conscious or brand loyal, which could be extremely lucrative for a studio marketer who successfully targets this niche market, since that studio's films could develop a large number of loyal moviegoers (Puente). An entertainment brand that took advantage of this statistic was no other than The Walt Disney Company. They spent a lot more money on Spanish-language movie advertising on networks such as Telemundo to attract the Latino population to come and watch their movies in theaters.

### 3. Following Trends of the Time

Disney was not the sole proprietor of misrepresenting cultures. Stereotyping races in movies had been done by many entertainment companies since the beginning of the film era in

the 1910s. DW Griffith's mainstream film, *Birth of a Nation*, became a landmark in cinematic history for various of reasons. In many ways it progressed the film industry, however, it digressed in the way of racism symbols leaping off the screen. The movie claimed that lynching was a good thing. Professor Rice found that the black man's lynching very troubling. "He's the black rapist figure who is the stereotype of the black man whose eyes are only for white women. This played deeply into the (pervasive) fear of miscegenation" (Brook). Rice's statement is true in the fact that the movie portrayed black men as sexual predators, on the hunt for their next victim. This movie played to be a building block for the film industry, which unfortunately put racism as a norm and foundation of the industry as well. A theme was found in films that featured slaves that were unhappy to be set free. In 1935, 20<sup>th</sup> Century Fox produced a movie starring Shirley Temple called *The Littlest Rebel*. The movie tells the story of a young girl who travels to Washington to ask President Lincoln to pardon her Confederate soldier father after he was arrested in the war. Slaves in the film nervously wonder what will happen if they are set free, and they are not too happy of the consequences that may follow. They were especially frightened when Union soldiers appeared at Temple's character's house because the slaves believed that Union soldiers were evil. Confederate ideals and beliefs tainted this film. Working and living for their masters is all the slaves know. Everything they hear from their masters is what they deem to be true. Slaves are ignorant in the fact that the Union side is fighting for their freedom to be treated as equals members of society. Following *Birth of a Nation* and *The Littlest Rebel*, other racists films came out of the framework such as Paramount Pictures's *Mandingo*. This 1975 film tells the story of two interracial couples. The plantation owner rejects his wife after they were married because he found out she was a virgin. He then seduces his African American slave while his wife seduces his man slave, Mandingo. The two affairs end tragically

when the wife claimed Mandingo raped her and he was hung for his crime. Paramount Pictures and 20<sup>th</sup> Century Fox share the same burden of creating movies in their earlier years that showed inaccurate representation of minorities. Disney is just facing all the heat from what the entertainment industry has done since the beginning.

#### 4. Walt Disney Company's Values and Visions and Economic Revenue of Movies

Walt Disney created a monumental movement with his work. From his first drawing of Mickey Mouse in 1928, Walt Disney had a vision of creating entertaining cartoons and movies. As time has progressed over the last 90 years or so, The Walt Disney Company imagined many different worlds from under the sea in *The Little Mermaid*, to in space with *WALL-E*. While creating these worlds, there are certain values that the company holds as the foundation of the company. Universal love, good conquering evil, and simple happy endings have been reoccurring themes in many of the classic Disney films. These themes oversimplify the harsh realities of life and social situations by covering it with a pinch of “pixie dust” and Disney magic (Wilis). The Walt Disney Company is very strict on not ruining the magic for families. From the parks, to the movies, all the cast members of The Walt Disney Company try to maintain the imagination and spectacle that Walt Disney formed himself so many years ago. It is as if the company created a bubble where audiences are captivated by the spectacle of the movies, but at the same time, keeps the viewers in line of what the company wants them to believe.

The 2013 blockbuster *Frozen*, is a perfect example of how the company capitalizes on their nostalgia for profit. This movie focused on two Caucasian sisters, Anna and Elsa, and how their sisterly love for each other is superior to any romantic relationship. In the box office, the movie earned \$1.28 billion during 2013-2014. It is one of the top three grossing animated movies of all time. They are all Disney films. The other two movies are *Incredibles 2* which revenue is

\$1.24 billion and then for the sequel of *Frozen*, *Frozen II*, earned the title of highest grossing animated movie of all time at \$1.32 billion. All three of these movies focused on family and happy endings, expected for Walt Disney Animation and Pixar. *Frozen* was the first princess movie that showed how women do not need a man in their life to be happy. Love comes in all shapes and sizes. *Frozen* helped Disney in the stock market as well where in the fiscal year ending on December 28th, 2013, the net income of the company was \$1.84 billion or \$1.03 dollar per share whereas one year ago, it was \$1.38 billion or 77 cents per share. The story of *Frozen* did not stop at just the two movies, there was a Broadway show, TV shorts, attractions at the theme parks, and merchandise from a Sven Pillow Pet to singing dolls and sippy cups. *Frozen* fever was everywhere.

#### 5. Disney Regarding Stereotypes and Racism

Unfortunately, not every film of The Walt Disney Company turned out to be like *Frozen*. Many criticisms were made on films based on the portrayal of certain characters. Even the company itself had certain intentions and visions on who should be animating on these films. Some criticisms reflected the outcome the movies had in the box office.

Starting towards the beginning of the Walt Disney Company, the movie, *Bambi*, had its own scandal where an artist named Ty Wong worked on traditional animation for the company. On his first day at Disney, he remembers his department head called him a “chink”. When he heard about the opportunity to work on *Bambi*, he wanted to contribute with tiny sketches to the film. His main contribution to the movie was creating artwork of the forest. Unfortunately, in the credits at the end of the movie, he was only listed as a “background artist”. After he died in 2001, he finally got the formal recognition and was named a Disney Legend by the studio. Animator, John Canemaker, told the New York Times about Ty Wong, “He created an art

direction that had never really been seen before in animation” (Quartz). In the United States, the movie made \$1.2 million in revenue. For a movie made in 1942, it seems that was a lot of revenue generated. It could have been that way because animators, like Ty Wong, who were not white Americans were credited as having a very minor role in creating the film. This was also one of the first movies to include animation. This type of racist behavior is not becoming of the brand’s strong company culture where they claim to be so inclusive of all races and nationalities. The best companies practice what they show their consumers, so Disney acting in this type of behavior is unacceptable. This is not the only instance where cast members of The Walt Disney Company have spoken up against racial discrimination in the workplace. In 2019, three African American cast members filed a lawsuit against Walt Disney World claiming that the company purposely passed over non-white employees for promotions and management jobs. These three cast members also charged the company on the basis of using a software that could select white employees resumes based on naming conventions. None of these lawsuits were publicized largely in the media because the company has enough resources to handle the situation in the quietest and most efficient way possible.

Released one year before *Bambi*, the movie, *Dumbo*, soared across the silver screen in 1941 as it showed how a large ear elephant learned to embrace his difference and learn how to fly. It is not in regard to the main character that has any stereotyping, it is what the supporting characters do. In the movie, there are images related to slavery with black workers doing manual labor with a white man in charge. They sing in an upbeat tune, “We work all day, we work all night, we have no life to read or write... we don’t know when we get our pay, and when we do, we throw our money away.” This section alone shows inaccurate misrepresentation of African Americans bringing back notions of slavery when it was abolished about a hundred years before



the release of this movie. That scene showed that African Americans were happy with working all day and night, not knowing when they would get paid.

Creating the movie, *Dumbo*, brought Walt Disney out of an economic depression. The movies of *Pinocchio* and *Fantasia*, did not bring as much revenue as the company had predicted. It took about five or so years to make *Bambi*, however, *Dumbo* only took a year and a half to create. *Dumbo*'s initial run brought in about half a million dollars, and it helped erase Disney's debts and ease the concerns of investors. The 62-minute movie of *Dumbo* cost only \$700,000 to make and a year and half to fully produce which is very inexpensive for a film company to undertake. The film was originally supposed to be a 30 minutes project, but Disney developed the story more. The company asked Disney if he could add an additional 10 minutes to the film, but Disney responded by saying no because it would cost another half a million dollars (Martens). If Disney decided to add another 10 minutes to the film, the creators could have developed the African American characters more for them to not appear as stereotypical as they are portrayed in the final copy. From this instance, it is shown how Disney would rather put a product that he knew was possibly racist instead of putting the money out to help correct the stereotype. This is just the beginning of how The Walt Disney Company values more the revenue aspect of making films rather than the authentic story telling aspect.

Going to one of The Walt Disney's Company's most controversial film, *Song of the South*, this movie has been blacklisted in the United States and has not been added to Disney's streaming service, Disney+. The word of slavery never gets uttered in this movie, however, the main character, Uncle Remus, called the plantation his home. Disney creates these loveable and innocent characters on the outside to cover up how horribly inaccurate and disrespectful their actions really are.

The minstrelsy of the animated characters, particularly Br'er Fox; the slang in the dialogue; a wandering chorus singing traditional black songs; and, most notoriously of all, a fable where Br'er Fox and Br'er Bear use a tar baby to fool and ensnare Br'er Rabbit. (That part didn't make Splash Mountain.) Yet the subtle low point of the film comes in Remus's narration just before Zip-a-Dee-Doo-Dah, when he reminisces about how things were "a long time ago," when "every day was mighty satisfactual".

"If you'll excuse me for saying so," he adds, "'twas better all around." (Guardian)

The movie portrays that he misses slavery. He never mentions the word of slavery in the film; however, he recalls a long time ago when everything was better for everyone. In reality now, this is certainly not the case. African Americans are still continuing to fight for their rights to be equally treated as citizens of the United States.

When making this movie, Disney knew what they were dealing with. Disney publicist, Vern Caldwell, wrote to "Song of the South" producer, Perce Pearce, to say "The negro situation is a dangerous one. Between the negro haters and the negro lovers there are many chances to run afoul of situations that could run the gamut all the way from the nasty to the controversial" (Lattazino). The film was only released domestically and raised \$65 million in revenue in 1946. The company thrived off of this negative publicity because everyone wanted to see why the movie was an inaccurate portrayal of African Americans. The company released the film again in theaters in 1986 raising more than \$17 million in the box office. Even though the movie had such a negative connotation and now people cannot get a copy of the movie anywhere, the company wanted to capitalize off that nostalgia to make even more profit. A positive thing about Disney is that it did not release this movie on their streaming service because the movie caused so much controversy from critics claiming the movie's representation of African Americans was

racist. The movie is not legally banned; however, the company did take it upon themselves to remove it from the public worldwide in 2001. The movie still exists in the company's history, but it cannot be viewed today.

Additionally, with *Song of the South*, a ride was created in 1989, titled Splash Mountain. This ride took out almost all the original roots from the movie and replaced it with as Sperb calls it, "A commodified, homogenized version, if any version, of its now distant "mask[ed]" and "pervert[ed]" relative" (Sperb). The imagineers for the ride only took the characters of Brer Rabbit, Brer Bear, and Brer Fox, and turned the racist story into a family friendly thrill ride in Disney parks. In most recent news, it was said that Splash Mountain is going to get a complete makeover as the movie, *Princess and the Frog*, will replace the theme of Splash Mountain.

*Princess and the Frog* was released in 2009, making the main character, Tiana, the first African American princess in Disney history. In conception, Tiana was supposed to close the gap of the racist comments made about the company from *Song of the South*. The highest title that a female character can receive in the Disney realm is princess. In order to be a Disney Princess, there are requirements for a character to become an official Disney Princess. They must have a primary role in an animated movie, be human, do not be the primary star in the sequel, be royal or marry royal, and be a box office hit. Granting Tiana the access to be in the highest tier of Disney characters would mean in a perfect scenario that Disney is becoming more inclusive, however that is not the case.

Making Tiana a Disney princess was a great marketing move on behalf of the Disney company listening to what their fans want. The movie did not do nearly as well as other Disney films though, only grossing \$207 million at the box office. *Princess and The Frog* was the lowest of any of the Disney Princess films made during that time. Even though *Princess and The Frog*

was made to minimize the gap of racial comments made against the company, the toy line market of merchandise for this movie is slim to none. Even when Tiana is in the most exclusive tier as a Disney princess, she was not getting the right recognition she deserved. Tiana merchandise is often harder to find because most of the merchandise in the Disney realm focuses on other Disney Princesses. The creation of Tiana appears to be purely for the sake of creating a black princess in order to be forgiven for the past (Barnes), Disney did not have a solid plan for Tiana like the other princesses. They just wanted to give the viewers the first African American Disney princess and that was it. She has no significant merchandise nor anything from the movies in the park. Until now.

Many Change.org petitions have been signed by tens of thousands of people for Splash Mountain to be changed over to a *Princess and the Frog* ride. Disneyland Resort public relations director, Michael Ramirez, said in a blog post, "The new concept is inclusive - one that all of our guests can connect with and be inspired by, and it speaks to the diversity of the millions of people who visit our parks each year,". The news of the official reimagining came in time during the peak of the Black Lives Matter movement in the United States. It can be seen as the company bringing inclusion and diversity in the park, however, it also can be seen that the company does not want to spend money on giving Tiana her own ride or restaurant, so they are replacing the animatronics on Splash Mountain with *Princess and The Frog* characters for a fraction of what it would cost to make a completely new ride. It is a smart business move to give Tiana the representation that she deserves, but it is as if she is getting second fiddle to a Disney classic attraction.

## 6. Keep Moving Forward

Walt Disney was known for one of his famous quotes “Keep Moving Forward”. That is what The Walt Disney Company is currently trying to do. However, It was not until 2016 when The Walt Disney Company released a film that would be a topic of discussion on the basis of racism, stereotypes, and bias, *Zootopia*. This film is an easy to understand look at human society and portrayed it through animals. Compared to the movie’s predecessors, *Zootopia*’s story development touched on the real problems that the world faces today in regards of inaccurate accusations about races and cultures. Flory writes:

At the same time, I want to acknowledge that what *Zootopia* does far more daringly and successfully than most if not all of its Disney predecessors is directly confront implicit racial bias. Its narrative explicitly poses the social problem of what it might mean if individuals presumptively and unthinkingly imposed negative, false stereotypes on a minority of their fellow citizens (Flory).

This movie is foremost important because of its social critiques. By applying clothing and anthropomorphizing the animal characters in the film, the film makers can utilize the prey, predator, and their relations with one another to offer social commentary on how people act and to explore the idea of bias. *Zootopia* became the second biggest original film behind *Avatar*. It made \$991 million worldwide from the box office. From work like *Zootopia*, Disney is starting to move forward addressing societal ills. From there, producers can see that ticket sales are increasing based possibly on how animators and directors are truly developing their characters with diverse racial backgrounds.

The Walt Disney Company also became one of the first companies to add racial disclaimers to their films. In 2019, the Disney streaming service platform, Disney +, released disclaimers at the end of two Disney classic films: *Peter Pan* and *Dumbo*. The disclaimer is

listed in the appendix. In the disclaimer, Disney acknowledges that what they have done in the past was inaccurate and are committed to creating stories that reflect the unique diversity from all over the world. The NAACP commended Disney for their efforts in releasing those disclaimers, however, the organization raised concerns about how this can be perceived by viewers as an “extra” section to the film and can be skipped. The NAACP then encouraged networks to make these disclaimers stronger and more prominent. As of today, Disney did move these warnings at the beginning of both of these films.

The disclaimers were just one singular addition to the company becoming more inclusive. In addition, Disney created a webpage titled “Stories Matter”. This webpage contains Disney’s commitment and promise to learn from their past and instead of removing disrespectful content from each film, they are taking this opportunity to spark conversation and dialogue about the history of the movies and the context of the films. The Walt Disney Studio brings to light some movies that received advisories that people may not have even considered to be offensive such as one of the cats from the movie *Aristocats* for the stereotypical depiction of the East Asian population. The cat’s exterior features include slanted eyes and buck teeth, stereotypes made about Asian people. The appendix below shows the visual of the cat from the film. The production team also casted a Caucasian actor to voice this role versus an Asian actor. Learning from mistakes like these, The Walt Disney Company now enlists a group of experts from outside the company to evaluate the content to see if it accurately represents their global audiences. Some of these third party council members include but are not limited to: African American Film Critics Association, Coalition of Asian Pacifics in Entertainment, Define America, IlumiNative, and so many more.

## 7. Conclusion

It is difficult to get rid of racism and stereotypes once and for all. It all starts with the reality humans have created. It is especially hard if entertainment companies profit off of them in order to get ahead of competitors. Unfortunately, The Walt Disney Company is not the only company who has alternative methods to their business decisions because at the end of the day, their goal is to make money. Movies such as *Song of the South*, and *Princess and the Frog*, were set up to fail from the start due to how the company treated these films compared to other films they have created in the past. They released *Song of the South* again in theaters just for profit and *Princess and The Frog*, did not get the royal treatment that many princesses had before her (attractions, merchandise, etc.). Disney has come a long way in providing equal representation in their movies and acknowledge what they did wrong in their past, but more can be done for the future. Movies like *Zootopia* were thought out perfectly because it covered exactly what life is and how people treat one another. It excelled so well in the box office compared to *Princess and the Frog* or *Dumbo* because no character was wrongly stereotyped or discriminated against. The entertainment industry needs to equally focus on the revenue a movie or project makes and the equal representation of cultures and races.

Works Cited

- Brook, Tom. "The Birth of a Nation: The Most Racist Movie Ever Made?" BBC Culture, BBC, 2015, [www.bbc.com/culture/article/20150206-the-most-racist-movie-ever-made](http://www.bbc.com/culture/article/20150206-the-most-racist-movie-ever-made).
- "Disney 1st-Quarter Earnings, Revenue Boosted by 'Frozen' Movie, 'Infinity' Game ." *The Canadian Press*, 2014. *Newspaper Source Plus*.
- "Dumbo Is a Big-Screen Delight." *The Dominion Post*, 2019. *Newspaper Source Plus*, [search.ebscohost.com/login.aspx?direct=true&db=n5h&AN=DOM190330C0161148134109-EI&site=eds-live&scope=site](http://search.ebscohost.com/login.aspx?direct=true&db=n5h&AN=DOM190330C0161148134109-EI&site=eds-live&scope=site).
- "Employment Practices At Walt Disney Company." Bononi Law Group, LLP, [www.bononilawgroup.com/Resources/Articles/Employment-Practices-at-Walt-Disney-Company.shtml](http://www.bononilawgroup.com/Resources/Articles/Employment-Practices-at-Walt-Disney-Company.shtml).
- Flory, Dan. "Audience, Implicit Racial Bias, and Cinematic Twists In Zootopia." *The Journal of Aesthetics and Art Criticism*, vol. 77, no. 4, 2019, pp. 435–446., doi:10.1111/jaac.12672.
- Glenn, Cerise L., and Landra J. Cunningham. "The Power of Black Magic." *Journal of Black Studies*, vol. 40, no. 2, 2007, pp. 135–152., doi:10.1177/0021934707307831.
- Hansen, Hayley. "How to Become an Official Disney Princess." Her Campus, [www.hercampus.com/school/illinois-state/how-become-official-disney-princess](http://www.hercampus.com/school/illinois-state/how-become-official-disney-princess).
- Hughey, Matthew. Oxford University Press, 2009, *Cinematic Racism: White Redemption and Black Stereotypes in "Magical Negro" Films*, [www.jstor-org.sacredheart.idm.oclc.org/stable/10.1525/sp.2009.56.3.543](http://www.jstor.org/sacredheart.idm.oclc.org/stable/10.1525/sp.2009.56.3.543) .



Jackson, Pamela Braboy, and Christy L. Erving. "Race-Ethnicity, Social Roles, and Mental Health: A Research Update." *Journal of Health and Social Behavior*, vol. 61, no. 1, 2020, pp. 43–59., doi:10.1177/0022146520902796.

Klineberg, Otto. *Characteristics of the American Negro*. Publisher Not Identified, 1940. *ACLS Humanities E-Book*, <http://hdl.handle.net.sacredheart.idm.oclc.org/2027/heh.02859>.

Lattanzio, Ryan. "‘Song of the South’: 10 Fast Facts About Disney's Most Controversial Movie." *IndieWire*, 3 Nov. 2019, [www.indiewire.com/gallery/song-of-the-south-disney-you-must-remember-this/various-141/](http://www.indiewire.com/gallery/song-of-the-south-disney-you-must-remember-this/various-141/).

Martens, Todd. "The Original 'Dumbo' Arguably Was Disney's Most Important Blockbuster." *Los Angeles Times*, Los Angeles Times, 31 Mar. 2019, [www.latimes.com/entertainment/movies/la-et-mn-dumbo-animation-20190329-story.html](http://www.latimes.com/entertainment/movies/la-et-mn-dumbo-animation-20190329-story.html).

Mendelson, Scott. "Box Office: Disney's 'Zootopia' Is Now The Second-Biggest Original Movie Ever." *Forbes*, Forbes Magazine, 30 May 2016, [www.forbes.com/sites/scottmendelson/2016/05/30/box-office-disneys-zootopia-tops-lion-king-to-become-second-biggest-original-movie-ever/](http://www.forbes.com/sites/scottmendelson/2016/05/30/box-office-disneys-zootopia-tops-lion-king-to-become-second-biggest-original-movie-ever/).

Puente, Henry. "US Latino Films (1990-1995): A Three-Tiered Marketplace." *Bilingual Review*, 2012, [www.jstor-org.sacredheart.idm.oclc.org/stable/24705994](http://www.jstor-org.sacredheart.idm.oclc.org/stable/24705994) .

Quartz. "The Hidden History of Racism behind Disney's Classic Film ‘Bambi.’" *Atlantic Media*, 2017, [qz.com/876910/disney-artisttyrus-wongs-obituary-the-hidden-history-of-racism-behind-disneys-classic-film-bambi/](http://qz.com/876910/disney-artisttyrus-wongs-obituary-the-hidden-history-of-racism-behind-disneys-classic-film-bambi/).

Rubin, Rebecca. "Why 'Dumbo' Didn't Soar at the Box Office." *Variety*, Variety, 1 Apr. 2019, [variety.com/2019/film/news/dumbo-box-office-opening-weekend-below-expectations-1203177003/](http://variety.com/2019/film/news/dumbo-box-office-opening-weekend-below-expectations-1203177003/).

Sampson, Hannah. "Disney's Splash Mountain Is Getting a New Theme Following Petitions over Its Original Inspiration." *Gale Academic Onefile*, 2020, go-gale-com.sacredheart.idm.oclc.org/ps/i.do?p=AONE&u=24034&id=GALE%7CA627625996&v=2.1&it=r&sid=ebsco.

Sastry, Keertana. "SHAME ON HOLLYWOOD: These Are The Most Racist Films Of All Time." Business Insider, Business Insider, 1 June 2012, www.businessinsider.com/the-most-racist-films-of-all-time-2012-5.

"Song of the South: the Difficult Legacy of Disney's Most Shocking Movie; The 1946 Film Won't Be Showing up on Disney+, but Its Insidious Racism Serves as an Important Reminder of the Company's Dark History." *The Guardian*, 2019. *Business Insights: Essentials*,

search.ebscohost.com/login.aspx?direct=true&db=edsgbe&AN=edsgcl.606200593&site=eds-live&scope=site.

Sperb, Jason. "'Take a Frown, Turn It Upside Down': Splash Mountain, Walt Disney World, and the Cultural De-Rac[e]-Ination of Disney's Song of the South (1946)." 2018, MLA International Bibliography with Full Text.

Stories Matter - The Walt Disney Company, storiesmatter.thewaltdisneycompany.com/.

Tierney, Dolores. "Latino Acting on Screen: Pedro Armendáriz Performs Mexicanness in Three John Ford Films." *Revista Canadiense De Estudios Hispánicos*, 2012. *JSTOR*, <https://www.jstor.org/stable/24388783>JSTOR.

Towbin, Mia, et al. "Images of Gender, Race, Age, and Sexual Orientation in Disney Feature-Length Animated Films." *SocINDEX with Full Text*.

Vargas, Grisel. EScholarship, 2019, "*When We're Human": An Intersectional Look at Speciesism and Racism in the Disney Animation Studios Film "The Princess and the Frog"*", [escholarship.org/uc/item/0jk6h12b](https://escholarship.org/uc/item/0jk6h12b) .

Whitten, Sarah. "Frozen II' Is Now the Highest Grossing Animated Movie of All Time." *CNBC*, CNBC, 5 Jan. 2020, [www.cnbc.com/2020/01/05/frozen-2-is-now-the-highest-grossing-animated-movie-of-all-time.html](http://www.cnbc.com/2020/01/05/frozen-2-is-now-the-highest-grossing-animated-movie-of-all-time.html).

Wills, John. *Disney Culture*. Rutgers University Press., 2017.

Yemane, Ruta, and Mariña Fernández-Reino. "Latinos in the United States and in Spain: the Impact of Ethnic Group Stereotypes on Labour Market Outcomes." *Journal of Ethnic and Migration Studies*, 2019, pp. 1–21., doi:10.1080/1369183x.2019.1622806.

Zhu, Lin. *A Comparative Look at Chinese and American Stereotypes*, 2016, [immi.se/intercultural/nr42/zhu.html](http://immi.se/intercultural/nr42/zhu.html).

## Appendix

Figure 1: Disney+ Disclaimer

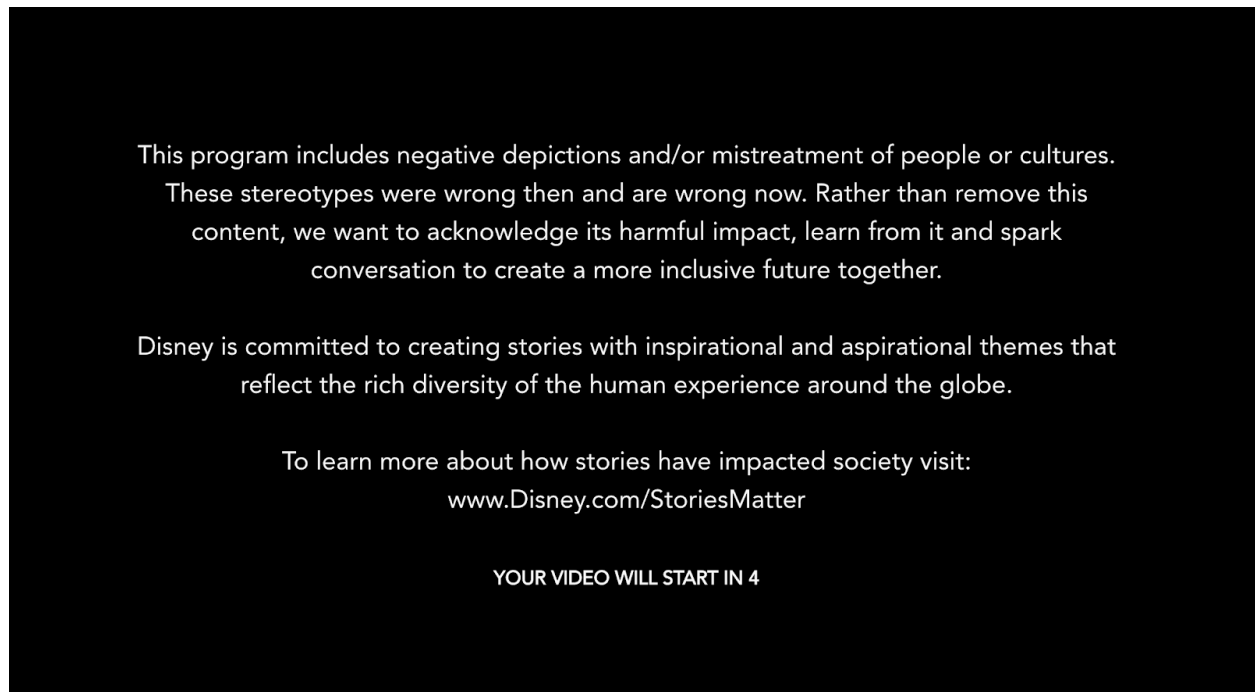


Figure 2: Asian Misrepresentation in *Aristocats*

