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## Latin American representations and stereotypes in Spain prime time series (2014-2017)

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**Abstract:** The present article aims to analyze the representations and projected stereotypes of Latin American characters in Spanish fiction prime-time series (2014-2017). The study will be based on a comparison of the projected image of the Latin American countries in the three major Spanish print media and fictional elements of the actors of the series. Secondly, we will analyze the projected personality traits, based on the cognitive-behavioral theory and non-participant observation, allowing us to remove their psychological profiles. Among the main results and conclusions, it should be noted that the majority of the emerging codes are highly negative connotations, exalting the anti-stereotyping of the Latin American community in Spain.

**Key words:** Latin America, fiction, television, stereotypes, image.

**Resumen:** El presente artículo tiene como objetivo analizar las representaciones y estereotipos proyectados de personajes latinoamericanos en las series de ficción españolas de prime time (2014-2017). El estudio parte de una comparativa discursiva de la imagen proyectada de los latinoamericanos en los tres principales medios impresos españoles y los elementos ficcionales de los actores de las series. Ello se completa con el análisis de los rasgos de personalidad proyectada, basada en la teoría cognitivo-conductual y la observación no participante, permitiendo extraer sus perfiles psicológicos. Entre los principales resultados y conclusiones se destaca que la mayoría de los códigos emergentes son de connotaciones altamente negativas, exaltando los antivalores estereotipados de la comunidad latinoamericana en España.

**Palabras clave:** Latinoamérica, ficción, televisión, estereotipos, imagen.

## Introduction<sup>1</sup>

Realities are discursive constructs (Watzlawick, 1979; Gilovich, 1993; Searle, 1998; Berger and Luckmann, 2003; March and Prieto, 2006), while the media and cultural industries are mass dissemination channels and socio-cognitive gear for these realities built by means of the discourse are appropriated, socialized and institutionalized in public opinion. For its part, the mediamorphosis, characterized by the inception of new content platforms on the internet drags conventional media into a dynamic of competence, where entertainment and pseudo-informative contents prevail (Soler, 2005; Aguaded and Romero-Rodríguez, 2015), this way, audiences acquire a market value shared by all the entities that participate in those communicational interaction: the media, announcers, publicists and media strategists (Jara and Garnica, 2007; Romero-Rodríguez *et al.*, 2015a).

Television contents —especially fictions— present behavior models, induce values, homogenize preferences, model identities and ideologies and offer stereotypes (Gubern, 1987; Villar-Onrubia, 2005). Indeed, this media product is not a faithful representation of an objective reality, a recreation proper to its production process that directly depends on interests, ideological, deontological and epistemological positions, of the actors of the system (medium/enterprise, production, screenwriters, publicists, among others) (Romero-Rodríguez *et al.*, 2016). These collective representations are usually under the generalization of topics and stereotypes supported on characteristics taken from societal sectors, cohered by the exaltation and even exaggeration of behaviors of those intended to be represented; therefore, it is a reifying practice which substantiates the characteristics of the otherness, outlining its projected image via fixation, reiteration, repetition and naturalization of those features transmitted in the discourse (Ardevol and Muntañola, 2004).

Baudrillard (1974) referred to the stereotypes as a “decomposition of the value of the soul”, in which the important for the concept of image as a aesthetical tool transmutes, disseminating marked separations of human differences on the basis of sex, races, religions, socioeconomic status and

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geographic origin. Linked to this, Sartori (1998), in the same critical line, stated that television has turned into an anthropogenic vehicle that generates a new sort of human being, *homo videns*.

The study of topics, stereotypes and images projected on television is not trivial. According to data from National Institute of Statistics (INE) (INE, 2016), 96.9% of the Spanish usually watch TV three hours a day on average, being the conventional media most consumed at present, at least in Spain. If we add on-demand videos, time-shift, TV services at request and systems and applications of audiovisual content over internet (Yomvi, Netflix, HBO, MovistarTV, among others), deferred and on-demand consumption reached a lineal preference to consumption of 77% (live) (Fundación Telefónica, 2016). This is an indication that regardless of the support (television or internet), television content prevails in the entertainment offer and consumption habits in Spain.

For their part, according to statistics on migratory flows and immigrant residence in Spain, gathered by INE (2016a), 11,7% of the Spanish population (more than 5.5 million people) is foreigner, of which 2 298 787 come from Ecuador (19.49%), Colombia (14.37%), Argentina (12.62%), Bolivia (10.47%), Peru (7.06%) and Venezuela (6.29%).

In the same order of ideas, the 2014 Report on Attitudes toward Migration of the Center of Sociologic Research (CIS) (CIS, 2014), clearly shows nowadays there is a more unfavorable attitude against migration, compared with the 1996 survey, when the generalized stance was in favor of it (CIS, 1996; Muñoz-Muriel *et al.*, 2008). This way, the aforementioned survey shows that immigrants are perceptively linked with poverty and insecurity (13.9%), their large or excessive numbers (71.5%), that Spanish laws are very tolerant with their entrance (59.4%) and that migrants bring to Spain problems of delinquency and insecurity (20.8%) (CIS, 2014).

The present research will examine the representations, projected images and stereotypes of Latin American population in Spanish prime time series, specifically those transmitted between January 2014 and May 2017, by open TV in Spain by share and audience rating, namely: Antena 3 (18.4%), TVE1 (12.3%) and La Sexta (7.9%) (AMIC, 2016). This way, only those series at the time with the most audience (prime time) are considered, whose shares surpass 15%, according to data from “General Study on the Media 2015-2016” by the Association for Communication Media Research (AMIC, 2016).

## Communication media and immigrants

The media have become the most demanded dissemination instruments by the audience. To understand and interpret the multiple messages expressed, some patterns have to be established for correct consumption. In 1955, Gregory Bateson (Hernández-Hidalgo, 2015) introduces a new term known as framing, becoming a reference to understand what reality is and what is not. However, it is not until the 1960's that the term is applied to the sphere of communication and the meanings of reality and their repercussions in the mass media are analyzed. Then, the so-called theory of framing is born, studying the lack of objectivity in the media, the way these transmit information and the frames and ways of presenting the news items (Hernández-Hidalgo, 2015).

This way, multiple are the studies that have point out that the media use certain framings at the moment of treating the collective of migrants, as they act "like the builders of cultural identity and of the creation of stereotypes and myths" (Casetti and Di-Chio, 1999: 126).

Modern societies are characterized by cultural pluralism. The Spanish society establishes formal and symbolical relations between the recipient society and immigrants who enter the country. According to Bañón (2002: 281), there is an ongoing social debate on immigration, explaining that debate as a discursive hyper-genre 'allows treating suitably the variety of actors, discursive types, means and attitudes that participate in migration.' For their part Rodrigo-Alsina and Gaya-Morla (2011) point that ethnocentric information is present in the journalistic construction and the construction of negative ideas and opinions regarding a determinate group.

Therefore, the Spanish population is increasingly heterodox and multicultural and the media broadcast it, even if disinformation and infoxication of the messages in entertainment contents are producing a mask for the coexistence realities (Torres-Toukourmidis *et al.*, 2017). Television constantly resorts to these strategies to grasp the reality, making the TV audiences develop their own perception process. However, in fiction, the audience has shorter time to recognize and identify the ideas, increasing the possibility to establish stereotypes (Galán-Fajardo, 2006). The studies on communication have always been interested in analyzing fictional characters and their interactions in their programs. This way, the cultivation theory, the narrative persuasion theory, the entertainment theory and the mediated intergroup contact theory are the best method to research on the relation between the media and ethnic minorities (Shanahan and Morgan, 1999;

Igartua, 2007; Park, 2012; Ramos *et al.*, 2014). The most recent research has demonstrated that mediated intergroup contact theory helps and complements the immigrants' interpersonal interactions with the national character. Parasocial contact has turned into the joining link for society to learn and related with members of other cultural groups, this treatment contributes to improve intergroup attitudes, reducing discriminatory ideas and attitudes, which later are consumed in fiction television series (Ramos *et al.*, 2014).

The media effects of the discursive construction of stereotypes, topics and prejudices have been broadly approached in academic literature (Reardon, 1983; Gerbner and Gross, 1983; Seiter, 1986; Entman and Rojecki, 2000; Dixon, 2000). Likewise, the topic has been dealt with from the generation of attitudes, demonization, polarization and fear of other collectives (Cohen, 1972; Goode and Ben-Yehuda, 1994; Pidgeon *et al.*, 2003; Critcher, 2006; Romero-Rodríguez *et al.*, 2015).

Furthermore, in 2003, immigrants appear in the Spanish fiction television, always as secondary characters and related to negative stereotypes and avoiding their integration in the series. The contraction of the Latin American immigrant's image is closely linked with the symbolic construction of reality, in which the media discourse is in charge of establishing a socio-cognitive link between myth and truth (Retis, 2004: 125).

Other approaches point that spectators judge immigrants as the media depict them; this is why the existing biased construction of immigrants v. nationals in Spanish fiction television has to be distinguished, showing characteristics proper to them: 1) there are differences in function of the demographic variables such as schooling level or sort of employment, which tends to be precarious; 2) the psychosocial configuration indicates they can be violent, victimization of the character and cognitive efficacy (Sanders and Ramasubramanian, 2012; Igartua *et al.*, 2012).

The stereotypes related to Latin American characters in fiction series are deeply rooted in the viewer's critical reception. The characteristics associated to this cultural group are less favorable than those of color people (Ramos, 2014). According to Rizo (2001), immigration in the media is depicted in two different manners: on the one side, inducing fear and showing the aliens as a danger for society; and on the other, exposing their weakness owing to the economic situation, stirring compassion for them.

Van Dijk (1997) states that this collective is increasingly associated to socioeconomic and cultural threats and violence. Moreover, the author argues that the media, in order to establish this imaginary, unfold a series of discursive strategies:

- Differentiation between “us” and “them”
- Bias the problems that immigrants can cause.
- Association of immigration to negative topics (violence, terrorism, social disintegration, etc.)

At present, television fiction series incorporate immigrant people and/or foreigners, producing ideas and stereotypes linked to the actors. The characters with a Latin American background are becoming noticeable in the contents, turning into the object of study of many scientific researches. The related roles of these individuals are mostly in the background of the story, in second or third place in the emissions. They are characterized by having poor schooling, low economic level and performing poorly-paid non-trained labor. In like manner, they perform as villains or victims, while the neutral or leading roles are taken by national characters (Ramos *et al.*, 2014).

On the other side, fiction series characterize by being television products from a process in which multiple human, technical and economic factors converge. As they belong to the audiovisual industry, they must secure their commercial visibility and strengthen the sociocultural dimensions of their contents (Castelló-Cogollos, 2004: 46).

To understand dialogues and contents we must focus on two theories: on the one side, in the ‘reference hypothesis’ (Sperber and Wilson, 1981), which consists in referring to a piece of information prior to the one alluded, understanding the message on behalf of the recipient. On the other, ‘the intentionality hypothesis’ (Clark and Gërrig, 1984), which places importance on the author of the irony to understand the attitude of the issuer.

It is necessary to distinguish that both the situational context and interpersonal relations are important to understand this term, supported on the “additive hypothesis”, according to which the comprehension of ironic language depends on the viewer’s knowledge, as well as the relation established between the author and victim (Alonso and Castillo, 1991)

## Method

The present work has as an essential goal to find the representations, images and stereotypes of Latin Americans in prime time Spanish fiction series over 2014-2017. To do so, we will use a quali-quantitative approach with three differenced techniques: 1) qualitative comparative of the stereotypes, topics, representations and image projected of Latin Americans in the three sprinted media in Spain, which allows filtering the study elements to verify, by means of non-participatory observation, if the representation of the study

unit, understood as the elements upon which obtaining information falls and which must be properly defined —this is, to define who the sample will be applied to obtain information (Centty, 2006)— is dissimilar to that exposed in fiction series. 2) The second technique, also qualitative, is the analysis of features of projected personality, bases on the cognitive-behavioral theory with an non-participatory observation approximation, by means of the five sectors model by Costa and McCrae (1990) and McCrae and Costa (1999), which would allow at a third stage; 3) obtaining the psychologic profile, roles and analysis of the images of emerging characters.

The definition of personality is utilized to refer to the set of thoughts, emotions and actions characteristic of each person, who by interacting with the environment reacts differently, depending on the circumstances; this way, these characteristics are permanent in time and in various situations. The analysis of personality is a mixture of temperament and character aspects, which shows that such characteristics are biological and hereditary aspects, without disregarding the way in society influences on behavior (Caballo, 2004).

For their part, Fernández and Martínez (2009) state that personality represents all the characteristics of an individual that define their own patterns of feeling, thinking and acting, which enable them to adapt in any environment where they want to develop, also reflecting there their unfolding, ways to face and solve conflicts.

The way the five factors of personality by Costa and McCrae (1990) and McCrae and Costa (1999), also known as the “big five”, proposes the following analysis elements hierarchically organized:

1. Extroversion-introversion: defines the preference of the person to be alone or accompanied and verifies the easiness they have to experience positive or negative emotions and be enthusiastic and their social capabilities.
2. Amiability-opposition: define the social interaction and the answers offered to the others. As regards amiability, attributions such as charm, generosity, fidelity, gentleness or collaboration; while in opposition there are characteristics such as coldness, cruelty, rigidity, being unfriendly and ungrateful.
3. Responsibility - lack of responsibility: refer to the degree of organization, control, persistence and motivation possessed by people to reach their objectives.
4. Emotional stability – neuroticism: reflect the emotional life of an individual; on the one side: stability, tranquility and little emotivity;

on the other, a tendency to instability, fear of emotivity, concern and bad mood.

5. Aperture to the experience – closing to the experience: it is the search for experiences and pleasure for the unknown at the time of having them. One the one side, individuals will be original, ingenious, perspicacious, imaginative, while on the other, will adopt conservative characteristics.

From the resulting analysis a conclusion will be drawn for each of the structured dimensions of personality, looking for their link regarding the representation features projected in the media about Latin Americans. Thus, we start from the general hypothesis (H0): the representation of Latin Americans in the TV series follow the topics and stereotyped profiles of the otherness with poor academic training, low socioeconomic level, related to criminal activities and/or having non-skilled works with low wages and on occasions illegally. Likewise, it is stated that (H1) there is no Latin American in leading or neutral roles, thereby they usually perform villain or victim roles, being this role not relevant for the plot.

### *Methodological strategies and sample*

To accomplish the first specific objective of the present research, a semantic analysis of a total of 232 382 analysis units of the three main Spanish printed media by readership, according to AMIC (2016). This was carried out in view of establishing a comparative base of the stereotypes and perception topics related to Latin American society in the Spanish and the fictional characters broadcast on TV. For this first filter, we used a search system based on Boolean algorithms by topic and the results shown in table 1<sup>2</sup> were obtained. For the sampling accuracy of the second stage of the research, corresponding to the presence of Latin American characters in Spanish fiction series, we set off from a filter selecting those fiction series at prime time broadcast between 2014 and 2017, in which there were leading and secondary characters, whose fictional representation was a Latin American was an individual. From the audience data gathered by FórmulaTV (2017) and triangulated by the Oficina de Justificación de la Difusión [Office of Dissemination Justification] (OJD), the average annual rating was ascertained —audience share—, with which the results shown in table 2 were obtained.

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2 All the tables can be found in the Appendix, at the end of the present article (Editor's note).



As clearly noticed in table 2, in the filtering there are programs premiered in 2015 (*Olmos y Robles*, *Vis a Vis*, *Rabia*), others in 2016 (*La Embajada*), series that have not continued or whose second season has not begun (*Olmos y Robles*, *Rabia*), or series whose last broadcast was in 2014 (*Aída*). In view of finding out the total share, its total annual rating was divided by three, regardless of their emissions and annual counts.

In order to perform the specific filtering of characters and determine the study sample, we take into consideration fiction series surpassing 10% of the audience share from the total share or else, that without having emissions over the three years of study reach at least 10% of the share in any of their years. This way, the effective sample is as follows: (m1) *Águila Roja*, (m2) *Olmos y Robles*, (m3) *Vis a Vis*, (m4) *La Embajada*, (m5) *La que se avecina*, (m6) *Aída*.

As there is no evidence of representation of Latin American characters in the series *Águila Roja* (m1) and *Olmos y Robles* (m2) –both by the public television Radio Televisión Española (RTVE)–, they are not considered in the following stage, being the effective sample (Me) composed by the series: *Vis a Vis*, *La Embajada*, *La que se avecina* and *Aída* (see table 3).

## Results

As it was mentioned in Methodology, the results are presented in three stages in order to meet the research results. In the first stage, a comparison between topics and number of representations of Latin American immigrants in their main Spanish printed media is made as regards Latin American characters in Spanish fiction series, determined as effective sample.

In the second stage, the features of projected personality are analyzed, using the cognitive-behavioral theory with a non-participatory approach, by means of the 5-factor model by Costa and McCrae (1990) and McCrae and Costa (1999), closing with the extraction of psychological and role profiles and the analysis of the images of the emerging characters.

### *Comparison of stereotypes and representations*

From the extraction of the analysis units with Boolean algorithms of the three general-interest Spanish printed media by readership, according to “Estudio General de Medios 2015-2016” (AMIC, 2016), 26 codes emerged with high frequency ( $f \geq 1162 n$ ) of which two present a positive connotation (gastronomy and happiness/humor) accounting for 8%;

two, neutral connotation (religion and immigration), 9%; and, the other 22 negative/highly negative (poverty, dictatorship, aggressions, diseases, populism, delinquency, homosexuality, robbery, homicide, precariousness, prostitution, illegal immigration, crimes, drug trafficking, mafias, machismo, drugs, illegal work, alcoholism, violence, immigration, illiteracy, gangs) with 83% (see table 4).

By means of non-participatory observation and resorting to an inter-judge validation, we compared which of the codes emerging from the aforementioned *ut supra* analysis is directly associated with the object characters of the present study (see table 5). The characters with emerging codes of positive connotation will be given the value of +1 by element, while the neutral-connotation codes will be given 0, while negatives -1.

Therefore, after analyzing each of the selected characters, it can be underscored that negative connotations surpass the positive ones. The positive code of “happiness/humor” is the only that repeats for each character; while as regards the negative codes, the most repeated are “delinquency”, “immigration”, “illegal work” and “poverty”. The characters with the lowest values are: Carlos (Argentina) and Machu Pichu (Ecuador), with a score of -1. In spite of being immigrants and aliens, they are accepted according to their features and characteristics, and are presented far from the stereotypes assigned to Latin Americans.

Albeit, those characters with the highest scores are: Jocelyn (Colombia) and Parrales (Colombia), with values of -6 and -7. No doubt, these characters are loaded with all the negative connotations that characterize Latin Americans in current studies on stereotypes. Immigration, violence, precariousness, poverty, drug trafficking, among others, favor the conception of negative ideas on various social groups.

### *Personality traits*

The study of personality traits helps understanding the set of thoughts, emotions and actions that characterize the sample of the present study. Personality turns into the main object of assessment, based on the cognitive-behavioral theory of five feature factors of personality, described below. Likewise, data are the result of an inter-judges validation.

The first dimension of this analysis is “extraversion/introversion”; it is noticed with a high agreement level (prom.  $k= 0.864$ ) that Latin American characters’ prevailing feature is being introvert with difficulties to be accepted in society, owing to the previous stereotypes about their background. In this

dimension there was an agreement of 100% in inter-judge assessment ( $k=1.00$ ), while for the characters Sole (Cuba) and Carlos (Argentina), there is a 66.66% of agreement ( $k=0.66$ ) (see table 6).

Secondly, according to the inter-judge agreement percentages for each character according to the personality trait of 'amiability/opposition' remain for all the selected characters ( $k=1.00$ ), for them amiability prevails. This sort of characters tend to demonstrate an affable face in views to be accepted by a social group (see table 7).

For its part, for 'responsibility / lack of responsibility' there is a 100% agreement for the analyzed characters ( $k=1.00$ ), save for Carlos (Argentina), whose agreement percentage is 66.66%. The assessed characters largely present a degree of responsibility, owing to the negative connotations they have (see table 8).

As regards 'emotional stability / neuroticism', the degree of agreement is 100%, with the exception of Machu Pichu (Ecuador), with 66.66%. Neuroticism prevails compared with emotional stability in the way that the character is outside their comfort zone, for from their country and family, have to learn new customs and the social norms of other country (see table 9).

Finally, as regards the category 'aperture to the experience / closing to the experience', the characters obtained a 100-percent inter-judge agreement, except for the 66.66% of Machu Pichu (Ecuador) and Sole (Cuba). 'Aperture to the experience' is persistent for the analyzed figures. This way, their effort for being recognized for belonging to the new society and the hope to be accepted has to be underscored (see table 10).

The characters with a more stressed psychological profile are: Parrales and Joselyn (*La que se avecina*), as they retain a 100% of inter-judge agreement ( $k=1.00$ ) in the five large personality traits.

## Discussion and conclusions

The study of stereotypes and topics has become a topic of great interest for the academic community. The conformation of ideas and habits related to the consumption of information away from reality has reverberated for a long time in today's society. The Latin American collective, object of study of this research, has become the target in the conception of such stereotypes; therefore, the importance of this analysis is in the multiple representations found in fiction, mainly on TV.

According to Choi (2007), Hispanics are destined for being objects of prejudice, while Dijk (1996) points at the controlled disregard about marginal groups, favoring the development of myths; likewise, he underscores that such ethnic minorities are known by their problems of immigration, employment or education. Indubitably, one of the main stereotypes of Latin Americans is the homogenization of the ethnicity, culture and idiosyncrasy, rejecting the ideas of pluri-ethnicity and multiculturalism that exist in Spain.

Television has become as the par excellence mass media, being the Spanish fiction series the contents most requested and consumed by the audience. Spanish fiction TV series have propitiated the development and instillation of preconceived ideas on the represented Latin American characters. Moreover, it is worth underscoring that this collective is characterized by being a homogenous group, without the significant differences on the north-south origin of the Latin American country (Ramos *et al.*, 2014). The construction of reality through audiovisual formats is a topic that must be studied. Television contents —especially fiction— present behavioral models, induce values, standardize tastes, model identities and ideologies, and produce stereotypes (Gubern, 1987; Villar-Onrubia, 2005). All in all, the media effects caused by myths, stereotypes and prejudice develop erroneous ideas on the collective under study.

As regards the results of this research, it can be underscored that when examining the analysis units of the three main Spanish printed media, they all agree on positive connotations for the emerging codes of ‘gastronomy’ and ‘happiness/humor’ and on the neutral connotations: “religion” and ‘immigration’. For their part the rest of the emerging codes, a total of 22 are mentioned with highly negative connotations. The Latin American world is linked to ideas such as violence, drug trafficking, murders, etc.

No doubt the media have become the most accepted informative model by the citizens, which makes that information, regardless of the reliability of the sources, turns into an uncontested reality. Hence, the transmission of the multiple stereotyped traits helps reinforce the already existing ideas in the audience regarding these characters. The media representation plays a weighty role in the scripts of these characters by means of the use of physical and attitudinal traits at theoretical level (Muñiz-Muriel *et al.*, 2014).

The comparisons between the characters’ stereotypes and representations show us that two of the five figures have received very high negative connotations (Jocelyn: -6 and Parrales: -7). This result evinces that around Latin American characters there are still prejudice and stereotypes. For their part, those with a lower value were Carlos (-1) and Machu Pichu (-1),

characters accepted by society. In the same line, the cognitive-behavioral theory becomes relevant in the assessment of characters, certifying the data extracted by means of the inter-judge validations.

Consequently, the study sample presents, by and large, the following personal characteristics: introverted, kind, with a high responsibility degree, neurotic and open to the experience. To sum up, the degrees according to the analysis oscillated between 66.66% ( $k= 0.66$ ) and 100% ( $k= 1.00$ ), establishing moderately significant differences in the results obtained. As regards the 'extroversion / introversion', the only individuals with 66.66% of agreement were Sole (Cuba) and Carlos (Argentina). As for 'amiability / opposition', the agreement percentages agree at 100%; while "responsibility / lack of responsibility", the only differentiable datum is for Carlos (Argentina) with 66.66%.

Furthermore, 'emotional stability / neuroticism' shows values between 66.66% and 100% in the obtained data, being Machu Pichu (Ecuador) the one with these differences in the inter-judge agreement. Finally, as for "aperture to the experience / closing to the experience", a variance has been found in two characters Machu Pichu (Ecuador) and Sole (Cuba), with 66.66% of pertinence.

Globally, it is worth mentioning that according to the data, the characters of Latin American origin selected from the Spanish fiction series are characterized as introverted and with difficulties for social acceptance. In like manner, they tend to be amiable and responsible in view of being accepted with their immigrant condition. This way, the characters' 'neuroticism' prevails before their emotional stability, since they are people outside their environment, far from their family and what they are familiar with, who are forced to start from scratch in a country with a lot of social differences. This way, they tend to accept and open up to the challenges and experiences, expecting to be admitted into a new collective.

To conclude, we have to state the need to make audiovisual consumers media literate, mainly regarding myths, stereotypes, habits and prejudice on other groups or foreign collectives. In recent years, Latin American characters have become noticeable in audiovisual formats, as the Spanish series tend to include them into their contents more frequently. The representations of various ethnicities and pre-established differences evince the social multiculturalism existing in the same environment.

All in all, the present paper is not without certain limitations, which reinforce the need to establish new research lines on this topic. The influence of television has propitiated the production and increase of stereotypes either stressing them or transmitting new ones.

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Table 1  
**Topics and number of representations in the main Spanish printed media**

Topic	El País	ABC	El Mundo	Total (N)	Total (%)	Topic	El País	ABC	El Mundo	Total (N)	Total (%)
Poverty	17385	3059	11466	31910	14	Illegal immigration	2416	2679	1645	6740	3
Dictatorship	10239	3428	8900	22567	10	Crimes	2322	5667	1216	9205	4
Gastronomy	8020	2047	2707	12774	5	Drug trafficking	2230	1101	1399	4730	2
Aggressions	6446	2926	892	10264	4	Mafias	2018	1031	244	3293	1
Diseases	6151	6062	4336	16549	7	Machismo	1804	586	120	2510	1
Populism	5803	2851	722	9376	4	Drugs	1732	2287	3673	7692	3
Delinquency	5056	1270	2174	8500	4	Illegal work	1651	1089	123	2863	1
Homosexuality	3587	573	753	4913	2	Alcoholism	1567	2071	318	3956	2
Robberies	5137	1247	3782	10166	4	Violence	1509	9172	8711	19392	8
Homicides	4435	1169	1141	6745	3	Happiness / humor	1341	2778	1747	5866	3
Religion	4716	4194	2910	11820	5	Immigration	1043	3347	5774	10164	4
Precariousness	3014	700	118	3832	2	Illiteracy	988	159	24	1171	1
Prostitution	2576	815	831	4222	2	Gangs	763	321	78	1162	1
TOTAL	Codes El País	Codes ABC	Codes El Mundo	Codes El Mundo	%						
	103949	62629	65804	232382	100						

Source: database elaborated by the authors.

Table 2

**Prime time Spanish fiction series, 2014-2016, with presence of Latin American characters**

Broadcaster	Series	Share 2014	Share 2015	Share 2016	Total Share
Televisión Española (La 1)	Águila Roja	20,97%	12,62%	12,75%	15,44%
	Olmos y Robles	---	14,44%	---	4,81%
Antena 3	Vis a Vis	---	14,48%	20,02%	11,62%
	La Embajada	---	---	16,81%	5,60%
Cuatro	Gym Tonic	4,58%	5,91%	4,77%	5,35%
	Rabia	---	7,46%	---	2,48%
Telecinco	La que se avecina	22,32%	23,47%	25,45%	22,91%
	Aída	13,26%	---	---	4,42%
Accumulated share					72,63%

Source: database elaborated by the authors with data from FórmulaTV and OJD.

Table 3

Latin American characters in the study sample

TV program	Broad-caster	Character	Actor/Actress	Role	No. of episodes
m 1: Águila Roja	TVE	Not evident	---	---	---
m 2: Olmos y Robles	TVE	Not evident	---	---	---
m 3: Vis a Vis	A3	Soledad Núñez Hurrado (Sole) (Cuba)	María Isabel Díaz	Inmate in Cruz del Sur prison for her husband's homicide.	24/24
m 4: La Embajada	A3	Carlos (Argentina)	Ricardo Mario Darín	Partner of the ambassador's daughter, ambassador's adviser and lover of the ambassador's wife.	11/11
m 5: La que se avecina	T5	Rosario Parrales Montoya (Parrales / El Panchito) (Colombia)	Carlos Alcalde	Undocumented worker in a sea-food restaurant. His mother is imprisoned for drug trafficking.	11/125
m 6: Aída	T5	Jocelyn (Colombia) Oswaldo Witalcoche (Machu Pichu) (Ecuador)	Lina Forero Óscar Reyes	Wife of one of the drug lords of Cartel de Cali South American waiter	2/125 189/237

Source: database elaborated by the authors.

Table 4

**Emerging codes family by connotation**

Connotation	Emerging codes	Frequency SUM	Sample SUM %
Positive	Gastronomy, happiness/humor	18640	8%
Neutral	Religion, immigration	21994	9%
Negative	Poverty, dictatorship, aggressions, diseases, populism, delinquency, homosexuality, robberies, homicides, precariousness, prostitution, illegal immigration, crimes, drug trafficking, mafias, machismo, drugs, illegal work, alcoholism, violence, immigration, illiteracy, gangs.	191758	83%

Source: author's elaboration.

Table 5

**Comparison of the characters' profile with the emerging codes**

Series	Character	Emerging codes	Value
m3. Vis a Vis	Soledad Nuñez Hurtado (Sole)	happiness/humor (+1), aggressions (-1), diseases (-1), delinquency (-1), homicides (-1), crimes (-1), violence (-1), immigration (0)	-5
m4. La Embajada	Carlos	Happiness/humor (+1), populism (-1), machismo (-1)	-1
m5. La que se avecina	Rosario Parrales Montoya (Parrales)	Happiness/humor (+1), immigration (0), poverty (-1), delinquency (-1), homosexuality (-1), precariousness (-1), drug trafficking (-1), drugs (-1), Illegal work (-1), Illiteracy (-1)	-7
m5. La que se avecina	Jocelyn	Immigration (0), delinquency (-1), robberies (-1), drug trafficking (-1), drugs (-1), illegal work (-1), mafias (-1)	-6
m6. Aída	Oswaldo Witalcoche (Machu Pichu)	Gastronomy (+1), happiness/humor (+1), immigration (0), poverty (-1), precariousness (-1), illegal work (-1)	-1

Source: own elaboration.

Table 6  
**Personality traits -Dimension 1- extroversion / introversion**

Dimension	Character	J1	J2	J3	Agrmnt	Cohen's Kappa
Extroversion /introversion	Parrales	Introversion	Introversion	Introversion	100%	1.00
	Jocelyn	Extroversion	Extroversion	Extroversion	100%	1.00
	Sole	Extroversion	extroversion	Introversion	66.66%	0.66
	Carlos	Extroversion	Extroversion	Introversion	66.66%	0.66
	Machu Pichu	Introversion	Introversion	Introversion	100%	1.00

Fuente: own elaboration.

Table 7  
**Personality traits – dimension 2 – amiability / opposition**

Dimension	character	J1	J2	J3	Agrmnt	Cohen's Kappa
Amiability / opposition	Parrales	Amiability	Amiability	Amiability	100%	1.00
	Jocelyn	Amiability	Amiability	Amiability	100%	1.00
	Sole	Amiability	Amiability	Amiability	100%	1.00
	Carlos	Amiability	Amiability	Amiability	100%	1.00
	Machu Pichu	Amiability	Amiability	Amiability	100%	1.00

Source: own elaboration.

Table 8

**Personality traits – dimension 3 – responsibility / lack of responsibility**

Dimension	Character	J1	J2	J3	Agrmnt	Cohen's Kappa
Responsibility / Lack of responsibility	Parrales	Lack of responsibility	Lack of responsibility	Lack of responsibility	100%	1.00
	Jocelyn	Lack of responsibility	Lack of responsibility	Lack of responsibility	100%	1.00
	Sole	Responsibility	Responsibility	Responsibility	100%	1.00
	Carlos	Responsibility	Responsibility	Lack of responsibility	66.66%	0.66
	Machu Pichu	Responsibility	Responsibility	Responsibility	100%	1.00

Source: own elaboration.

Table 9

**Personality traits – dimension 4 – emotional stability / neuroticism**

Dimension	Character	J1	J2	J3	Agrmnt	Cohen's Kappa
Emotional stability / Neuroticism	Parrales	Neuroticism	Neuroticism	Neuroticism	100%	1.00
	Jocelyn	Neuroticism	Neuroticism	Neuroticism	100%	1.00
	Sole	Stability	Stability	Stability	100%	1.00
	Carlos	Neuroticism	Neuroticism	Neuroticism	100%	1.00
	Machu Pichu	Neuroticism	Stability	Stability	66.66%	0.66

Source: own elaboration.



Table 10  
**Personality traits - dimension 5 – aperture to the experience / closing to the experience**

Dimension	Character	J1	J2	J3	Agrmnt	Cohen's Kappa
Aperture to the experience / closing to the experience	Parrales	Aperture	Aperture	Aperture	100%	1.00
	Joselyn	Aperture	Aperture	Aperture	100%	1.00
	Sole	Aperture	Aperture	Closing	66.66%	0.66
	Carlos	Aperture	Aperture	Aperture	100%	1.00
	Machu Pichu	Aperture	Closing	Closing	66.66%	0.66

Source: own elaboration.

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