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2022 FULL - YEAR UPDATE JANUARY - DECEMBER 2022 DATA



The 2022 LDC Latinos in Media Report[®]



ABOUT THE LATINO DONOR COLLABORATIVE

The LDC is a non-profit and non-partisan organization that creates original economic research about the Latino/Hispanic community in the United States. Our data is used by decision-makers and resource allocators to promote growth in the new mainstream American economy. Together with our partners at top U.S. research centers, we produce fact-based data to identify opportunities.

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A Letter From **Sol Trujillo**

Co-Founder and Chairman of the Board Latino Donor Collaborative

As a CEO, I understand the challenges that you have regarding growing shareholder value through your products, services, and strategies. One of the key issues, as I read it today, having been in the business of telco, wireless, cable, and even content, is making streaming profitable, while also creating content at a lower cost.

I get it.

That is why I am sharing this note. There is an opportunity that exists with the U.S. Latino cohort that I personally believe is still largely untapped, making this cohort a major growth opportunity for you and your company. Because we're in a period of low growth, slow growth, even no growth, conversations with buy-side and sell-side analysts will more frequently focus on who your customers are, which ones are your growth customers, and how you're going about focusing on them, and adding them into your audience base.

The problem is that many are still creating and delivering expensive content to the cohort that brought them to the game in 20th century America. But there's a new audience delivering 21st century results. That's why I want to share with you the fact that the U.S. Latino cohort is generating \$2.8 trillion in GDP, making it the fifth largest economy in the world, having recently surpassed the economies of France, the U.K. and India.

Unfortunately, in 2022, the film & TV industry left serious money on the table, as only 2.6% of lead actors in shows, 2.6% of co-lead/ensemble actors, 1.4% of showrunners, and 1.5% of directors were Latino.

Our research has shown that U.S. Latinos choose entertainment, prefer brands, and increase their frequency of spend when they see other Latinos in lead roles, are aware that Latinos are behind the camera, and when they can enjoy mainstream America Latino stories. Witness *The Lincoln Lawyer*. Witness *Wednesday*. Witness *Father of the Bride*.

These are examples that support the overwhelming data that shows this cohort is streaming more shows, viewing more movies, and influencing successful content... and yet, they indicate they would watch even more, spend even more, and view even more frequently, if there was more content that stars people who look like them, and has thematics similar to how they live. Just think what U.S. Latino consumption could be!



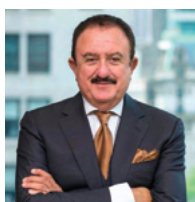
It is revealing to look at the parallel music industry where Latino-driven music is dominating the growth. In the music environment, listeners can choose what they like without any 'gatekeepers' determining for them what and who they should like. The fact that Latin music experienced nearly four times the growth in 2022 of the overall music industry, suggests that having key decision-makers in the film & TV industry who understand this cohort could grow the visual side of the entertainment industry similar to the music side.

Please know I'm not sharing this note as criticism. As a CEO, I never liked anyone telling me how to do my job, but I have always appreciated ideas for how to increase shareholder value by increasing the customer base ... increasing their frequency of purchase, and growing the number of products they buy.

Understanding the audience as individuals has always been a path to higher margins. That is why I have attached **The 2022 LDC Latinos in Media Report® and The Source, The Latino Talent Database for Hollywood**. I believe these are valuable tools to help you catch up with Latino talent and create authentic Latino stories that are not limited to the usual stereotypical roles. Mainstreaming U.S. Latinos in front of and behind the cameras as part of your core business is a certain path to increased market share and revenue and profit growth.

I invite you to review the attached report, because we all love running businesses on facts and data. You will see in the report just how under-engaged the U.S. Latino cohort is by the Film & TV industry. If this is already a significant growth cohort, yet isn't being well-served, imagine what could happen for a company that serves them in a way with which they value and identify.

I wish you the best in all of your endeavors. Please understand we are here as a resource to help you, especially given the growth opportunity that is not evident in your strategies today. We're here to help with data, insight, and new ideas.



All the best,

Co-Founder and Chairman of the Board



A Letter From **Ana Valdez**

President and CEO

Latino Donor Collaborative

The U.S. Latino representation data for the last quarter of 2022 is truly shocking. The numbers actually went backward from the first three quarters and to 2019 levels. The bottom line is that U.S. Latinos continue to be invisible in the general market of TV and film.

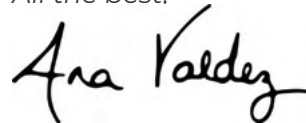
This new report is powerful and thought-provoking. We provide direct and impactful data, sending a clear message about the discrepancy between the economic impact of the U.S. Latino market and their representation in Hollywood. The gap between these two factors is abysmal. The contrast between the importance of the U.S. Latino cohort and its invisibility in Hollywood is stark.

No other American industry would allow this to happen. This data issues an urgent challenge for the entertainment industry to act. The standard corporate response of “*We haven’t done very well with Latinos but hope to do better*” will no longer work.

The following question must be answered: Why does Hollywood continue to fail to invest more in the U.S. Latino market despite its significant economic contributions? The Latino business community can’t come up with a logical business explanation; thus, Hollywood must answer this question. This failure is especially baffling because the inaction of Hollywood will directly impact its current and future financial health.

As a side note, we are proud to share that this detailed and practical benchmark is funded independently by our LDC Board of Directors, a group of prominent American business leaders and philanthropists. It is brought to you as a blueprint to solve these business challenges.

All the best,



President and CEO





WHAT IS **THIS REPORT** & WHY IS **IT NEEDED?**

This benchmark report, the **2022 Full-Year LDC Latinos in Media Report**®, builds on our partial **2022 Latinos in Media Report**, released in September of 2022.

Over the last seven years, we have released nine different LDC media and entertainment reports concerning U.S. Latino representation and analyzed over 8,500 shows and films. We produce these reports in-house and also in partnership with experts such as Accenture and Nielsen.

We are proud of the unique contributions of this report:

- ▶ It is the only report to focus solely on the U.S. Latino cohort, which represents 19% of the national population and more than 25% of all American youth; Latinos are second only to the Anglo cohort in America.
- ▶ It is a census of all primetime shows and not a sample. Our report offers the most comprehensive analysis of the representation of Latinos in English-language primetime content (broadcast and cable) and streaming in the U.S.
- ▶ It also measures all original films available on streaming platforms and the top-100 films at the box office each year.
- ▶ We report Latino participation by platform, genre, and type of portrayal. We also measure Latino participation as actors, writers, showrunners, and directors.
- ▶ **We are the only report that measures Latino representation by COMPANY.**
- ▶ We bring you real case studies that will enable better understanding of Latino invisibility and representation, and help you find the solution for the business gaps in your U.S. Latino strategy.

Our study reports on annual trends for 2018, 2019, 2020, 2021 and 2022.

WHAT IS **THIS REPORT** & WHY IS **IT NEEDED** (CONT'D)

The unfortunate reality is that Latino representation in mainstream entertainment in the U.S. continues to be very small and has not significantly improved in the last five years. In fact, it declined in 2022. **THAT IS WHY THIS REPORT IS NEEDED.** Decision-makers need tools and metrics to intentionally serve the U.S. Latino audience, which generates 20% to 30% of revenue, depending on the platform, and more than 50% of growth.

Additionally, we have created **The Source, The Latino Talent Database for Hollywood**, a solution for content creators who claim that *'there is no Latino talent to hire'*. **The Source** is a compilation of more than 3,000 names of Latino talent who have worked in Hollywood over the last five years in small or large roles, and all are vetted by studios and/or networks.

We encourage you to digest this information, share it with your teams, and leverage the data to help your organization join the growing economic wave of this important American cohort.



The 2022 LDC Latinos in Media Report©
Full-year Update

EXECUTIVE SUMMARY

1. THE NEW GENERAL MARKET

The economic importance of the U.S. Latino cohort for every American company is undeniable. All official numbers show that the performance of U.S. Latinos in America is extraordinary. The total economic output (or GDP) of Latinos in the U.S. was \$2.8 trillion in 2020, up from \$1.7 trillion in 2010—an increase by 65% in ten years. **If Latinos living in the U.S. were an independent country, the U.S. Latino GDP would be the fifth largest GDP in the world**, larger even than the GDP of the United Kingdom, India, or France.

While impressive for its size, **the U.S. Latino GDP is most noteworthy for its rapid growth.** From 2010 to 2020, the U.S. Latino GDP was the third-fastest growing among the ten largest global economies, while the broader U.S. economy ranked fifth. Over that entire period, **the U.S. Latino GDP grew 2.6 times faster than the non-Latino American GDP.**

But still, Hollywood’s representation of this community is essentially invisible. Media companies are leaving money on the table by not including 19% of the American audience—25% if younger demographics are the focus.

The goals of this report are to provide data and tools for Hollywood to take advantage of the Latino cohort’s growth and economic mobility and to create a benchmark to measure the industry’s effectiveness when working on increasing and improving Latino access, hiring, and narratives.

Even though Hollywood has created space for more diversity in the last years, the bad news is that this new representation has not included Latinos. For some inexplicable reason and according to all recognized researchers in the field, there has been amazing inclusion in Hollywood for other groups but not for U.S Latinos who are still lagging in an almost invisible way. (See Table 1).

TABLE 1. TOTAL ON-SCREEN UNDERREPRESENTATION OF LATINOS IN SHOWS ACCORDING TO NIELSEN*

	LATINX	ASIAN	BLACK	NON-HISPANIC WHITE
STREAMING	9.29%	11.18%	16.12%	62.55%
CABLE	2.33%	2.81%	11.37%	82.57%
ENGLISH LANGUAGE BROADCAST	5.42%	4.38%	26.61%	63.72%
POPULATION	19.0%	6.1%	13.6%	59.0%

TOTAL LATINO UNDER-INDEX ACROSS PLATFORMS



* 2022, Nielsen On-Screen Representation.
** 2020 U.S. Census data

2. UPDATES

2.1 Marketing 101: KNOW YOUR AUDIENCE...

Hollywood's missteps

The gap between the Latino market proportion, economic impact and Latino representation in Hollywood is abysmal. No other industry would allow such a discrepancy to exist in any projection of market growth with a sensible market goal. (See Tables 2 and 3).

The striking growth of the U.S. Latino population's economic contributions and demographics stands in stark contrast to Hollywood's lack of investment in this market, leaving us to question why such a significant and growing segment of society continues to be overlooked.

TABLE 2. LATINO REPRESENTATION TRENDS IN SHOWS

YEAR	SHOWS			
	Latino Leads	Latino Co-Leads Ensembles	Latino Showrunners	Latino Directors
2018	1.0%	6.0%	1.1%	3.5%
2019	1.6%	5.9%	1.3%	3.0%
2020	2.4%	5.5%	0.8%	3.7%
2021	2.9%	3.7%	2.5%	2.5%
2022	2.6%	2.6%	1.4%	1.5%



TABLE 3. LATINO ECONOMIC TRENDS

YEAR	Total U.S. Latino Population	U.S. Latino GDP	If U.S. Latinos were an economy they would be the...
2020	19.0%	\$2.8 T	5 TH
2019	18.7%	\$2.7 T	7 TH
2018	18.7%	\$2.6 T	8 TH
2017	18.4%	\$2.3 T	8 TH
2015	17.0%	\$2.13 T	7 TH
2010	16.0%	\$1.7 T	N/A



Although we know that the lack of representation of Latinos in Hollywood has been a persistent issue for decades, the representation of Latinos in shows and films actually decreased during 2022, from 2.9% to only 2.6% in shows (Table 2) and from 7.4% to only 5.1% (Table 4) in films, for all lead roles. Latino co-leads decreased too. Among showrunners and directors, Latinos are almost nonexistent.

It's worth noting that the decline in films is even more drastic, with most numbers decreasing drastically during 2022 (Table 4). This is particularly ironic when one considers that five of the last ten years' Oscars went to Latino filmmakers and eight out of ten to Latino and Asian filmmakers.

TABLE 4. LATINO REPRESENTATION TRENDS IN FILMS

YEAR	FILMS			
	Latino Leads	Latino Co-Leads Ensembles	Latino Screenwriters	Latino Directors
2018	1.4%	3.5%	0.7%	1.4%
2019	3.7%	3.7%	2.8%	1.1%
2020	3.3%	5.5%	3.2%	2.4%
2021	7.4%	4.3%	6.9%	6.9%
2022	5.1%	4.5%	2.6%	2.9%



Figure 1. U.S. Latino Population vs. Representation in Shows

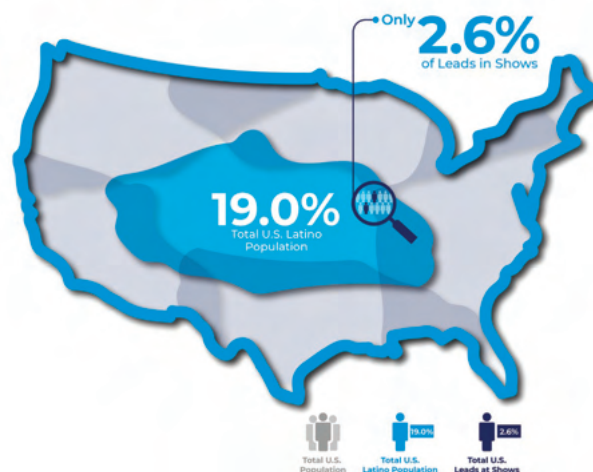
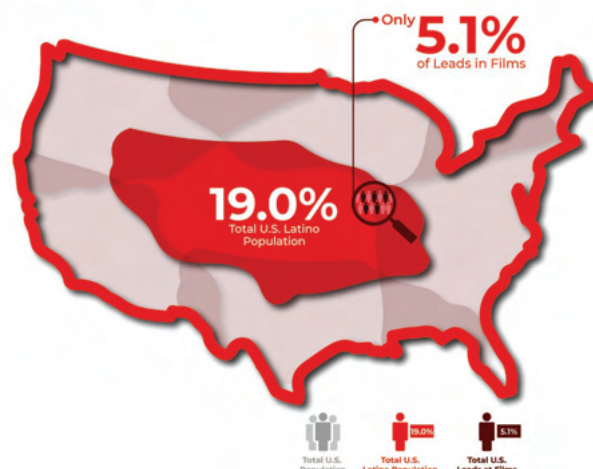


Figure 2. U.S. Latino Population vs. Representation in Films



2.2 Casting 101: KNOW YOUR TALENT... A lesson Hollywood has yet to learn

Despite Hollywood's limited inclusion of U.S. Latinos in content creation, the few that are included have drawn in some of the largest mainstream audiences in recent memory. Bad Bunny, Shakira, Pedro Pascal, Jenna Ortega, Diego Luna, Selena Gomez, Karol G, Bruno Mars, Jennifer Lopez, J Balvin, Cardi B, Salma Hayek, Eva Longoria, Oscar Isaac, Xolo Maridueña, Camila Mendez, Victoria Justice, Lin Manuel-Miranda, Manuel Garcia-Rulfo, Ramón Rodríguez, Gina Rodríguez, and others behind the camera like Guillermo del Toro and Jonás Cuarón have broken records and attracted worldwide recognition, proving that Latino talent is unmatched when it comes to captivating global audiences. In short, Latino talent and content will travel globally.

LATINO TALENT SELLS!

DOMESTICALLY AND GLOBALLY!

FILMS

Despite Hollywood's limited inclusion of U.S. Latinos in content creation, the few that are included succeed and captivate mainstream and global audiences.

Having only 5.1% of leads and co-leads in streaming films, Latinos still managed to drive six of the top 15 most streamed films in 2022.

Out of the 15 top streaming movies in 2022 (1):

- Six are led by Latinos (40%),
- Two of the 15, *Coco* and *Encanto*, tell a Latino story (13%) despite being released years ago.

2022 Top 15 Streaming Movies		
Program Name	Originator	Mins viewed (billions)
1 ENCANTO	Disney+	27.416
2 TURNING RED	Disney+	11.427
3 SING 2	Netflix	11.347
4 MOANA	Disney+	8.629
5 THE ADAM PROJECT	Netflix	6.341
6 HOCUS POCUS 2	Disney+	5.697
7 DON'T LOOK UP (2021)	Netflix	5.341
8 FROZEN	Disney+	5.133
9 LUCA (2021)	Disney+	4.974
10 GRAY MAN, THE (2022)	Netflix	4.972
11 ZOOTOPIA	Disney+	4.437
12 COCO	Disney+	4.253
13 ETERNALS (2021)	Disney+	4.236
14 FROZEN II	Disney+	4.195
15 UNCHARTED (2022)	Netflix	4.179

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SOCIAL MEDIA

Where is the Latino Audience Going when they don't see themselves represented in traditional media?

52% of U.S. Latinos 18 and older spend at least one hour per day on social networking sites compared with 38% of non-Hispanic White. (2)

And in social media, Latino talent also reigns:

Instagram: (3)
Two out of the three most followed people on Instagram are Latinos: **Lionel Messi** and **Selena Gomez.** (3)

TikTok: (4)
Two of the top ten Tikok artists are Latinos. (Billboard). (4)

1. **Lizzo (@lizzo)**
2. **Bella Poarch (@bellapoarch)**
3. **Bad Bunny (@badbunny)**
4. **Charlie Puth (@charlieputh)**
5. **Doja Cat (@dojacat)**
6. **Selena Gomez (@selenagomez)**
7. **Nessa Barrett (@nessabarrett)**
8. **Yung Gravy (@yunggravy)**
9. **Billie Eilish (@billieeilish)**
10. **Meghan Trainor (@megantrainor)**

Shakira and Bizarrap's first live performance of their hit single "Music Session, Vol. 53" on national TV on The Tonight Show scored more than 156 million views **across social media platforms** and shattered records as a 14-time Guinness World Record Breaking. (5)

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MUSIC

Latino music is undoubtedly here to stay and is a force to be reckoned with in the pop-music industry!

According to the Recording Industry Association of America, **revenue from Latin music increased by 24%, reaching a record high of \$1.1 billion in the US.** This growth marks the second consecutive year with double-digit gains and a **larger increase than any other music genre.** (6)

YouTube Music

50% of the 2022 U.S. Top Songs were led by Latinos. (7)
J. Balvin and **Ozuna** have more videos in YouTube's billion-views club than any other musicians.

billboard

Bad Bunny - 2022 top artist of the year. (8)
Peso Pluma - recently broke records by landing five songs on the Billboard chart.

Spotify

Bad Bunny - Most popular artist around the world for the third consecutive year. (9)

vevo

Karol G Most-viewed artist worldwide on Vevo for the second year in a row. (10)

https://variety.com/2023/music/news/latin-music-billion-record-high-1235580400/#amp;https://www.bbc.com/uk/newsround-65007236
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MAKING HISTORY

Bad Bunny's historic Spanish-language *Time* Magazine cover for the American edition sends a powerful message from U.S. Latinos to the mainstream media.

The evidence speaks for itself, and the industry must take action to ensure that more Latinos gain access to Hollywood. Failure to achieve this would mean missing out on an incredible opportunity to tap into the vast and lucrative Latino audience.

But it's not just economic power and demographic trends that make Latinos essential for Hollywood, Latino talent sells and attracts audiences, both Latino and non-Latino. **This crossover appeal highlights the importance of Latino representation in mainstream media since it not only reflects the audience's demographic trends but also attracts a diverse set of viewers.**

And **IMPORTANTLY**, Latino inclusion in Hollywood does not mean taking representation away from other groups. In fact, it is quite the opposite. The idea is to increase the size of the pie, not fight for the slices currently available.

2.3 Strategy 101: LATINOS BY COMPANY...

How do they stack up?

Shows in 2022

The underrepresentation of Latinos in broadcast television is a pressing issue that demands immediate attention. Despite their significant presence in the population, Latinos continue to occupy only 5.1% of lead roles, 3.6% of co-leads, and are nearly absent behind the camera in broadcast. (Table 5).

Premium Cable Channels have decided not to include any Latino representation for yet another year, which is another missed opportunity for them to increase their revenue. (Table 6).

TABLE 5. LATINO REPRESENTATION IN SHOWS BY NETWORK (BROADCAST)

Network	Total of Titles	Latino Leads	Latino Co-Leads/Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
	40	2	6	2	400	7
	41	3	6	0	410	14
	33	2	6	1	330	12
FOX	34	0	5	0	340	6
CUW	27	2	2	1	270	10
Total	175	9	25	4	1750	49
Percentage of representation	100%	5.1%	3.6%	2.3%	100%	2.8%

TABLE 6. LATINO REPRESENTATION IN SHOWS BY PREMIUM CABLE CHANNELS

CHANNEL	Total of Titles	Latino Leads	Latino Co-Leads/Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
HBO	35	0	6	1	350	6
	2	0	0	0	20	0
	23	0	3	0	230	2
STARZ	12	0	0	0	120	1
EPiX	8	0	2	0	80	0
Total	80	0	11	1	800	9
Percentage of representation	100%	0.0%	3.4%	1.3%	100%	1.1%

Although cable is losing its audience at a fast rate, it is still approximately 30% of the market. **The invisibility of Latinos on this platform is unacceptable, and companies have never even tried including U.S. Latinos on screen.** This picture of nothing but zeros is problematic on multiple levels. **Do cable companies purposely ignore Latinos?** (Table 7).

TABLE 7. LATINO REPRESENTATION IN SHOWS BY CABLE CHANNELS

CABLE CHANNEL	Total of Titles	Latino Leads	Latino Co-Leads/Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
A&E	32	1	0	0	320	2
BMC	11	0	0	0	110	2
	21	0	1	0	210	0
	4	0	0	0	40	0
Discovery	37	0	1	0	370	0
E!	8	0	0	0	80	0
	42	0	2	0	420	0
	8	1	1	0	80	3
FX	12	1	2	0	120	8
	2	0	0	0	20	0
HGTV	55	0	0	0	550	0
J!	34	0	0	0	340	0
	46	0	0	0	460	0
Lifetime	9	0	0	0	90	0
	16	0	0	0	160	0
	14	1	0	0	140	0
OWN	18	0	1	0	180	0
TBS	5	0	1	0	50	1
TLC	30	0	0	0	300	0
TNT	4	0	0	0	40	1
	17	1	1	0	170	0
USA	6	0	0	0	60	0
VH-1	18	0	0	0	180	0
	3	0	0	0	30	0
	6	0	0	0	60	0
Total	458	5	10	0	4660	17
Percentage of representation	100%	1.1%	0.5%	0.0%	100%	0.4%

The lack of representation of the Latino cohort is a decades-old issue, and it is essential to examine how each major company is addressing it. Two recent examples of leading streaming platforms' failure to include Latinos are:

Warner Brothers Discovery: shortly after its merger with Discovery, HBOMax canceled a majority of its scripted and critically acclaimed Latino shows. Discovery+ has continued a trend of including almost zero Latino shows and talent since inception—only two out of 120 shows in 2022 included a Latino lead.

Netflix: a leading platform which produces an average of 230 shows a year, had only four Latino leads, which accounts for less than 2% of its total shows. Despite this low percentage, two of those four shows, **Wednesday** and **The Lincoln Lawyer**, were extremely popular and broke viewing records. *Wednesday* became the second most-watched series in the platform's history, and *The Lincoln Lawyer* became the most popular English-language show on Netflix the week it launched.

In conclusion, in an industry known for a high programming failure rate, the wise business move is to embrace and invest in Latino talent and the Latino audience. (Table 8).

TABLE 8. LATINO REPRESENTATION IN SHOWS BY STREAMER

STREAMERS	Total of Titles	Latino Leads	Latino Co-Leads/Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
prime video	39	1	4	0	390	8
apple tv	64	2	11	2	640	15
disney+	38	3	3	0	380	5
hulu	64	3	10	2	640	16
NETFLIX	230	4	30	3	2300	37
HBOMAX	77	5	21	8	770	31
peacock	59	4	12	1	590	11
paramount+	50	0	11	0	500	23
discovery+	124	2	2	0	1200	0
Total	749	24	104	16	7410	146
Percentage of representation	100%	3.2%	3.5%	2.2%	100%	2.0%

Films in 2022

Streaming platforms such as Prime Video, Discovery+, Paramount+, and Disney+ have failed to include Latino leads in their films. Apple TV+ is one of the few platforms that invests in Latino talent for its movies, but it has not made the same effort for its TV shows. **Hulu stands out among digital platforms, with a 14.8% representation of Latino leads in its 27 movies.** This figure is the highest industry-wide but still under index to meet the objective of achieving a market proportionate share of 19% for the Latino cohort. (Table 9).

The invisibility of Latinos in Hollywood is also apparent in box-office films. In 2022, only three out of the top-100 movies had Latino leads: *The Invitation*, *Marry Me*, and *Emily the Criminal*. Major studios such as A24, Focus Features, Paramount Pictures, and Walt Disney Studios did not include Latino leads at all.

While three out of the top five movies in 2022 had Latino co-leads (*Avatar: The Way of Water*, *Black Panther: Wakanda Forever*, and *Doctor Strange in the Multiverse of Madness*), the industry continues to resist giving more leading roles to Latinos, despite the potential to generate increased income.

TABLE 9. LATINO REPRESENTATION IN FILMS BY COMPANY (STREAMING)

PLATFORM	Total of Titles	Latino Leads	Latino Co-Leads/Ensembles	Latino Screenwriters	Latino Directors
prime video	8	0	3	0	0
apple tv	9	2	1	0	0
disney+	33	0	6	0	0
HBOMAX	20	2	3	3	3
hulu	27	4	7	0	1
NETFLIX	86	4	10	5	4
paramount+	20	0	1	0	0
peacock	9	1	2	0	0
discovery+	1	0	0	0	0
Total	213	13	33	8	8
Percentage of representation	100%	6.1%	15.5%	3.8%	3.8%

TABLE 10. LATINO REPRESENTATION IN FILMS BY COMPANY (THEATER)

Production Companies	Total of Titles	Latino Leads	Latino Co-Leads/Ensembles	Latino Screenwriters	Latino Directors
	4	0	1	0	0
A24	7	0	1	0	0
	1	0	0	0	0
	1	0	0	0	0
	3	0	3	0	1
	4	0	0	0	0
FOCUS FEATURES	7	0	0	0	0
	4	0	1	0	0
NEON	2	0	0	0	0
NETFLIX	1	0	0	0	0
	2	0	0	0	0
	9	0	2	0	0
	4	1	0	0	0
	2	0	1	0	0
	6	1	2	0	0
	1	0	0	0	0
	2	0	0	0	0
	6	0	0	0	0
	19	1	8	0	0
	7	0	3	0	0
	6	0	1	0	0
Total	100	3	23	0	1
Percentage of representation	100%	3.0%	5.8%	0.0%	1.0%

Latinos buy the most movie tickets and its talent heavily influences the popularity of streaming shows, yet they remain under-represented in Hollywood. (Table 10). **One could argue: why target Latinos if they are already in theaters? But, imagine if music companies would have said that about Latino music, which has blown up because it authentically represents the cohort.** Talent like Tigres del Norte, Menudo, Ricky Martin, J Balvin, Luis Fonsi, Los Bukis, have generated unimaginable growth for companies like Universal Music. **Enterprises that did invest in the artists are still reaping the financial rewards today.** According to the Recording Industry Association of America, last year revenue from **Latin music increased by 24%, reaching a record high of \$1.1 billion in the U.S.** This growth marks the second consecutive year with double-digit gains and a **larger increase than any other music genre.**

2.4 Responsibility 101: STOP LATINO STEREOTYPING... *Will Hollywood pass the test?*

Shows

Even when we look at numbers for U.S. Latino representation in lead roles, these can be deceiving because the lead roles they are playing are often negative or limiting stereotypes. Some examples are drug dealers or other kind of criminals.

Only **38 out of the 1,462 (2.6%)** shows that aired during primetime television and streaming in 2022 had a Latino actor in the lead role. Additionally, of those **38 shows, 18 shows** portrayed Latinos **negatively** or perpetuated false stereotypes about the U.S. Latino community.

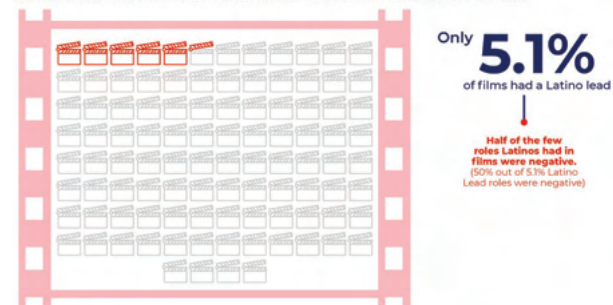
FIGURE 3. 2022 LATINO STEREOTYPES IN SHOWS
THE LDC LATINOS IN MEDIA REPORT MEASURES ALL NEW AND RETURNING SHOWS FROM PRIMETIME TELEVISION AND THE TOP STREAMING PLATFORMS IN THE U.S.



Films

We must not only look at the percentage of U.S. Latinos on-screen, but also at the quality of the roles and characters they are portraying.

FIGURE 4. 2022 LATINO STEREOTYPES IN FILMS
THE LDC LATINOS IN MEDIA REPORT MEASURES THE TOP ANNUAL 100 GROSSING FILMS FROM THE BOX OFFICE AND ALL FILMS FROM THE TOP STREAMING PLATFORMS IN THE U.S.



Latino representation in films is **5.1% (16 of the 313)**, significantly under-indexing the **25%** U.S. Latino moviegoing demographic. Furthermore, one must consider that half of the roles in this **5.1%** are negative and perpetuate stereotypes, which would make only **2.5%** of U.S. Latino leads positive roles.

2.5 Intelligence 101- THE LATEST LDC-NIELSEN DATA ABOUT LATINO AUDIENCES...

Will Hollywood catch up or be left behind?

In our recent collaboration with Nielsen, **Latino-led content and viewers** the following facts were indisputable:



U.S. Latinos want to see themselves in the content they watch.

a) As the streaming landscape broadens—and engagement rises—the importance of inclusion and **accurate representation** cannot be overstated, especially as competition for audience attention increases. Given Hispanics' appetite for streaming, creators and distributors giving this audience more of what they're looking for is a significant opportunity for Hollywood. Indeed, **56%** of Hispanics say they're more likely to continue watching content when it **features someone from their identity group**. That won't happen,

however, if they believe inclusion and accurate representation are declining.

b) **41%** of U.S. Latinos feel that **not enough content represents them**, a figure which is up from **39%** in 2021. Most probably, these are the Latino youth speaking out. They are not used to the normalization of their invisibility the way their parents were.

c) Only 41% of U.S. Latinos say that **representation**, when present **on-screen is accurate**. This is not surprising given this demographics' upward mobility vs. their overwhelming stereotyping on screen.

d) **Advertising is impactful in content that reflects Latinos authentically**. For advertisers who tap into content that Latinos believe is representative, the **upside is significant**. According to Nielsen's **2022 Attitudes on Representation TC Study**, **49%** of U.S. Latino viewers say they're **more likely to buy from brands that advertise during inclusive content**. Furthermore, when the ads feature someone from their identity group, the benefits are even greater.

e) **Cultural relevance matters**. When CIIM (Cultural Insights Impact Measure) scores are applied to content with the inclusive dimensions that Nielsen and the LDC evaluated, the value of inclusive content is amplified, as reflected in higher CIIM scores. **The more representation there was behind and in front of the camera, the more likely the content was to have cultural relevance** and resonate with Latino viewers, leading to higher CIIM scores.

f) **42%** of the **most bingeable streaming programs of 2021 were directly influenced by U.S. Latino talent**. The study found that Hispanic representation is correlated with binge-worthy programming in two dimensions: **on-camera representation and Hispanic talent**. When a show included Hispanic representation in front of the camera, **bingeability scores increased**.

- g) The context in which **representation** occurs, within genres, themes, and narratives, is important. It **shapes how communities perceive** themselves and **informs the perceptions of other identity groups**. Broad representation across genres can help break stereotypes and biases.
- h) The entertainment industry has been publicly criticized for its lack of on-screen and behind-the-camera Hispanic representation. Public missteps, like casting non-Latino actors in Latino roles and the cancellation of beloved Latino-led shows, can cause more than reputational damage. They can also lead to a loss of the Latino audience.

Our analysis found that Hispanic representation varies by platform and genre and that, overall, lack of representation in streamed content is prevalent. **At the same time, our research shows that the more inclusive the content is, the more likely it is that Latinos will watch it.**

3. URGENT CALL TO ACTION:

- Decades of demographic shifting have redefined the general market. We are in a new general market that requires a new and different approach.
- For the new general market to remain profitable, it will need to include Latino content of all types.
- Using data to understand your audience and their programming needs will yield more successful results than making content and looking for an audience.
- Populate the **executive** ranks with people who understand the U.S. Latino community: U.S. Latino executives.
- Create market-specific strategies for your U.S. Latino cohort: BIPOC group tactics have historically not worked for U.S. Latinos.
- Invest in content out of your comfort zone. Imagine when the executive heard the pitch for *Coco*, *Chupa*, or *Hamilton* for the first time...
- The development process and the development team need to be tailored for U.S. Latino talent and stories to create authentic content.
- Diversify your talent pipeline: a handful of agencies provide 80% of talent today, and these agencies are often not accessible to Latino talent. Cast a wider net to include Hispanic talent and stories outside the traditional pipelines.

The lack of representation of Latinos in the entertainment industry has been a longstanding issue. As Clayton Davis from Variety points out, the industry seems to have an aversion to this minority group. In a 2014 essay published by The Hollywood Reporter, Chris Rock said, “Is Hollywood Mexican enough? You’re in L.A., you’ve got to try not to hire Mexicans.”*

*Andrea Gompf, (2014). Chris Rock on Lack of Mexicans in Hollywood: “There’s a Slave State in LA”. *Remezcla* (sourced by *Hollywood Reporter*). <https://remezcla.com/culture/chris-rock-race-problem-mexicans-hollywood/>

CASE STUDY NO. 1

NEGATIVE AND STEREOTYPICAL LATINO ROLES ON PRIMETIME TELEVISION: *LAW & ORDER, SPECIAL VICTIMS UNIT*

Law & Order: Special Victims Unit, Season 23, was randomly selected to analyze the inaccurate characterization of U.S. Latinos in mainstream media through negative stereotyping. Set in New York City, this primetime show follows the investigative efforts of an elite group of NYPD detectives.

Three points about how U.S. Latinos are inaccurately represented in this show:

- ▶ U.S. Latinos are noticeably absent in the police force. This is inaccurate because official data shows that U.S. Latinos represent **30% of the 34,952 members NYPD force**. Yet, there is only 1 U.S. Latino co-lead represented in this series.
- ▶ The first ever U.S. Latino co-lead police officer to join the cast has a background story of growing up in a violent home and was a former gang member.
- ▶ A large number of Latino characters were cast as either criminals or victims of violent crimes.

U.S. Latinos are portrayed in three different character types in *Law & Order SVU* Season 23:

- ▶ **Victims**
- ▶ **Criminals**
- ▶ **Stereotypical and Inaccurate Roles**

The misrepresentation of U.S. Latinos in *Law & Order: Special Victims Unit* starts in the writing room. There are zero U.S. Latino writers contributing to the story writing process of the show. Having Latino writers, or even better, having a Latino showrunner would introduce story ideas that portray the diversity and richness of the U.S. Latino population and challenge any emergence of negative stereotyping during the show's writing and creative process.

**HAVING LATINO WRITERS THAT CAN TELL AUTHENTIC STORIES
WILL INCREASE THE APPEAL TO THE U.S. LATINO AUDIENCE, WHO WANT
TO SEE THEMSELVES IN POSITIVE IMAGES.**



CASE STUDY NO. 2



FOR HOLLYWOOD, LATINOS DON'T EXIST IN THE FUTURE

MORE THAN 25% OF YOUNG AMERICANS ARE LATINOS, YET THEY ARE ALMOST NON-EXISTENT IN FUTURISTIC FILMS

When one looks at U.S. Latino Youth, who represent over 25% of Gen Zers and Gen Alphas, it would be very easy to understand how a large part of the future demographics of the U.S. would look like. Yet, according to Hollywood's vision of the future worlds portrayed in futuristic films, U.S. Latinos do not exist in the future.

We examined U.S. Latino representation in **10 futuristic films** released between **2014** and **2023**.

- ▶ *Interstellar* (2014)
- ▶ *Ready Player One* (2018)
- ▶ *Infinite* (2021)
- ▶ *Lightyear* (2022): Animation film
- ▶ *The Tomorrow War* (2022)
- ▶ *Dual* (2022)
- ▶ *Apollo 10 1/2: A Space Age Childhood* (2022)
- ▶ *Monsters of California* (2022)
- ▶ *After Yang* (2022)
- ▶ *Ant-Man and the Wasp: Quantumania* (2023)

Of the futuristic films listed here, **zero** had a U.S. Latino lead, **zero** had U.S. Latino co-leads, **zero** had U.S. Latino directors and **zero** had U.S. Latino screenplay writers.

Ironically, three of the films, despite not having any U.S. Latino lead talent, are set in California and Miami which are heavily populated by U.S. Latinos.

Throughout this census, we have proven that Latinos are a powerful cohort in this country's society. Latinos are contributors, Latino consumption power is at an all time high, and Latinos over index in media consumption. If this continues, the genre of futuristic films will be heavily impacted because Latinos will not consume products where they don't see themselves.



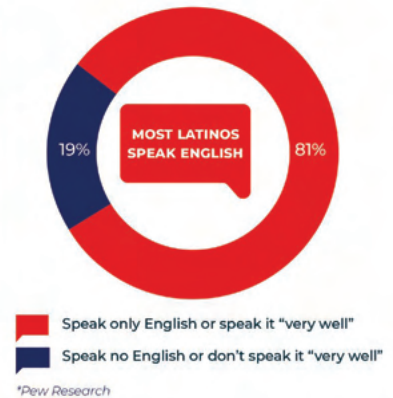
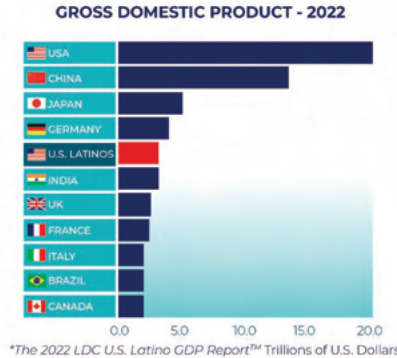
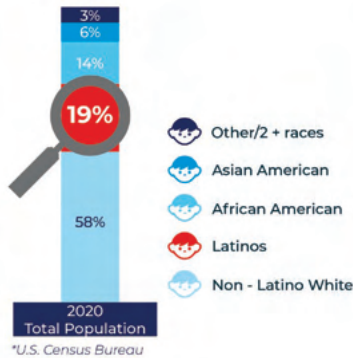
U.S. LATINO COHORT IS DRIVING AMERICAN ECONOMIC GROWTH

U.S. Latino consumers present a robust business opportunity because of their large population share, demographic age, rapid growth, and economic purchasing power.

The total economic output of the U.S. Latino population is a calculated U. S. Latino **GDP of \$2.8 trillion**. In other words, if U.S. Latinos in the United States were an economy by themselves, **they would be the fifth largest economy in the world**. Between 2010-2019, the purchasing power of U.S. Latinos increased by **69%**, compared to an increase of only **41%** among non-Latinos.

U.S. Latinos are valuable contributors to the growth of the media industry. They are younger than the average American (median age 29 years vs 38 years), **81%** speak English, and they over index in English media consumption. In 2019, U.S. Latinos accounted for **23%** of all moviegoers and purchased **29% (\$2.9 billion)** of all box office tickets sold for English-language films. Due to the impact of COVID on the film industry, accurate reporting of this data during the pandemic is not available.

THE DATA TELLS THE STORY **U.S. Latinos TODAY:**



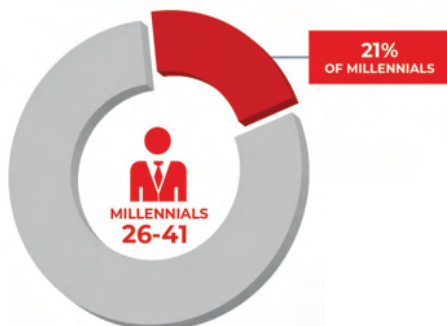
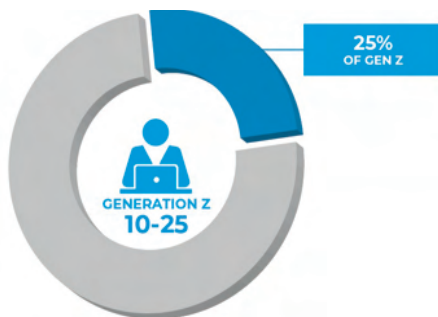
U.S. LATINO PURCHASING POWER WILL HELP IMPROVE HOLLYWOOD'S TOP AND BOTTOM LINES.

THE GENIE IS **OUT** OF THE BOTTLE

The U.S. Latino population is growing and represents an increasing proportion of the total U.S. population. If no action is taken, the media industry stands to lose economic and competitive advantages. The continuance of underrepresentation and negative stereotyping of U.S. Latinos in shows and films will lead to a decline in media consumption by the powerful and growing U.S. Latino generation.

To be able to evolve with the audience, and succeed in this disruptive market, **accurate representation** is a priority. The current and upcoming consumers will look for changes in media before investing in it. Research shows that because young U.S. Latinos do not see themselves reflected in traditional mainstream media, they are seeking other platforms, such as YouTube and TikTok, for accurate representation and to have their voices heard.

➤ **LATINOS ARE CURRENTLY MORE THAN 25% OF ALL YOUNG PEOPLE IN THE U.S.**



**UNDERSTANDING
AND QUICKLY
ACTIVATING A
GO-FORWARD
STRATEGY WILL
BE IMMENSELY
PRODUCTIVE FOR
COMPANIES SEEKING
TO CAPTURE THIS
DEMOGRAPHIC SHIFT.**

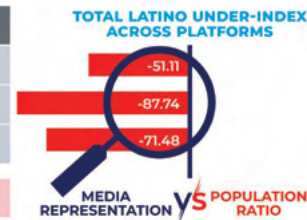
U.S. LATINOS ARE AN ECONOMIC POWERHOUSE YET UNDER-INDEX IN MEDIA

U.S. Latinos are vastly underrepresented in mainstream media vs. other groups. This lack of representation of Latinos is often unseen because non-Anglo cohorts are usually grouped into one category, such as BIPOC (black, indigenous, and people of color). U.S. Latino underrepresentation is revealed only when the non-Anglo cohorts are looked at separate of each other.

The U.S. Latino Population is the largest minority and the most **underrepresented** group in media. Latinos represent **19%** of the American population. Yet, on-screen representation of Latinos in streaming is **9.29%**, in cable a low **2.33%** and in English language broadcast **5.42%**. This means that Latinos under-index in streaming by **-51.11%**, they also under-index in cable by a massive **-87.74%**, and also under-index by **-71.48%** in English language broadcast.

TOTAL ON-SCREEN UNDERREPRESENTATION OF LATINOS IN SHOWS ACCORDING TO NIELSEN*

	LATINX	ASIAN	BLACK	NON-HISPANIC WHITE
STREAMING	9.29%	11.18%	16.12%	62.55%
CABLE	2.33%	2.81%	11.37%	82.57%
ENGLISH LANGUAGE BROADCAST	5.42%	4.38%	26.61%	63.72%
POPULATION	19.0%	6.1%	13.6%	59.0%



* 2022, Nielsen On-Screen Representation.
** 2020 U.S. Census data

PLATFORMS CORRECTING THE
UNDERREPRESENTATION ISSUE WILL
CREATE A FINANCIAL WINDFALL.

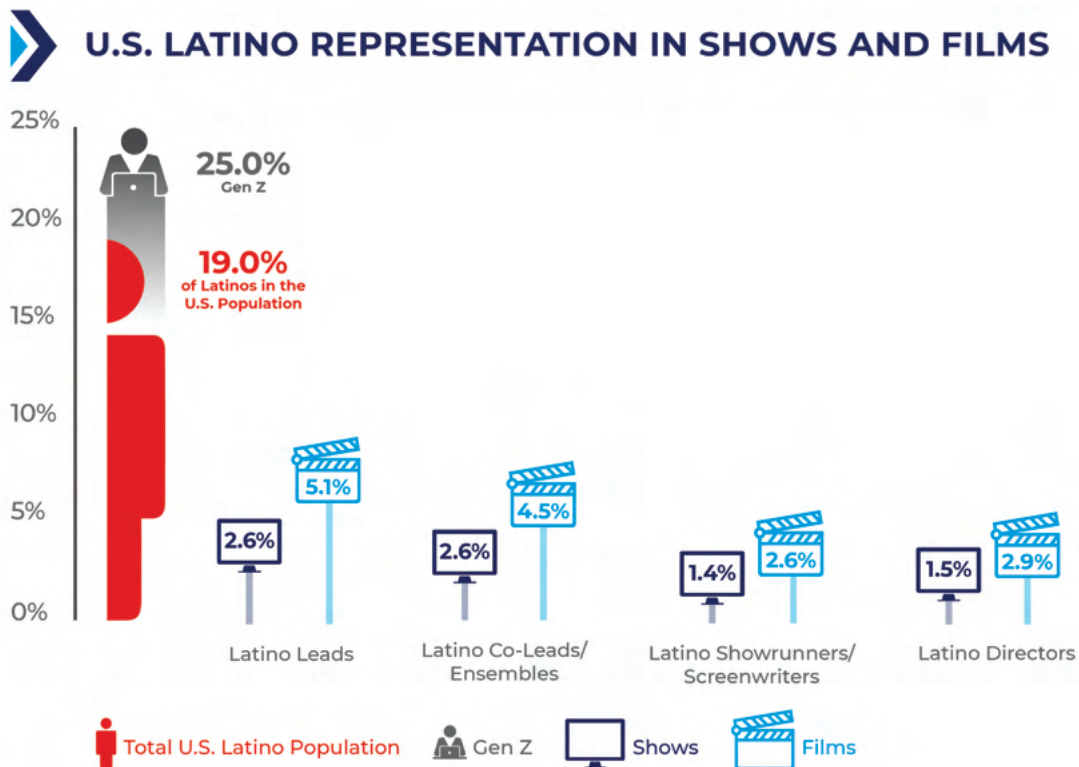


A CONSISTENT LACK OF REPRESENTATION IN-FRONT-OF AND BEHIND THE CAMERA

Our detailed analysis of films and shows highlights the underrepresentation of U.S. Latinos across the entertainment industry. This underrepresentation of Latinos in media can be problematic because U.S. Latino consumers now have a broad set of options, such as social media, for accurate and proportionate representation. In 2022, only **2.6%** of leads in new and returning shows were Latino actors. Lack of U.S. Latino representation was similar in films where only **5.1%** of leads were Latino. These low percentages of Latino talent were also found when looking at co-lead roles in shows (**2.6%**) and films (**4.5%**).

Our census shows that underrepresentation in Latino talent also extended to non-acting media jobs. Only **1.5%** of all episodes aired during 2022 were directed by a Latino. Latino directors in films were similarly underrepresented, accounting for only **2.9%** of all films.

*A MARKET
PROPORTIONATE
APPROACH CAN
SIGNIFICANTLY IMPROVE
DESIRED REVENUE.*



*2020, U.S. Census data



A LOOK AT THE STATE OF
SHOWS
—AND THEIR—
EXCLUSION
OF U.S. LATINOS

A CONSISTENT LACK OF REPRESENTATION IN SHOWS ACROSS ALL PLATFORMS

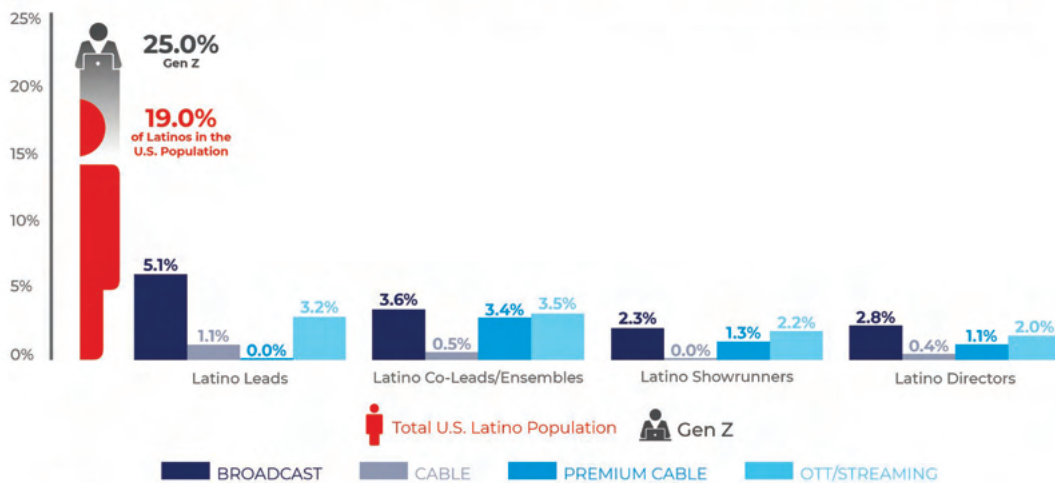
The examination of U.S. Latinos in shows across all platforms highlights the continuing underrepresentation of Latinos, both on-screen and behind the camera. Latino actors were cast in lead roles in only **38 out of 1462 shows (2.6%)**. Latino directors only directed **1.5%** of the almost **14,620 episodes** that aired during our measured season.

Cable and premium cable viewing platforms had the lowest U.S. Latino representation. Premium cable is the only platform examined with **zero** Latino leads and only nine out of 800 episodes directed by a U.S. Latino.

Only **1.1%** of available shows on traditional cable had a U.S. Latino lead actor or actress. U.S. Latino directed episodes in traditional cable shows was **0.4%**.

Only **3.2%** of streamed shows had a U.S. Latino actor in a lead role; **3.5%** of shows had a U.S. Latino co-lead; **2.1%** had a U.S. Latino showrunner, and only **1.9%** of U.S. Latino directed episodes.

U.S. LATINO REPRESENTATION IN SHOWS BY PLATFORM



*2020, U.S. Census data

U.S. LATINOS SPEND \$4 BILLION ANNUALLY ON STREAMING SUBSCRIPTIONS. PROPERLY TAPPING THIS COHORT WILL CREATE TOP LINE GROWTH AND MARKET ADVANTAGES.

DEG 2020 Report: 2020 Home Entertainment Report



The 2022 LDC Latinos in Media Report©
Full-year Update

A CONSISTENT LACK OF REPRESENTATION IN SHOWS ACROSS TV GENRES

The analysis of this report corroborates the underrepresentation of U.S. Latinos across all genres in shows. During our analysis, drama emerged as the genre with the highest **(6.2%)** representation of Latinos as lead actors.

Comedy had the second highest number of Latinos in lead roles, with a representation of **4.7%**. In TV-Specials only **3.9%** of lead actors were Latinos.

The show genres in which U.S. Latinos are significantly underrepresented include talk shows and alternative.

U.S. Latino leads and directors are essentially invisible in talk shows **(0%)**.

In the case of alternative genre, which had the highest number of shows this year **(858)**, only **9 shows (1%)** had a U.S. Latino lead and only **29 episodes (0.3%)** were directed by a U.S. Latino director.

GENRES	Latino Leads	Latino Co-Leads/ Ensembles	Latino Showrunners	Latino Directors
Alternative	1.0%	0.9%	0.2%	0.3%
Comedy	4.7%	7.6%	7.0%	4.8%
Drama	6.2%	5.4%	3.3%	3.7%
Animation	2.9%	3.5%	0.7%	1.8%
Talk	0.0%	1.8%	0.0%	0.0%
TV-Special	3.9%	1.0%	0.0%	0.4%



*THERE ARE OBVIOUS
WHITE SPACES TO GROW
CONTENT IN SEVERAL
CATEGORIES THAT
U.S. LATINOS WILL
CONSUME.*

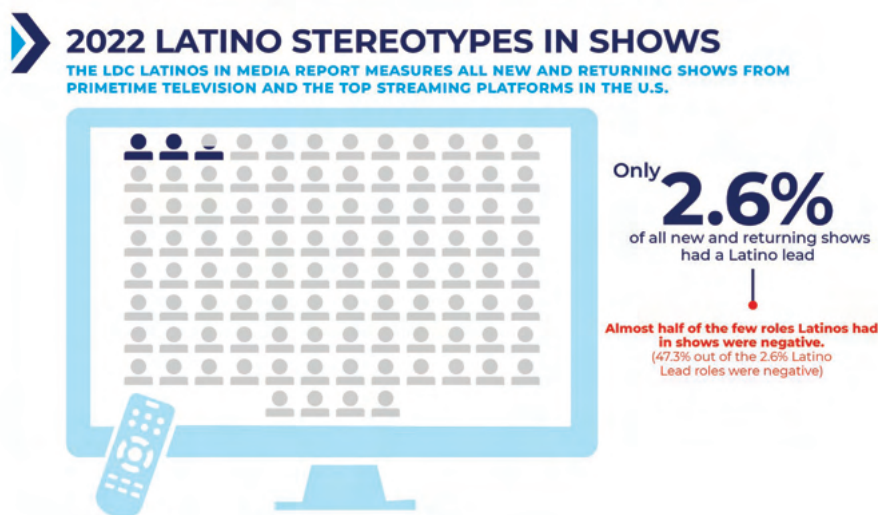
NEGATIVE STEREOTYPES DOMINATE U.S. LATINO PORTRAYALS IN SHOWS

Even when we look at numbers for U.S. Latino lead representation, they can be deceiving because often the lead roles they are playing are negative stereotypes.

Only **38 out of the 1,462 (2.6%)** shows that aired during primetime television and streaming in 2022 had a Latino actor in the lead role. Additionally, of those **38 shows, 18 shows** portrayed Latinos **negatively** or perpetuated false stereotypes about the U.S. Latino community.

Additionally, inaccurate representation of U.S. Latinos was present in **12** Latino lead roles. Examples of these roles included undocumented immigrants, orphans or abandonment by a parent, poor, or uneducated. These negative stereotypes conveyed a message that U.S. Latinos tend to be gang members, become drug dealers, or ultimately steal opportunities from U.S. born Anglo-Americans.

The negative stereotypes that plague U.S. Latinos in show portrayals deprive media consumers of getting a fact-based narrative of the many contributions from U.S. Latinos.



U.S. LATINOS ARE BRAND LOYAL TO CONTENT THAT PORTRAYS THEM CONSISTENT TO THEIR REALITY AS THE NEW MAINSTREAM.

THE MAJOR NETWORKS **HAVE YET TO ENGAGE** THE NEW MAINSTREAM OPPORTUNITY

U.S. Latinos are underrepresented in all broadcast networks and across all role categories analyzed.

Fox network had the lowest U.S. Latino representation across nearly all categories, with **zero** Latino leads and **zero** Latino showrunners.

LATINO REPRESENTATION IN SHOWS BY NETWORK (BROADCAST)

Network	Total of Titles	Latino Leads	Latino Co-Leads/ Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
abc	40	2	6	2	400	7
CBS	41	3	6	0	410	14
NBC	33	2	6	1	330	12
FOX	34	0	5	0	340	6
CW	27	2	2	1	270	10
Total	175	9	25	4	1750	49
Percentage of representation	100%	5.1%	3.6%	2.3%	100%	2.8%




BROADCASTERS WOULD ONLY
 BENEFIT BY **APPEALING TO THE U.S.
 LATINO CONSUMER**, WHICH IS VERY
 IMPORTANT TO MANY MAJOR BRANDS.

CABLE AND PREMIUM CABLE CHANNELS HAVE AN EVEN **BIGGER DEFICIENCY THAN BROADCASTERS**

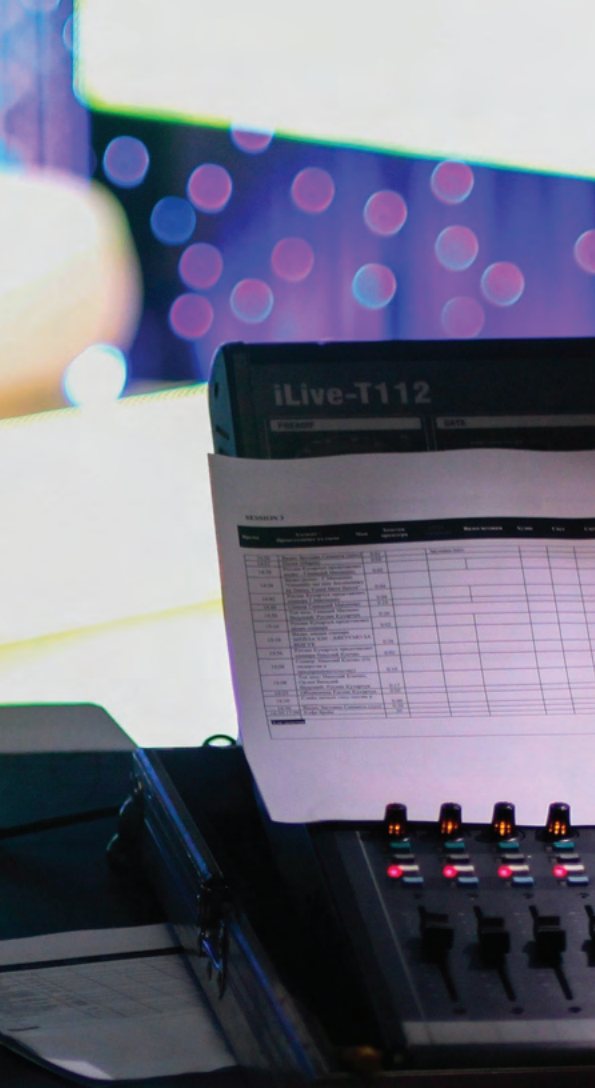
The most glaring platforms where U.S. Latinos are underrepresented are Cable and Premium Cable.

There are **ZERO** Latino actors, only **ONE** Latino showrunner and only **NINE** Latino directors **out of 800 episodes** in all shows on these channels.

LATINO REPRESENTATION IN SHOWS BY PREMIUM CABLE CHANNELS

CHANNEL	Total of Titles	Latino Leads	Latino Co-Leads/ Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
HBO	35	0	6	1	350	6
	2	0	0	0	20	0
SHOWTIME	23	0	3	0	230	2
starz MEDIA	12	0	0	0	120	1
ePIX	8	0	2	0	80	0
Total	80	0	11	1	800	9
Percentage of representation	100%	0.0%	3.4%	1.3%	100%	1.1%

STUDIES HAVE SHOWN THAT U.S. LATINOS HAVE A LOWER CHURN RATE AND A VERY HIGH AFFINITY TO BRAND LOYALTY WHEN PROPERLY TARGETED.



THE UNDERREPRESENTATION IS CONSISTENT ALSO ON TRADITIONAL CABLE

U.S. Latino representation on traditional cable networks is as abysmal as on premium cable channels. Only **five** shows had a Latino lead actor and **zero** shows had Latino showrunners **out of 458 shows**.

LATINO REPRESENTATION IN SHOWS BY CABLE CHANNELS

CABLE CHANNEL	Total of Titles	Latino Leads	Latino Co-Leads/Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
A&E	32	1	0	0	320	2
AMC	11	0	0	0	110	2
Bravo	21	0	1	0	210	0
Comedy Central	4	0	0	0	40	0
Discovery	37	0	1	0	370	0
E!	8	0	0	0	80	0
Food Network	42	0	2	0	420	0
FX	8	1	1	0	80	3
FX	12	1	2	0	120	8
Hallmark Channel	2	0	0	0	20	0
HGTV	55	0	0	0	550	0
HISTORY	34	0	0	0	340	0
ID	46	0	0	0	460	0
Lifetime	9	0	0	0	90	0
MTV	16	0	0	0	160	0
NATIONAL GEOGRAPHIC	14	1	0	0	140	0
OWN	18	0	1	0	180	0
tbs	5	0	1	0	50	1
TLC	30	0	0	0	300	0
TNT	4	0	0	0	40	1
travel	17	1	1	0	170	0
USA	6	0	0	0	60	0
VH1	18	0	0	0	180	0
WHEEL	3	0	0	0	30	0
WWE	6	0	0	0	60	0
Total	458	5	10	0	4660	17
Percentage of representation	100%	1.1%	0.5%	0.0%	100%	0.4%

ADVERTISERS, WHO ARE THE LIFEBLOOD OF TRADITIONAL CABLE, UNDERSTAND THE IMPORTANCE AND ECONOMIC VALUE OF THE U.S. LATINO CONSUMER. THESE CHANNELS WILL BENEFIT BY FOLLOWING THEIR LEAD.

STREAMERS ALSO LACK IN U.S. LATINO-SPECIFIC DIVERSITY

With about one-third of all shows across the streaming networks, Netflix is the leader in the streaming industry.

Nevertheless, Netflix featured **only four U.S. Latino leads, 30 U.S. Latino co-leads, three U.S. Latino showrunners, and 37 U.S. Latino directed episodes out of the nearly 2300 episodes.**

Notably, the Netflix series ***The Lincoln Lawyer*** and ***Wednesday*** with Latino leads were immediate successes. ***The Lincoln Lawyer*** with more than **108 million hours** watched and the most-viewed title on the Netflix platform within two weeks of premiering, and ***Wednesday*** became the second most-watched series in the platform's history. Proving that **Latino talent in mainstream shows succeeds.**



LATINO REPRESENTATION IN SHOWS BY STREAMER

STREAMERS	Total of Titles	Latino Leads	Latino Co-Leads/ Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
prime video	39	1	4	0	390	8
apple tv	64	2	11	2	640	15
Disney+	38	3	3	0	380	5
hulu	64	3	10	2	640	16
NETFLIX	230	4	30	3	2300	37
HBOMAX	77	5	21	8	770	31
peacock	59	4	12	1	590	11
Paramount+	50	0	11	0	500	23
discovery+	124	2	2	0	1200	0
Total	749	24	104	16	7410	146
Percentage of representation	100%	3.2%	3.5%	2.2%	100%	2.0%

A LOOK AT THE FIVE-YEAR TREND OF U.S. LATINO UNDERREPRESENTATION IN SHOWS

The Latino Donor Collaborative has been tracking U.S. Latino representation in shows since this longitudinal report began in 2018. This benchmark provides an opportunity for media platforms to assess whether productive changes have been implemented at their companies.

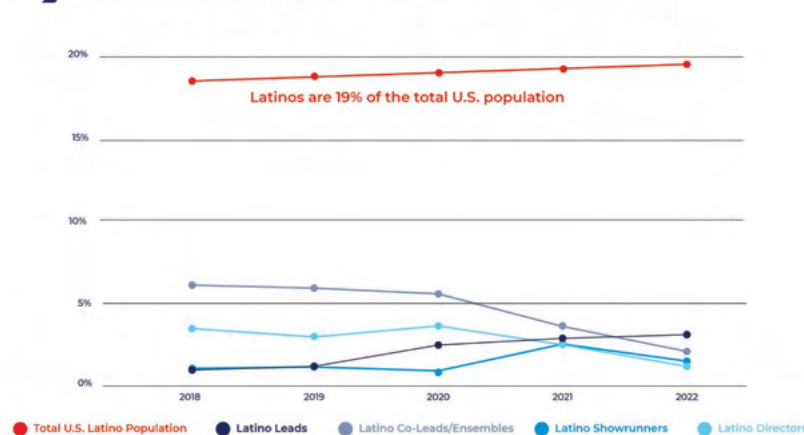
There has been no significant increase in U.S. Latino representation in shows during the past five years. The percentage of U.S. Latino leads in shows increased from **1%** in 2018 to **2.6%** in 2022. U.S. Latino representation among co-leads and directors actually decreased in this five-year period. Notably, the percentage of

co-leads decreased from **6%** in 2018 to only **2.6%** in 2022. U.S. Latino directors have shown a steady decline in numbers since 2020 and is at only **1.5%** in 2022.

There is much work to do for the industry to grow the U.S. Latino inclusion to a market proportionate position based on the U.S. Latino 18-34 demographic which is currently at 22% and growing.

THOSE WHO DON'T REMEMBER THE PAST ARE **DOOMED** TO REPEAT IT.

LATINO UNDERREPRESENTATION IN SHOWS: A FIVE-YEAR TREND



SHOWS				
YEAR	Latino Leads	Latino Co-Leads/Ensembles	Latino Showrunners	Latino Directors
2018	1.0%	6.0%	1.1%	3.5%
2019	1.6%	5.9%	1.3%	3.0%
2020	2.4%	5.5%	0.8%	3.7%
2021	2.9%	3.7%	2.5%	2.5%
2022	2.6%	2.6%	1.4%	1.5%

*2020, U.S. Census data



The 2022 LDC Latinos in Media Report©
Full-year Update



**A LOOK AT THE STATE
OF THE **FILM**
INDUSTRY AND ITS
EXCLUSION
OF U.S. LATINOS**

THE LACK OF U.S. LATINO PRESENCE IS ALSO PREVALENT IN FILMS

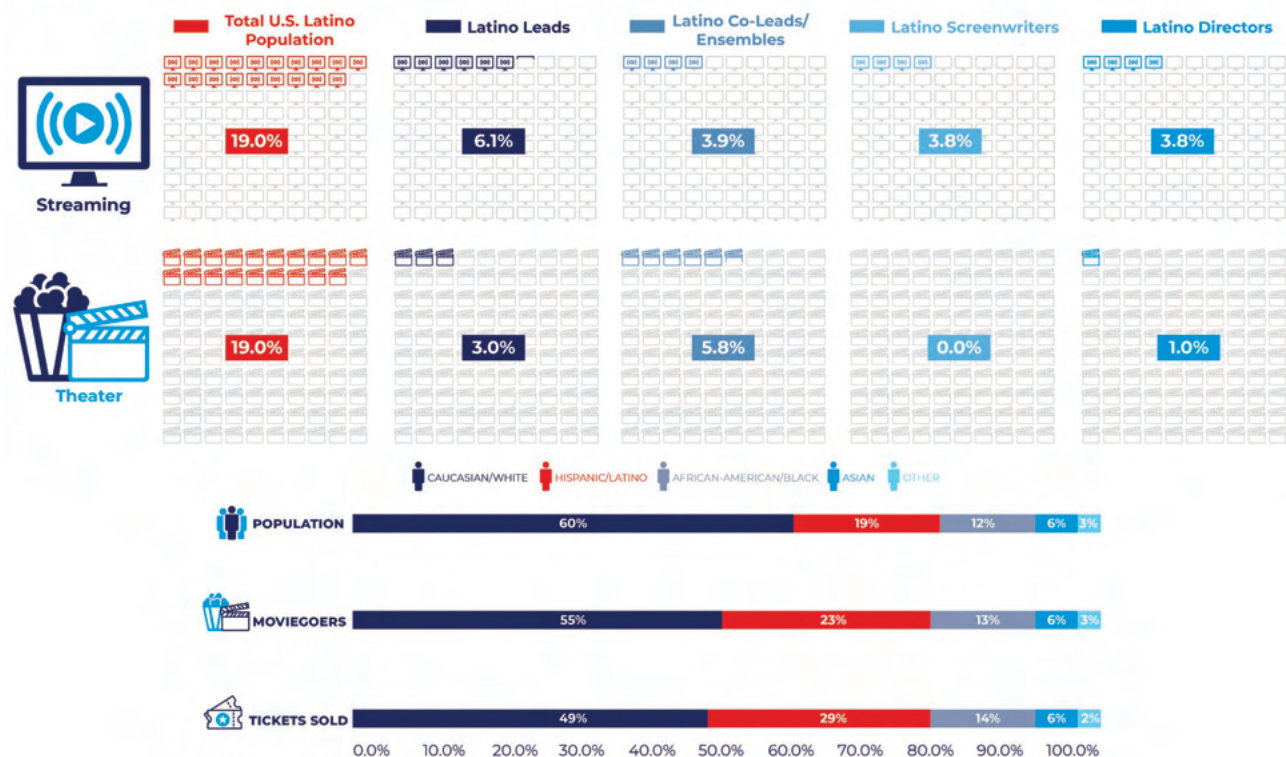
Only **3%** of leads and **5.8%** of co-leads in films aired in theaters were U.S. Latino actors. In films released via streaming platforms, U.S. Latinos were also underrepresented with only **6.1%** of streaming films casting a U.S. Latino actor as the lead role.

U.S. Latino film directors were underrepresented in streaming and Box Office with **less than 3%**. U.S. Latino Screenwriters were vastly underrepresented in Box Office films with **0%**.

These numbers are ironic, considering U.S. Latinos over-index in film consumption. U.S. Latinos buy **29%** of all theater movie tickets; account for **27%** of online streaming; and purchase **24%** of online subscriptions.

If one looks at the percentages of U.S. Latino movie ticket purchases in the major markets, they will see even more clearly the importance of this audience. These markets are the difference between the success and failure of a movie.

2020 ETHNICITY SHARE OF TOTAL POPULATION, MOVIEGOERS & TICKETS SOLD*



STUDIOS WOULD BENEFIT BY MAKING FILMS THAT RESONATE WITH U.S. LATINO CONSUMERS WHO ARE BUYING TICKETS.



A CONSISTENT LACK OF REPRESENTATION ACROSS FILM GENRES

There is a need for screenwriters to tell stories and create worlds that will resonate with this underrepresented audience. This analysis shows that in 2022, five of the eight genres analyzed had **zero** U.S. Latino screenplay writers.

Almost half of all film genres had **zero** U.S. Latino directors. Interestingly, in Action, which had the second highest percentage of U.S. Latino co-leads (behind Comedy), **zero of these films had a U.S. Latino lead.**

Lack of U.S. Latino representation allows misrepresentation to take place since non-Latino writers and directors continue to focus mainly on negative and stereotyped U.S. Latino stories and characters.

However, films in which U.S. Latinos are positively portrayed, have become domestic and global hits. Case in point, the films *Coco* (2017) and *Encanto* (2021) had positive U.S. Latino stories and combined made more than \$1 billion globally in ticket sales and they were still among the most-streamed movies in 2022. *Encanto* being number one.

When U.S. Latino actors are on-screen, there is a greater media consumption by U.S. Latinos and others. For example, U.S. Latinos accounted for **37%** of all ticket sales for the 2021 blockbuster with a U.S. Latino lead actor: *F9: the Fast Saga*.

An article from *Forbes* states that the film *Coco* single-handedly topped the aggregated grosses of all 12 of Pixar's previous releases in China. By not following the same model of positive storytelling with aspirational Latino themes, studio companies are closing their doors to bigger revenues.

GENRES	LatinoLeads	Latino Co-Leads/ Ensembles	Latino Screenwriters	Latino Directors
Action	0.0%	10.9%	0.0%	2.6%
Animation	4.2%	2.1%	4.2%	8.3%
Comedy	8.3%	6.9%	5.6%	4.2%
Documentary	4.6%	1.2%	0.0%	0.0%
Drama	5.0%	3.8%	5.0%	3.3%
Horror	5.0%	1.3%	0.0%	0.0%
Sci-fi	0.0%	6.3%	0.0%	0.0%
Thriller	6.9%	2.6%	0.0%	3.4%



NEGATIVE STEREOTYPES DOMINATE U.S. LATINO PORTRAYALS IN FILMS

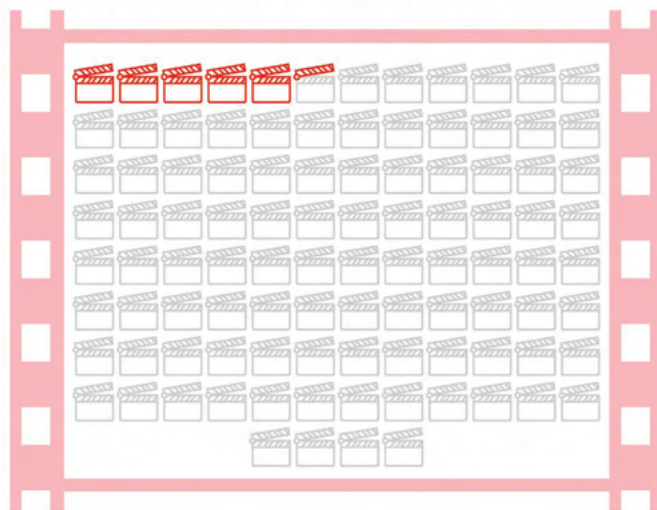
We must not only look at the percentage of U.S. Latinos on-screen, but also at the quality of the roles and characters they are portraying. Latino representation in films is **5.1% (16 of the 313)**, significantly under-indexing the **25%** U.S. Latino moviegoing demographic. Furthermore, one must consider that half of the roles in this **5.1%** are negative and perpetuate stereotypes, which would make only **2.5%** of U.S. Latino leads positive roles.

These films often characterize U.S. Latinos as being abandoned by parents, drug users, or villains rather than the hero of the film. This trend has been prevalent for decades.

Our earlier data corroborates that when U.S. Latino actors are seen on-screen as the hero, not the villain, U.S. Latino ticket sales surge.

2022 LATINO STEREOTYPES IN FILMS

THE LDC LATINOS IN MEDIA REPORT MEASURES THE TOP ANNUAL 100 GROSSING FILMS FROM THE BOX OFFICE AND ALL FILMS FROM THE TOP STREAMING PLATFORMS IN THE U.S.



Only **5.1%**
of films had a Latino lead

Half of the few roles
Latinos had in
films were positive.
(50% out of 5.1% Latino
Lead roles were positive)

RECOGNIZING UNCONSCIOUS BIAS COULD BE A GAME CHANGER FOR HOLLYWOOD STUDIOS TO **IDENTIFY CONTENT THAT WOULD DRIVE STRONGER REVENUE** FOR THEM.



“

If your business does not embrace the U.S. Latino market, you won't have a business in 10 years.

- Hans Vestberg, CEO, Verizon

”

IN FILMS, THE MAJOR STREAMERS **HAVE YET TO ENGAGE** THE NEW MAINSTREAM OPPORTUNITY

Netflix, the streaming platform with the largest number of films in 2022 (**86 films**), had only **four** films with a U.S. Latino lead actor. U.S. Latinos were more visible in the co-lead role with **ten** films featuring a U.S. Latino actor.

In cases where U.S. Latinos are cast as the lead actors in mainstream media, we see U.S. Latinos over-index in consumption. For instance, *Purple Hearts*, a movie with a relatively unknown U.S. Latina actor, recently entered the list of Netflix's best all-time films, far surpassing the likes of *The Irishman*, a film with heavy talent such as Robert de Niro and Al Pacino, as well as *The Unforgivable* with Sandra Bullock and Viola Davis.

LATINO REPRESENTATION IN FILMS BY COMPANY (STREAMING)

PLATFORM	Total of Titles	Latino Leads	Latino Co-Leads/ Ensembles	Latino Screenwriters	Latino Directors
prime video	8	0	3	0	0
apple tv	9	2	1	0	0
Disney+	33	0	6	0	0
HBO MAX	20	2	3	3	3
hulu	27	4	7	0	1
NETFLIX	86	4	10	5	4
Paramount+	20	0	1	0	0
peacock	9	1	2	0	0
discovery+	1	0	0	0	0
Total	213	13	33	8	8
Percentage of representation	100%	6.1%	15.5%	3.8%	3.8%



A LATINO STRATEGY BY THE VARIOUS STREAMERS **WOULD YIELD FINANCIAL BENEFITS AND COMPETITIVE ADVANTAGES.**



FILM PRODUCTION COMPANIES SEEM TO BE **MISSING THE OPPORTUNITY**

Only **three of the 23** film production companies listed produced a box office film with a U.S. Latino lead.

Production companies are leaving money on the table by not casting U.S. Latinos, given that U.S. Latinos account for about **one in four moviegoers** and purchased **29%** of all box office tickets in 2019.

Hiring the right creative teams that understand the market opportunity could be very helpful to these companies in creating content that is authentic and resonates with the targeted audience.

Additionally, giving green-light authority to U.S. Latino executives will help drive the mission towards market proportionate success.

Companies need to go beyond the check-the-box approach of doing one U.S. Latino project. Instead they should create a mutual-fund-type approach where they would make multiple projects, knowing that some may fail but the successes will more than pay for the failures.






This strategy will also drive their business towards making smarter decisions and investments in content as they grow to better understand the market opportunity.

Embracing a we-tried-a-Latino-film-this-year strategy is archaic and non-effective.



TAKING A MARKET-DRIVEN DATA APPROACH WILL ONLY YIELD **POSITIVE RESULTS FOR THE GROWTH** OF PRODUCTION COMPANIES AND CREATE A COMPETITIVE ADVANTAGE IN A VERY CROWDED MARKETPLACE.

LATINO REPRESENTATION IN FILMS BY COMPANY (THEATER)

Production Companies	Total of Titles	Latino Leads	Latino Co-Leads/ Ensembles	Latino Screenwriters	Latino Directors
	4	0	1	0	0
A24	7	0	1	0	0
BLEECKER STREET	1	0	0	0	0
	1	0	0	0	0
CINEDIGM	1	0	0	0	0
COLUMBIA PICTURES	3	0	3	0	1
FATHOM EVENTS	4	0	0	0	0
FOCUS FEATURES	7	0	0	0	0
<i>Gravitas Ventures</i>	1	0	0	0	0
LIONSGATE	4	0	1	0	0
NEON	2	0	0	0	0
NETFLIX	1	0	0	0	0
OPEN ROAD	2	0	0	0	0
	9	0	2	0	0
	4	1	0	0	0
SEARCHLIGHT PICTURES	2	0	1	0	0
	6	1	2	0	0
STAGES FILMS	1	0	0	0	0
TRISTAR PICTURES	2	0	0	0	0
UA	6	0	0	0	0
UNIVERSAL	19	1	8	0	0
Walt Disney Studios Motion Pictures	7	0	3	0	0
WB	6	0	1	0	0
Total	100	3	23	0	1
Percentage of representation	100%	3.0%	5.8%	0.0%	1.0%

LATINO UNDERREPRESENTATION IN FILMS: A FIVE-YEAR TREND

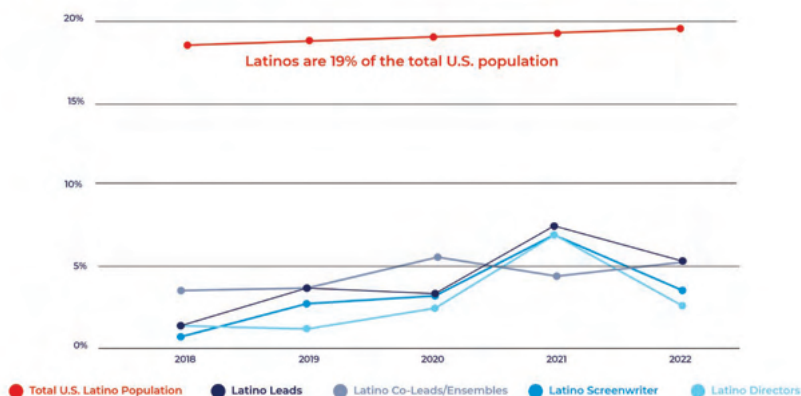
The Latino Donor Collaborative has been tracking U.S. Latino representation in films since this longitudinal report began in 2018. This benchmark provides an opportunity for studios and streamers to assess whether productive changes have been implemented at their companies.

The data for 2021, with slightly larger increases in Latino representation in most categories analyzed, was somewhat positive. However, the decrease in these categories in 2022 corroborated the fact that the 2021 data was more likely representative of the impact of COVID-19 on the film industry.

There is much work to do for the industry to grow the U.S. Latino inclusion to a market proportionate position, based on the U.S. Latino demographics.

It's no secret that U.S. Latinos buy more movie tickets per visit and consume more concession products than the average moviegoer, which makes them a very important audience to movie theaters.

LATINO UNDERREPRESENTATION IN FILMS: A FIVE-YEAR TREND



FILMS				
YEAR	Latino Leads	Latino Co-Leads/Ensembles	Latino Screenwriters	Latino Directors
2018	1.4%	3.5%	0.7%	1.4%
2019	3.7%	3.7%	2.8%	1.1%
2020	3.3%	5.5%	3.2%	2.4%
2021	7.4%	4.3%	6.9%	6.9%
2022	5.1%	4.5%	2.6%	2.9%

*2020, U.S. Census data



COMPANIES
NEED TO **CREATE**
FILMS WITH
ACCRETIVE VALUE IN
RELATIONSHIP
TO POPULATION
TRENDS.



IN BOTH, SHOWS AND FILMS,

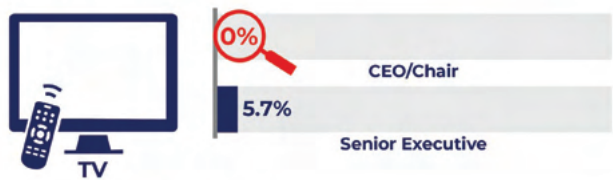
U.S. LATINO DIVERSITY IN LEADERSHIP IS KEY

Executives and industry decision makers have the opportunity to greenlight stories that accurately represent Latinos in the United States.

An article by the *Los Angeles Times* reports that there are **zero** U.S. Latino executives and **zero** U.S. Latino CEOs or Chairs in film and show production companies. A very small number of senior executives in show production companies are Latinos (5.7%).

Research shows that U.S. Latino executives and directors in positions of authority have created a better representation in media by hiring more U.S. Latino talent on-screen as well as behind the cameras. Without executive U.S. Latino talent in media, it will be difficult to impossible to create meaningful change.

▶ WHERE ARE THE LATINO EXECUTIVES?



Source: Aida Ylana and Vanessa Martinez - Los Angeles Times UCLA - "Hollywood Diversity Report"

BY DIVERSIFYING THE SENIOR AND C-SUITE RANKS WITH QUALIFIED U.S. LATINOS, COMPANIES CAN POSITION THEMSELVES TO MAKE BETTER MARKET-DRIVEN DECISIONS.





THE SOURCE, THE U.S. LATINO TALENT DATABASE FOR HOLLYWOOD

Boosting Latino representation in the entertainment industry:

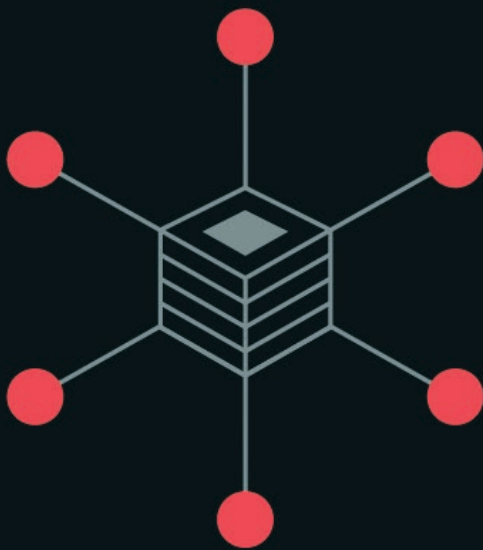
The Source, The Latino Talent Database for Hollywood (THE SOURCE) is the premier database highlighting Latino actors, writers, and directors who have recently worked on major network and OTT content as well as the highest-grossing box office films.

THE SOURCE is a solution to counter the misconception in the entertainment industry about a lack of available Latino talent. THE SOURCE is a reliable and up-to-date tool that is available to content creators seeking to engage Latino talent, and by extension, Latino audiences.

The LDC is committed to providing fact-based data reports, as well as tools to boost Latino representation free of charge. In the same way, THE SOURCE is a powerful tool that is also available for free.

Every individual in our database has already been vetted and hired by leading networks or studios.

To access THE SOURCE Database, visit: www.thesourcedatabase.org



THE LATINO
SOURCE
FOR
HOLLYWOOD

A SET OF RECOMMENDATIONS

Correcting the dysfunctional underrepresentation of U.S. Latinos in English-language media to become more competitive will require intentionality. Every entertainment business leader will need to actively engage its team and invest in this pursuit if they want to be the trailblazer to get this market first.

It is not sustainable for media companies' growth to continue ignoring nearly 20% of their total American market and 25% of their American target youth market. It is a bad business decision to lack a U.S. Latino strategy, not only for their bottom line in the United States business, but also in global strategy. Latino talent, in front and behind the camera, and Latino stories sell globally, just as it has been evidenced by the global success of Bad Bunny, Jennifer Lopez, *Coco*, *Encanto*, Alejandro Gonzalez Iñárritu, Alfonso Cuarón, and others.

Young consumers demand authentic content that reflects their reality more and more every day. Unless entertainment companies want to continue losing viewership to more inclusive platforms such as TikTok, Instagram, YouTube, Snapchat, inclusion of Latinos in Hollywood is imperative.

Advertisers will also follow their growing market.

The LDC has put together a list of recommendations for leaders to consider:



If you are a CEO or any decision-maker with bottom line responsibility at a Studio, Network, or a Streaming platform:

- ▶ Use this report to **detect your challenges and opportunities** in relation to this growing cohort.
- ▶ Increase Latino representation on-screen to stop leaving money on the table today.
- ▶ Use this report as a **benchmark to follow up on your and your team's performance** to create accurate U.S. Latino representation through content and consumer campaigns.
- ▶ Use **The Source, The Latino Talent Database for Hollywood** to enrich your casting and hiring with experienced Latino Talent. Use The Source to combat the myth that 'there is no Latino talent.' Visit our website: thesourcedatabase.org or contact us at info@latinocollaborative.org
- ▶ NEVER FORGET the clear message your global audience is sending you: **Latino content sells globally!!!!** As evidenced by Spotify's top 20, YouTube's top 10 and TikTok's most viewed.
- ▶ Hire U.S. Latino leadership within your C-Suite team and always have one or various Latino executives with green lighting power to create your company's pool of authentic content. They will understand, detect, recruit, cultivate, and guide investment in the U.S. Latino cohort.
- ▶ **Greenlight mainstream content that features U.S. Latino talent and tells authentic Latino stories.** Move away from stereotypical stories. Latinos exist in all spectrums of society.
- ▶ **Join our LDC Advisory Network** to get to know many of the Latino and non-Latino leaders throughout the country that are involved in this mission to create a powerful, fact-based, dignified and profitable Latino narrative (contact us at info@latinocollaborative.org).



If you are an advertiser:

- ▶ Invest in media platforms that understand and have an empowering content for Latinos in English. Remember that 81% of the overall U.S. Latino population speaks English, and 90% of the Latino youth in America today were born in the United States which makes English their first language.
- ▶ Let media know that you will put your money where the market is. You have understood for a while who is purchasing your products, and Latinos are 20%-30% of it.
- ▶ Advertise in content that portrays U.S. Latinos and their stories authentically, beyond stereotypes, which dramatically limits the reach of the content.
- ▶ Include Latino talent in your ads. 70% of Latinos feel brands don't understand their culture and gravitate towards brands that do. Hire U.S. Latino creative talent to create mainstream content.
**H Code 2020 Digital Fact-Pack*
- ▶ Hire U.S. Latino creative talent to create mainstream content.
- ▶ **Join our LDC Advisory Network** to get to know many of the Latino and non-Latino leaders throughout the country that are involved in the mission to create a powerful, fact-based, dignified and cost-effective Latino narrative (contact us at info@latinocollaborative.org).



If you are part of the audience and want to create change:

- ▶ Sign-up on our website to receive our **LDC newsletter**.
- ▶ Join our Let's Get Loud social media campaign.
- ▶ Follow us on **social media** www.LatinoDonorCollaborative.org
Twitter: [@LDCLatino](https://twitter.com/LDCLatino)
Facebook: [@Latino Donor Collaborative](https://www.facebook.com/LatinoDonorCollaborative)
Instagram: [@LatinoDonorCollaborative](https://www.instagram.com/LatinoDonorCollaborative)
LinkedIn: [Latino Donor Collaborative](https://www.linkedin.com/company/LatinoDonorCollaborative)
- ▶ Listen to our Let's Get Loud LDC podcast.
- ▶ **Spread the word!** Our reports are downloadable on our website for free. Use our fact-based reports, share our infographics, be our community's ambassador and spokesperson.
- ▶ **Use the power of your purse.** Buy and watch content that highlights Latino talent in a positive light (and vice versa); Latino content that tells your story, the stories of your family and friends, your successes, as well as the challenges, authentically and with dignity.
- ▶ Your voice is powerful, do not be afraid of exercising it assertively.

METHODOLOGY

This dataset includes every new and returning show with premiere dates between January 1, 2022 and December 31, 2022, from primetime (8-11 PM) broadcast, cable, and premium cable networks and the top OTT/streaming services. Variety Insight, IMDbPro, and Nielsen are used to determine the source. Any content outside primetime was eliminated. Therefore, the dataset is a census and not a sample. We are a longitudinal report, because we have been tracking the evolution of the shows since 2018.

In the case of films, it includes the top 100 total domestic gross films from Box Office Mojo at IMDb from January 1, 2022 until December 31, 2022 and all films originally released on OTT streaming services between January 1, 2022, and December 31, 2022.

We focused on domestic gross because a large part of global hits are made abroad and we are measuring our domestic gross, which includes other sources of income such as, (video, merchandise, pay on the demand. Etc.). After collecting all qualified content, we conducted a comprehensive analysis of every included show and film to look for actresses, actors, screenplay writers, showrunners, and directors to identify the representation and participation of U.S. Latinos in mainstream content in the United States. In this report, U.S. Latino representation was further broken down by genre, viewing platform, production company, and 5-year trends. Also included was analysis of how U.S. Latinos are portrayed on screen which was supported by three case studies.

For the purposes of this study, the term “U.S. Latino” does not include people that self-identify as Europeans from countries such as Spain and Portugal. Ethnicity of the talent is collected from the same sources such as Variety Insight, IMDbPro, or self-identification in other outlets. If information was not found for a person, and that individual had not previously stated their ethnicity, they were excluded from the results. Otherwise, the LDC checked and recorded all leads, directors, showrunners, and ensembles. The working definitions for these roles are provided in the definitions table.

ROLE	QUALIFICATION
A Showrunner/film writer is either:	1) The head of the show’s writer’s room, who holds ultimate creative and management authority; OR 2) The lead producer of the show who holds ultimate creative and management authority; OR 3) The screenwriter of the film.
An episodic Director*:	Executes the Showrunner’s vision. There can be many directors per season.
A Co-lead/ensemble actor is either:	1) An Ensemble Cast Member in a plot that distributes approximately equal screen time and importance to each Ensemble character in TV or film; OR 2) A Judge on a panel in a competition show; OR 3) An Ensemble Cast Member in a non-elimination reality series.
A Lead Actor is either:	1) The main character in a plot that revolves around a singular protagonist in TV or film; OR 2) The Host of a competition show; OR 3) The singular main character in a non-elimination reality series.

These roles were selected to use as measurements of progress in Latino talent and stories’ representation because they are the most influential and consequential roles in telling the narrative and creating images.

ACKNOWLEDGMENTS

A heartfelt thank you to everyone that contributed to the success of this report

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- ▶ Monica Villarreal
- ▶ Christopher Phillips



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