



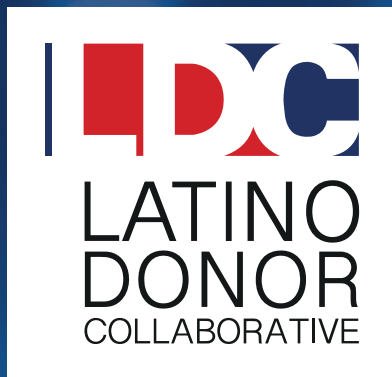
LATINO  
DATA  
COLLABORATIVE  
THINK TANK

2024

LDC U.S. LATINOS IN MEDIA REPORT™



**DATA SHOWS**  
**IT'S NOT ABOUT DEI**  
**IT'S ABOUT P&L**







## ABOUT THE LATINO DONOR COLLABORATIVE

The Latino Donor Collaborative (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 are 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.

### TO LEARN MORE, FIND US AT

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## A LETTER FROM THE LDC

**W**e are pleased to bring you the seventh annual edition of the *2024 LDC U.S. Latinos in Media Report™*. In this year's report, we present a groundbreaking analysis that reveals the significant blind spot that the lack of Latinos has become for the industry—a blind spot with an estimated cost of \$12–18 billion a year, according to McKinsey.<sup>6</sup>

The U.S. Latino audience, which comprises nearly 20% of the U.S. population and 25% of those under 18, plays a significant role in the American economy, equivalent to the fifth-largest economy in the world (\$3.6 trillion annually). This should tell industry leaders what the low representation of Latinos is costing them. What's more, it looks like this trend could be costing them more and more every month: U.S. Latino economic growth is more than double that of non-Latinos, with increases in income and purchasing power. This demographic is not just part of the market; it defines the new market. Ignoring this segment means missing out on considerable growth and profitability.

This year, we have refined and enhanced our analysis by distinguishing between scripted and unscripted shows, improving the categorization of roles both in front of and behind the camera, and expanding our data set to include all major demographic groups. The new Representation Index measures representation relative to the U.S. population for each group, offering a broader view of media representation.

Our findings address critical challenges facing the industry at large, including the dramatic reduction in the number of new shows aired this year and the decline in box office revenues. Notably, the success of high-grossing films driven by sizable Latino audiences highlights the significant untapped market potential for media companies and content creators. Despite this standout success rate, U.S. Latinos remain the largest and most underrepresented group across various categories.

Additionally, our report and The Source, our Latino Talent Database for Hollywood with more than 3,500 names, are vital resources for decision-makers looking to leverage Latino talent and create resonant narratives. Our detailed methodology and comprehensive data equip industry leaders with the tools to improve their market performance.

The consumer goods industry is another key sector that can benefit from these data. Brands understand the economic value of accurately reflecting their consumers. U.S. Latinos represent up to 40% of sales for many brands. Furthermore, this analysis is essential for any industry leader seeking to harness the economic and cultural influence of the fastest-growing cohort in America: U.S. Latinos.

These data are a call to action for media executives and brands: Embracing U.S. Latino representation goes beyond diversity—it is a critical business strategy. We invite you to explore this report and use its insights to strategize and thrive in these competitive times.

Wishing you continued success,

**Sol Trujillo**  
Co-Founder and  
Chairman of the Board  
The Latino Donor Collaborative



**Ana Valdez**  
President and CEO  
The Latino Donor Collaborative





# WHAT IS THIS REPORT, AND WHY IS IT NEEDED?

The *2024 LDC U.S. Latinos in Media Report*<sup>™</sup> provides an in-depth analysis of the state of the Latino cohort within the media industry. This year, we have refined our methodology to paint an even more accurate picture of current changes in the industry. For the first time, we also examine the representation of other demographic groups in the United States, offering a comprehensive view of diversity in the media.

Latinos make up 19.5% of the U.S. population.<sup>1</sup> It is crucial for media industry leaders, resource allocators, and brands to understand the dynamics of this cohort. Latinos are prominent media consumers, accounting for 24% of movie ticket sales, 29% of daily mobile TV viewers, and 24% of streaming users.<sup>2</sup> Their significant influence is underscored by their presence in record-breaking blockbusters such as *Inside Out 2*, which grossed \$600 million domestically with 40% Latino viewership,<sup>3</sup> and *The Super Mario Bros. Movie*, which earned \$575 million domestically with a 41% Latino audience.<sup>4</sup>

## WHAT MAKES THIS REPORT UNIQUE:

- Refined methodology for a more accurate reflection of the industry
- Separation of scripted and unscripted shows, with specific in-front-of-the-camera roles for each
- First-time analysis of other U.S. demographic groups alongside Latinos, including the Representation Index, which compares media representation to the U.S. population share of each group
- Census-based approach to ensure comprehensive coverage, not just sampling
- Detailed breakdowns by company, category, genre, platform, and role, with comparisons across groups
- Includes real-world case studies that illustrate the impact of the data
- Practical recommendations and best practices tailored to stakeholders to improve representation
- Analysis of Latino stereotypes in shows and films
- *The Source*, a premier database showcasing Latino talent in acting, writing, and directing, countering misconceptions about the availability of Latino talent in Hollywood.

This report goes beyond simple representation metrics to provide a deep dive into the dynamics of media consumption and representation, backed by robust data and actionable insights.



***Executive  
Summary***

# EXECUTIVE SUMMARY

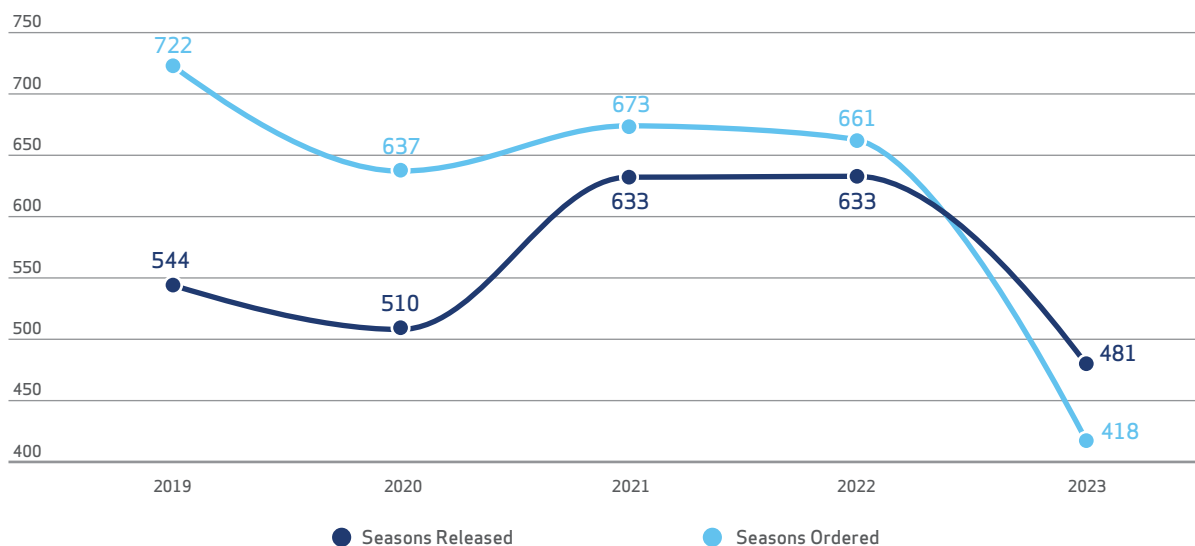
The 2024 LDC U.S. Latinos in Media Report™ reveals a complex landscape of Latino focus in U.S. media, illustrating small gains and ongoing challenges. In today's digital world, reaching both emerging and traditional audiences is crucial for media content providers, advertisers, sponsors, and brands looking to enhance their growth. Engaging these audiences can lead to year-over-year growth and significant economic returns.

This report demonstrates that the U.S. Latino cohort represents a tremendous economic growth opportunity due to its size, growth rate, economic mobility, and youthfulness. As this report warns, ignoring this cohort means leaving money on the table.

U.S. Latinos, who represent significant potential for content creators, advertisers, and brands, remain the only cohort that is persistently underreached, underconnected, and underrepresented in content, messaging, and advertising, whether in shows, films, news, award programs, events, or educational content.

This report's analysis is critical for companies and media leaders looking to capitalize on industry opportunities, including engaging with U.S. Latinos, who are a significant economic and cultural force in the United States. Companies like T-Mobile, Constellation Brands (Modelo), and L'Oréal have successfully targeted this community, achieving industry leadership positions that reflect their market cap growth. Our report also takes into account the various trends in the media industry, starting with a significant reduction in the number of shows produced post-pandemic. According to *Variety*, the number of U.S.-scripted TV series in 2023 fell sharply by 24% to 481 shows due to Hollywood strikes and reduced content spending (Figure 1).<sup>5</sup> Subscription services like Netflix cut their releases significantly, and broadcast television also saw a notable decline, affecting both scripted and unscripted productions.

Figure 1: Number of U.S.-Produced Scripted Seasons Released and Ordered per Year<sup>5</sup>



Source: Ampere Commissioning



For example, our 2024 LDC U.S. Latinos in Media Report™ found that 638 shows were produced from January through August, down from nearly 1,000 during the same period the previous year. This decline has led to a misleading increase in representation percentages, masking the true extent of Latino underrepresentation. As a result, we considered analyzing the representation of different groups in the United States to more accurately assess Latino representation.

Additionally, diversity groups are often analyzed under umbrella terms such as “POC,” “BIPOC,” or “minorities.” This year, we have expanded our report to measure the individual participation of various groups to provide a more accurate market-oriented picture. We have also included the Representation Index, which measures a group’s level of representation relative to its share of the U.S. population. Negative numbers in red indicate underrepresentation, while positive numbers in green indicate overrepresentation. This approach ensures a more thorough and accurate analysis of Latino representation.



***Latino underrepresentation in media costs the entertainment industry up to \$18 billion annually.<sup>6</sup>***

One standout finding of this report is the strong representation of the Black community in several categories. Their success over the years is commendable, although there are still areas where they remain underrepresented. We celebrate these achievements and recognize that similar progress is possible for the Latino community. By comparing Latino representation to that of other groups, we aim to show how this progress has been achieved and highlight the opportunities for the Latino community, which represents nearly 20% of the nation’s population and 25% of its youth.<sup>1,7</sup> With Latinos over-indexing in media consumption, addressing their underrepresentation is not only a matter of inclusion but also a strategic business decision. The market will benefit from proportional representation across all segments.



### U.S. LATINO REPRESENTATION IN SCRIPTED & UNSCRIPTED SHOWS ACROSS ALL PLATFORMS

This year, we are categorizing shows into scripted and unscripted segments to reflect the increase in unscripted programming. Unscripted shows are less expensive to produce, allowing companies to sell advertising slots without the investment required for scripted shows. This trend is most pronounced in cable television, where unscripted shows make up the majority at 92% (Table 1). For scripted shows, the positions analyzed are the main cast, including leads, co-leads, and ensemble cast, as well as directed episodes and showrunners. For unscripted shows, due to their different structure, the positions analyzed are host/presenter/narrator, judges/experts, and participants/contributors. (See the full methodology on page 52 for more details).

It's important to note that the *LDC Latinos in Media* reports measure only English-language representation. Spanish-language media is excluded to maintain the focus on Latinos in the United States rather than Latin America, these are very different parameters.

Table 1: Breakdown of Scripted vs. Unscripted Shows Across All Platforms

	Percentage of shows that are:		Number of shows that are:	
	Scripted	Unscripted	Scripted	Unscripted
Broadcast	56%	44%	46	36
Cable	8%	92%	15	178
Streaming	38%	62%	138	225
Total	31%	69%	199	439

## SCRIPTED SHOWS: MAIN CAST, DIRECTORS, AND SHOWRUNNERS BY RACE/ETHNICITY

In scripted shows, Latinos made up 9.8% of the main cast in all positions, well below their 19.5% share of the U.S. population. This translates into a representation index of **-49%**. Latino actors held lead roles in only 11 of the 198 scripted shows analyzed (5.5%), far below the 38 lead roles needed for market parity (see Table 2).

Table 2. Overall Representation in Scripted Shows by Ethnicity/Race

Scripted shows (U.S. population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other (2%)	White (58.4%)
Leads	6%	6%	4%	1%	23%
Co-leads	1%	4%	2%	1%	11%
Ensemble cast	3%	10%	4%	2%	23%
<b>Total main cast</b>	10%	21%	9%	3%	57%
Representation Index (Main cast)	<b>-49%</b>	<b>51%</b>	<b>46%</b>	<b>40%</b>	<b>-2%</b>
<b>Directed episodes</b>	8%	12%	10%	0%	70%
Representation Index (Directors)	<b>-59%</b>	<b>-16%</b>	<b>60%</b>	<b>-92%</b>	<b>20%</b>
<b>Showrunner</b>	5%	8%	3%	1%	84%
Representation Index (Showrunners)	<b>-74%</b>	<b>-45%</b>	<b>-60%</b>	<b>-75%</b>	<b>44%</b>

## BROADCAST

Broadcast results reveal additional disparities. Table 3 shows that U.S. Latinos comprised 13% of the main cast, resulting in an underrepresentation index of **-33%**, with ABC and NBC being the only networks with Latino representation at or above parity. All other groups, except Whites, had a positive representation index. This persistent disparity highlights the lack of a consistent strategy to achieve proportional Latino representation. Only 50 of the more than 500 broadcast episodes had Latino directors; 100 U.S. Latino-directed episodes were needed to achieve market parity. Despite a pool of Latinos vetted for these positions, Latino showrunners represented only 2%, with NBC being the only network to hire just one Latino showrunner.

**Table 3: Representation in Scripted Broadcast Shows by Ethnicity/Race**

Scripted broadcast (U.S. population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other (2%)	White (58.4%)
Leads	4%	4%	2%	0%	13%
Co-leads	3%	3%	1%	0%	8%
Ensemble cast	5%	17%	4%	2%	31%
<b>Total main cast</b>	13%	25%	8%	2%	52%
Representation Index (Main cast)	<b>-33%</b>	<b>80%</b>	<b>19%</b>	<b>22%</b>	<b>-10%</b>
<b>Directed episodes</b>	10%	16%	5%	0%	69%
Representation Index (Directors)	<b>-49%</b>	<b>18%</b>	<b>-23%</b>	<b>-100%</b>	<b>18%</b>
<b>Showrunner</b>	2%	8%	2%	0%	88%
Representation Index (Showrunners)	<b>-89%</b>	<b>-43%</b>	<b>-65%</b>	<b>-100%</b>	<b>50%</b>



## STREAMING

The negative trend in disparities continues in the streaming category. This category should be of concern, as most media companies are turning to streaming as their primary platform. U.S. Latinos represented 10% of the main cast roles, including 7% of lead roles. Apple TV+ had 17% Latino representation in lead roles, while Disney+ did not have a single Latino in the main cast. Netflix, despite its extensive production, had only 7% Latinos in lead roles. Latinos remained severely underrepresented in streaming lead roles, with a representation under-index of **-51%**. By comparison, other groups were better represented: Black/African American main cast representation was 19% (**+39% over-index**), Asian was 10% (**+53%**), Other was 3% (**+56%**), and White was 59%, which is at market parity (see Table 4).

**Table 4: Representation in Scripted Streaming Shows by Ethnicity/Race**

Scripted streaming (U.S. population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other (2%)	White (58.4%)
Leads	7%	6%	4%	1%	24%
Co-leads	0%	5%	2%	1%	13%
Ensemble cast	3%	9%	4%	2%	22%
<b>Total main cast</b>	10%	19%	10%	3%	59%
Representation Index (Main cast)	<b>-51%</b>	<b>39%</b>	<b>53%</b>	<b>56%</b>	<b>0%</b>
<b>Directed episodes</b>	8%	10%	13%	0%	69%
Representation Index (Directors)	<b>-59%</b>	<b>-28%</b>	<b>103%</b>	<b>-87%</b>	<b>18%</b>
<b>Showrunner</b>	6%	8%	3%	1%	83%
Representation Index (Showrunners)	<b>-70%</b>	<b>-44%</b>	<b>-54%</b>	<b>-64%</b>	<b>42%</b>

*Analysis of cable scripted shows was excluded because the total number of shows (15) was too small for meaningful analysis, and 92.2% of cable shows were unscripted.*

**UNSCRIPTED SHOWS:  
HOSTS/PRESENTERS/NARRATORS, JUDGES/EXPERTS,  
PARTICIPANTS/CONTRIBUTORS, & DIRECTORS BY RACE/ETHNICITY**

The situation for unscripted shows, which comprise the vast majority of all shows analyzed, is particularly troubling. Latino participation in host/presenter/narrator positions was only 5%, with an underrepresentation of **-75%** (Table 5). While Black/African American, Other, and White communities were represented above their percentages in the U.S. population, Asians were also underrepresented, with an under-index of **-19%**.

Latinos were similarly underrepresented among judges/experts and participants/contributors, at 6% and 5%, respectively. The only groups with significant on-camera participation were Black/African American and White. Behind the camera, Latino-directed episodes accounted for only 4% of the 2,146 total episodes of unscripted shows, highlighting a serious lack of integration.

Latinos should have directed 420 out of the 2,146 episodes to achieve market parity; instead, they directed only 84 of them.

**Table 5: Representation in Total Unscripted Shows by Ethnicity/Race in Broadcast, Cable, & Streaming**

Unscripted overall (U.S. population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other (2%)	White (58.4%)
<b>Host / Presenter / Narrator</b>	5%	18%	5%	3%	69%
Representation Index (H/P/N)	<b>-75%</b>	<b>31%</b>	<b>-19%</b>	<b>37%</b>	<b>19%</b>
<b>Judges / Experts</b>	6%	20%	5%	2%	67%
Representation Index (J/E)	<b>-70%</b>	<b>47%</b>	<b>-15%</b>	<b>-4%</b>	<b>14%</b>
<b>Participants / Contributors</b>	5%	28%	2%	1%	63%
Representation Index (P/C)	<b>-73%</b>	<b>107%</b>	<b>-66%</b>	<b>-49%</b>	<b>8%</b>
<b>Directed episodes</b>	4%	6%	6%	0%	85%
Representation Index (Directors)	<b>-80%</b>	<b>-60%</b>	<b>-8%</b>	<b>-100%</b>	<b>45%</b>

## BROADCAST

Compared to cable and streaming, broadcast unscripted television had the highest percentage of shows with hosts/presenters/narrators and judges/experts, at 78% and 28%, respectively. However, as shown in Table 6, Latino participation in these roles was minimal, with only 3% of hosts/presenters/narrators (-84% underrepresentation) attributed to a single show on CBS and 11% of judges/experts (-45%), mainly due to shows like *MasterChef*, *MasterChef Celebrity*, and *America's Got Talent*. Other groups, such as Black/African American at 39% (+188%) and White communities at 55%, exhibited significant representation, while Asians at 3% (-53%) and Other at 0% (-100%) showed little to no representation.

**Table 6: Representation in Unscripted Broadcast Shows by Ethnicity/Race**

Unscripted broadcast (U.S. population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other (2%)	White (58.4%)
<b>Host / Presenter / Narrator</b>	3%	39%	3%	0%	55%
Representation Index (H/P/N)	-84%	188%	-53%	-100%	-7%
<b>Judges / Experts</b>	11%	18%	4%	3%	65%
Representation Index (J/E)	-45%	28%	-37%	35%	11%
<b>Participants / Contributors</b>	8%	0%	0%	0%	92%
Representation Index (P/C)	-61%	-100%	-100%	-100%	58%
<b>Directed episodes</b>	0%	9%	6%	0%	85%
Representation Index (Directors)	-100%	-34%	1%	-100%	45%

**CABLE**

In cable unscripted shows, which account for 92% of all cable shows, Latinos held only 5% of host/presenter positions out of 176 shows (-76% underrepresentation). In contrast, Whites held 73% of the positions (+25%), Black/African Americans 16% (+13%), Asians 5% (-27%), and Other 2% (+16%). The majority of judges/experts were White at 68% (+17%), followed by Black/African American at 20% (+46%), and Asian at 7% (+4%), all above their market parity mark. Other groups were just below market parity at 2% (-17%), leaving Latinos far below parity and significantly underrepresented at 3% (-83%). Latinos directed only 4% of the shows, a rate similar to other groups except for Whites, who directed 87% (+49%). (See Table 7).

**Table 7: Representation of Unscripted Cable Shows by Ethnicity/Race**

Unscripted cable (U.S. population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other (2%)	White (58.4%)
<b>Host / Presenter / Narrator</b>	5%	16%	5%	2%	73%
Representation Index (H/P/N)	-76%	13%	-27%	16%	25%
<b>Judges / Experts</b>	3%	20%	7%	2%	68%
Representation Index (J/E)	-83%	46%	4%	-17%	17%
<b>Participants / Contributors</b>	6%	31%	2%	1%	60%
Representation Index (P/C)	-70%	128%	-65%	-45%	2%
<b>Directed episodes</b>	4%	4%	5%	0%	87%
Representation Index (Directors)	-78%	-73%	-18%	-100%	49%



## STREAMING

Streaming platforms had a total of 223 unscripted shows, surpassing other platforms in terms of the number of shows. Latinos continued to be significantly underrepresented, with only 5% participation across all positions measured (-72% representation under-index). Along with Asians, who had a -6% participation under-index, Latinos were the only group significantly underrepresented compared to their share of the U.S. population. This suggests not just a lack of diversity efforts but a complete erasure of Latino talent in the media (see Table 8).

There should be 43 Latinos in host/presenter/narrator positions to achieve parity; currently, there are only 9 Latinos in these positions.

**Table 8: Representation in Unscripted Streaming Shows by Ethnicity/Race**

Unscripted streaming (U.S. population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other* (2%)	White (58.4%)
<b>Host / Presenter / Narrator</b>	5%	16%	6%	4%	69%
Representation Index (H/P/N)	-72%	14%	-6%	81%	19%
<b>Judges / Experts</b>	5%	22%	5%	2%	66%
Representation Index (J/E)	-74%	61%	-21%	-15%	13%
<b>Participants / Contributors</b>	5%	27%	2%	1%	66%
Representation Index (P/C)	-76%	94%	-65%	-50%	13%
<b>Directed Episodes</b>	5%	6%	6%	0%	83%
Representation Index (Directors)	-76%	-57%	-4%	-100%	43%

\*The 81% over-index for the "Other" category appears dramatic due to its small population base of 2% and its 4% share of the main cast.

## U.S. LATINO REPRESENTATION IN FILMS ACROSS ALL PLATFORMS

### STREAMING FILMS: MAIN CAST, DIRECTORS, & SCREENWRITERS

In streaming films, Latinos were the least represented of all groups in main cast roles at 11%, with a **-43% under-index** compared to other groups. Black/African Americans and Asians were the only groups to reach market parity, with 19% (+39%) and 6% (0%) of the main cast roles, respectively. Prime Video stands out for its inclusion of Latinos in all of the roles analyzed in this report, with an impressive 30% overall Latino participation in the main cast (see p. 43 for results by company). In terms of directors for streaming films, Latino representation has seen minimal progress, rising to 10% from 5.6% last year, but still remains the only group underrepresented in this position, with a **-50% under-index**. Latinos were the only group underrepresented in director positions. Screenwriters also showed modest improvements, rising from 6.9% to 8% this year but falling short of true parity with an **under-index** of **-57%** (Table 9).

Table 9: Representation in Streaming Films by Ethnicity/Race

Streaming films (U.S. Population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other (2%)	White (58.4%)
Film leads	6%	7%	3%	1%	14%
Documentary film leads	3%	5%	1%	1%	11%
Co-leads	1%	5%	1%	0%	10%
Ensemble cast	1%	3%	1%	0%	8%
<b>Main cast representation*</b>	11%	19%	6%	2%	42%
Representation Index (Main cast)	<b>-43%</b>	<b>39%</b>	<b>0%</b>	<b>-20%</b>	<b>-27%</b>
<b>Directors</b>	10%	14%	6%	3%	66%
Representation Index (Directors)	<b>-50%</b>	<b>4%</b>	<b>1%</b>	<b>61%</b>	<b>14%</b>
<b>Screenwriters</b>	8%	15%	3%	3%	70%
Representation Index (Screenwriters)	<b>-57%</b>	<b>13%</b>	<b>-55%</b>	<b>61%</b>	<b>20%</b>

\*Main cast percentages may not add up to 100% because some films, including documentaries or specials, do not have the positions analyzed.

## THEATRICAL FILMS: MAIN CAST, DIRECTORS, & SCREENWRITERS BY RACE/ETHNICITY

In theatrical films, Latino representation in front of the camera is currently at 8%, including 2% of lead roles, 1% of co-lead roles, and 5% of ensemble cast roles (-61% under-index representation). African Americans and Whites are the only groups with market parity, holding 15% (13%) and 66% (+14%) of main cast roles, respectively. Latinos have the lowest under-index of representation (-61%), with only two films featuring Latino leads in the top 100 box office hits. Latino directors account for 8%, and Latino screenwriters account for 4%, reflecting a broader lack of representation behind the camera as well (Table 10).

Table 10: Representation in the Top 100 Box Office Films by Ethnicity/Race

Top 100 box office films (U.S. population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other (2%)	White (58.4%)
Leads	2%	4%	2%	0%	22%
Co-leads	1%	6%	2%	0%	16%
Ensemble cast	5%	6%	3%	0%	28%
<b>Main cast representation*</b>	8%	15%	6%	0%	66%
Representation Index (Main Cast)	-61%	13%	1%	-100%	14%
<b>Directors</b>	8%	4%	5%	0%	83%
Representation Index (Directors)	-59%	-71%	-22%	-100%	42%
<b>Screenwriters</b>	4%	5%	5%	0%	87%
Representation Index (Screenwriters)	-79%	-67%	-22%	-100%	48%

## THE U.S. LATINO REVENUE OPPORTUNITY

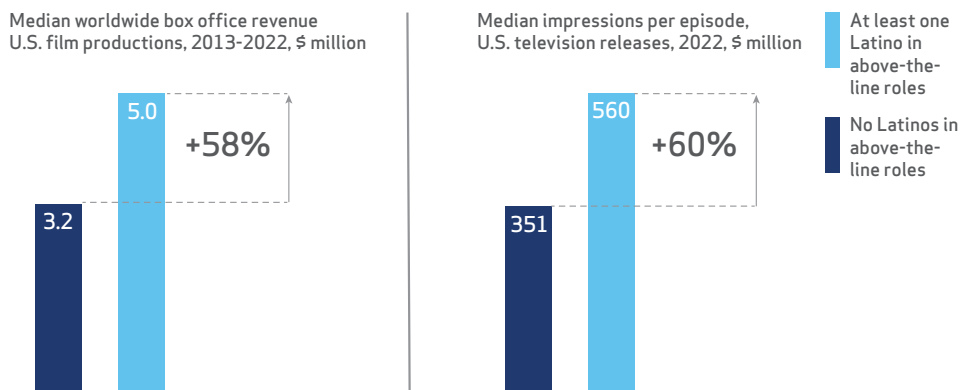
The underrepresentation of U.S. Latinos is particularly alarming, given the economic power and media consumption habits of the Hispanic community. U.S. Latinos account for 24% of movie ticket sales, 29% of daily mobile TV viewers, and 24% of streaming users. They are the most frequent moviegoers per capita in the United States.<sup>6</sup>

Furthermore, Latinos accounted for 40% of tickets sold for blockbuster summer hits like *Inside Out 2*—the highest-grossing animated movie of all time, with more than \$1.46 billion globally.<sup>3</sup> Similarly, movies like *Godzilla x Kong: The New Empire* and *Bad Boys: Ride or Die* had 35% and 26% Latino audiences, respectively.<sup>8</sup>

This underrepresentation has serious business implications. According to McKinsey, the entertainment industry could generate an additional \$12 billion to \$18 billion annually by achieving proper Latino representation throughout the production process. From 2013 to 2022, films with Latinos in above-the-line positions outperformed those without Latinos by more than 58% at the global box office.<sup>6</sup>

Figure 2: Financial Performance by Ethnicity of Above-the-Line Talent, U.S. Film and Television Releases

### Films and television shows with above-the-line Latino talent outperformed financially.



Note: Figures may not add up due to rounding.

<sup>1</sup> Above-the-line talent includes main producers (top three in film, top two in TV), directors in film, top two showrunners in TV, main writers (top writer in film and top three in TV), lead and co-lead for film, and top 10 actors for TV. These roles tend to have a greater influence on the creative direction of the content.

Source: Nielsen, Variety Insight.

McKinsey & Company

Despite these compelling statistics, most major media companies continue to lag in Latino representation. With the largest production volume of 41 scripted shows, Netflix had only 7% Latino leads, 1% co-leads, and 3% ensemble casts, for a total of 12% main cast participation (-38% representation under-index). This contrasts sharply with their representation of other minority groups, such as African Americans and Asians, who had a total main cast representation of 19% and 13%, respectively. This supports the fact that Hollywood can increase the proportional representation of Latinos.



## THE ROOTS OF THE PROBLEM...

The root of this problem lies in the lack of Latino representation behind the camera and in executive positions. Half of the boardrooms of major media companies have no Latino representation. This absence of Latino voices in decision-making roles often leads to underrepresentation in other areas and stereotypical or inauthentic portrayals when Latino characters are included. According to McKinsey, Latinos who achieve positions of influence within the industry are key to creating opportunities for other Latino talent. Specifically, a Latino producer, writer, or lead is much more likely to be involved in a project if the director or showrunner is also Latino—about 15 times more likely.<sup>6</sup>

The success of Latino-led projects, even with minimal marketing support, demonstrates the untapped potential of this market. For example, *The Black Demon*, an indie film with mostly Latinos in front of and behind the camera, outperformed big-budget productions on streaming platforms like *The Summer I Turned Pretty* and *Red, White & Royal Blue* on Amazon's Top 10. Similarly, *The Long Game*, a small-budget film portraying U.S. Latinos as heroes, dethroned a \$150 million Hollywood franchise on Netflix. See Case Study 2 for further analysis.

## WHAT IS CHANGING IN THE MARKET?

The underrepresentation of Latinos may not have improved over the years, but the market is rapidly evolving, with shifting media trends and consumption patterns. The Latino youth demographic, representing 25% of the market in the United States, is U.S.-born (94%),<sup>9</sup> English-speaking (84.4%),<sup>10</sup> and is as proud of their U.S. heritage as they are of their Latino heritage. Yet, 63% don't feel authentically represented and are abandoning traditional media in favor of social media platforms like YouTube and TikTok for content that better reflects their experiences.<sup>11</sup> A clear example of this phenomenon is the television series *Primos*, which faced significant backlash for its portrayal of Latino culture. For a detailed analysis, see Case Study 3.

## WHY DOES THIS MATTER TO BRANDS?

This demographic shift presents both a challenge and an opportunity for brands. Young Latinos are aware that most brands don't authentically represent them, and they expect change. Brands that understand and respond to this demand for authentic representation are likely to see significant returns on their investments, as seen in Case Study 1.

Marketers should adopt a thorough strategy that features content that accurately and proportionately represents their audiences. By targeting their campaigns with authentic, aspirational, and culturally relevant content, brands can engage with this demographic and build lasting relationships.

In conclusion, the **2024 LDC U.S. Latinos in Media Report**<sup>TM</sup> underscores the urgent need for improved representation of Latinos in American media. For brands, the message is clear: authentic Latino representation is not just a matter of social responsibility but also a smart P&L business strategy. As the fifth-largest economy in the world with significant purchasing power, the U.S. Latino market offers tremendous potential for growth.<sup>12</sup> Brands that associate themselves with content that authentically and proportionately represents Latinos are likely to see more effective results in their marketing efforts.

# Case Study 1

## NOTE TO ADVERTISERS AND BRANDS: HOW LATINOS ARE TRANSFORMING TRADITIONAL MEDIA AND SHAPING THE NEW POST-2020 GENERAL MARKET

### Demographics and Contributions

- Advertise where your audience is: U.S. Latinos represent 19.5% of the U.S. population and 25% of young Americans under the age of 18.<sup>17</sup>
- Latino consumption and purchasing power are growing 2.5 times faster than non-Latinos, at \$3.78 trillion.<sup>12</sup>
- High-income Latino earners grew six times faster than non-Latinos. If this trend continues over the next decade, over 39% of new high-income earners will be Latino.<sup>12</sup>

• If their parents built the fifth-largest economy, imagine what their kids will do.<sup>™</sup>

### Lack of Representation

- Younger generations are more aware of the lack of representation and the need for products that cater to them.
- This underrepresentation has been accepted for generations, but not anymore. As younger generations grow older, they are starting to speak up, not only for what they deserve but also for what their parents deserved and didn't get.

• 70% of Latino Gen Z agree that “not enough brands do a good job of representing people similar to me or my community.”<sup>13</sup>

### Shifts in Younger Latinos

- Young Latinos are very proud and confident to be Latino. They are the first generation to feel comfortable and fluid in both cultures.
- They identify and reject brands that stereotype their community.
- They want authentic representation, so they are migrating to YouTube and TikTok, where they find it.
  - Latino youth include social media in the concept of “media”. That’s where they get their content, news, etc. They do not watch cable or traditional TV.
  - They show a natural inclination toward technology and use social media more than non-Latinos (85% vs. 80%).<sup>14</sup>
- They seek representation not only in advertising but also in the corporate workforce, including board positions and senior management.

• They want reciprocity: “If they don't support my community, I won't support them.”

### Conclusion



- Young Latinos want authentic representation and are willing to speak up and act to get it.
- Companies that have effectively engaged this community include T-Mobile, Constellation Brands (Modelo), and L'Oréal, all of which have risen to the top positions of their respective industries and increased their market capitalization.

\*All information presented was collected through Ideablog interviews with young U.S. Latinos. For more details, please refer to the KANTAR report.

# Case Study 2

## A DAVID VS. GOLIATH STORY

The invisibility of U.S. Latinos in the media is a systemic issue tied to the lack of Latino representation in leadership roles at Hollywood studios and news networks. This underrepresentation means that Latinos are often sidelined in narratives.

*The Long Game*, a film that recently topped Netflix's charts and edged out *Beverly Hills Cop: Axel F.*, serves as a case in point. Despite its success, the coverage frequently downplayed its impact using backhanded compliments. One article, for instance, remarked "Supposedly it's pretty good," and questioned its longevity on the charts despite "solid reviews and a draw like *Quaid*." Jeff Valdez, a columnist for *Variety*, criticized the coverage for omitting key business insights:



**"The headline I would write would be 'Small Budget, PG, Period, Piece Indie Film With U.S. Latinos as Heroes Dethrones \$150 Million Hollywood Franchise.'"**

This oversight highlights a broader issue: many in the media fail to recognize the economic clout of a demographic that consumes 24% of all movie tickets and streaming subscriptions. Hollywood could greatly benefit by embracing the Latino community, which represents an \$18 billion opportunity identified by McKinsey.

Furthermore, *The Long Game* not only succeeded commercially but also provided a positive portrayal of U.S. Latinos as honorable and hardworking, challenging the negative stereotypes often seen in the media. Valdez observes, "What American audiences saw were themes of family unity, struggle, and Latino people overcoming horrible racist treatment yet still winning the day. There were no giant explosions or senseless beatings and there were no tired old stereotypes. It would not surprise me to learn that the viewing audience wasn't just Latinos, but families of all types, people who love golf and a broad older demo that wanted a feel-good story."

Steve Forbes encapsulated the potential of the Latino demographic at a Latino-focused conference in 2019, stating, "U.S. Latinos are the cavalry that will come to the rescue of the American economy." This perspective underscores the importance of tapping into this vital market segment to drive broader economic growth and media relevance.



Information taken from the article "The Long Game Dethrones 'Beverly Hills Cop: Axel F' as No. 1 on Netflix: Why it Matters for Latinos and for Hollywood" by Jeff Valdez, published in *Variety*.<sup>15</sup>

# Case Study 3

## THE POWER OF A COMMUNITY TO INFLUENCE A BILLION-DOLLAR COMPANY'S INVESTMENTS

In 2023, after Disney released the opening sequence of the animated series *Primos* to the public, the clip went viral, but for all the wrong reasons. The U.S. Latino community raised their voices and flocked to social media to make their opinions heard, as the series was filled with stereotypes depicting a Latino household of several cousins with scraggly hair living in a yellow-tinted neighborhood similar to East LA. After the online outrage, Disney canceled the show's 2023 release. They rewrote and re-animated the show's concept, preparing it for a July 2024 release, proving the strong lack and need for U.S. Latinos in studio positions in front of and behind the camera.

Imagine how much capital Disney could have saved by having U.S. Latinos in its executive ranks, guiding the company to make the right decisions on how to authentically target this trillion-dollar market.



*This serves as a testament to the power of the Latino voice, as well as to how this community can rally Latinos and non-Latinos to improve the images that portray them in the media. They can also change the media's representation of Latinos in the United States.*

*Genuinely, how did we go from Coco to Disney naming a Mexican character BIG NACHO?*

*The main problem with this show's initial presentation was the fact that it was touted as representation for and marketed towards a general Latino audience instead of its Actual Target Audience of specific US American Latinos. If Disney hadn't fallen into the increasingly common and frustrating pitfall of conflating Latinos from Latin America with Latinos from the US despite their vastly different experiences (which makes them pretty much completely separate from one another), none of this would've happened to begin with...*

*As a Mexican, the thing I find most offensive about this is that it feels extremely pandering and condescending. Like, am I supposed to think, 'Aye! Dios mío! Finally! A show I can watch! Thank you, my white saviors!'*

*Don't forget the breaking bad Mexico filter because there's no way to tell you're in Mexico unless there's a yellow tint to the sky at all times.*

All comments were taken from YouTube user comments.<sup>16</sup>





# *Television* **Shows**

# TELEVISION SHOWS

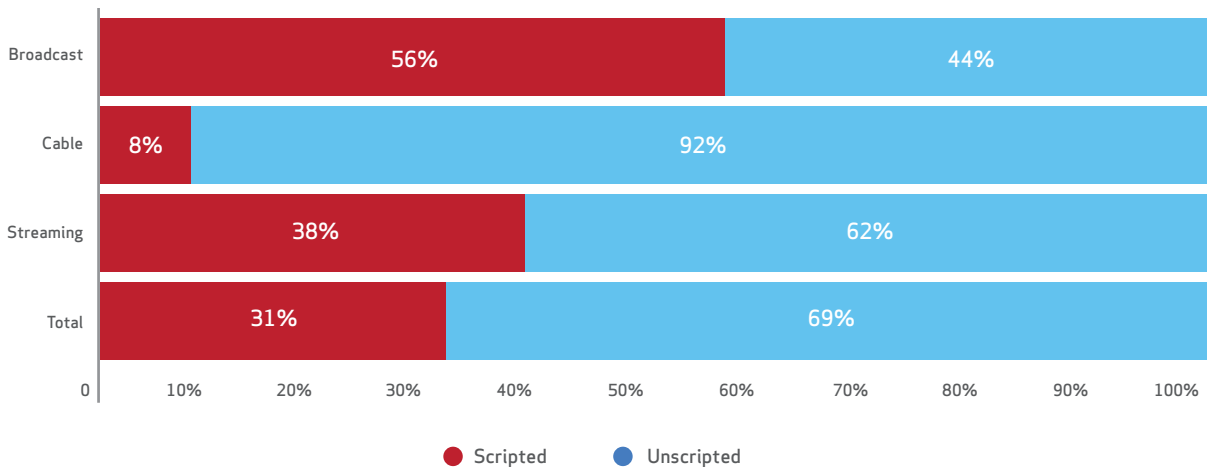
## A NEW METHODOLOGY

Thanks to the new methodology implemented this year, we can now analyze Latino participation in television programs more accurately and effectively. One of the major changes this year is the separation of shows into scripted and unscripted categories.

This distinction is critical because these types of shows differ significantly in terms of corporate investment and the roles they feature. Within these two main categories, we analyze various positions, which will be explained in the following sections. In addition, to provide a clearer picture of current Latino representation, we have also included an analysis of the representation of other groups.

The following figure illustrates the breakdown of the platforms we measure—broadcast, cable, and streaming—and shows the percentage and number of scripted and unscripted shows.

Figure 3: Breakdown of Scripted vs. Unscripted Shows by Platform



The data reveal that broadcast TV maintains a balanced mix of scripted and unscripted shows, while cable is dominated by unscripted content, with too few scripted cable shows for analysis. Streaming platforms also lean toward unscripted content. Overall, 69% of all shows are unscripted, highlighting a strong industry trend.



***Our revised methodology now categorizes TV shows as scripted or unscripted, providing a clearer analysis of Latino representation across media platforms.***

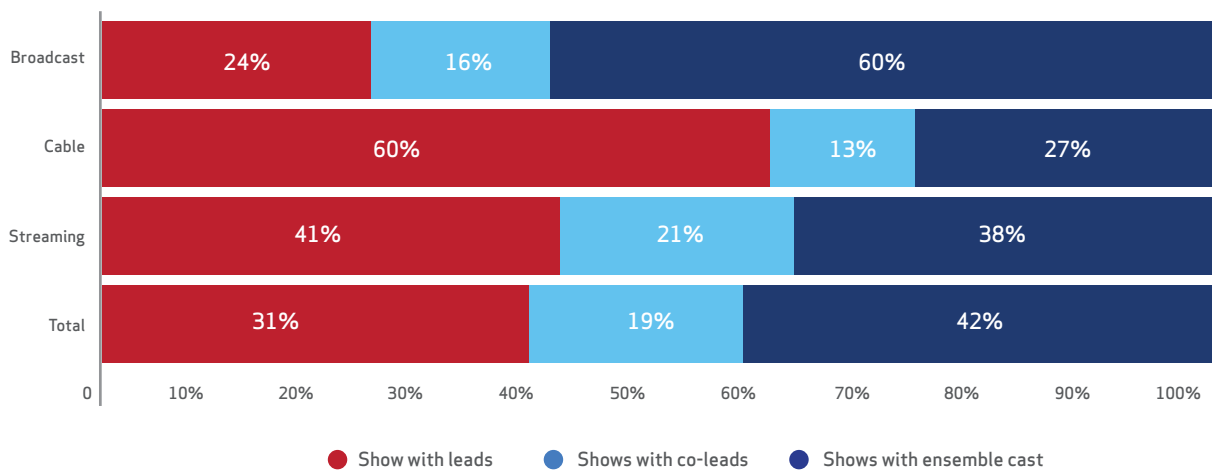
## SCRIPTED SHOWS

As noted before, scripted shows follow a script and typically involve larger production teams and higher costs than unscripted shows. This distinction is key because scripted content requires detailed analysis due to its intricate production and storytelling aspects.

In the scripted category, we focus on specific roles to measure representation and influence. These roles include main cast positions (lead, co-lead, and ensemble), as well as directed episodes and showrunners.

Our analysis of scripted television examines the percentage distribution of shows with leads, co-leads, and ensemble casts, as these roles are mutually exclusive. The findings, illustrated in Figure 4, reveal notable differences in representation across various platforms.

Figure 4: Breakdown of Leading Roles in Scripted Shows by Platform



The data show that broadcast television tends to favor ensemble casts, with 60% of shows featuring this format, while cable television has a stronger inclination toward lead roles, with 60% of shows highlighting a single protagonist. Streaming services exhibit a more balanced approach, with a notable presence of both lead roles and ensemble casts.





## UNSCRIPTED SHOWS

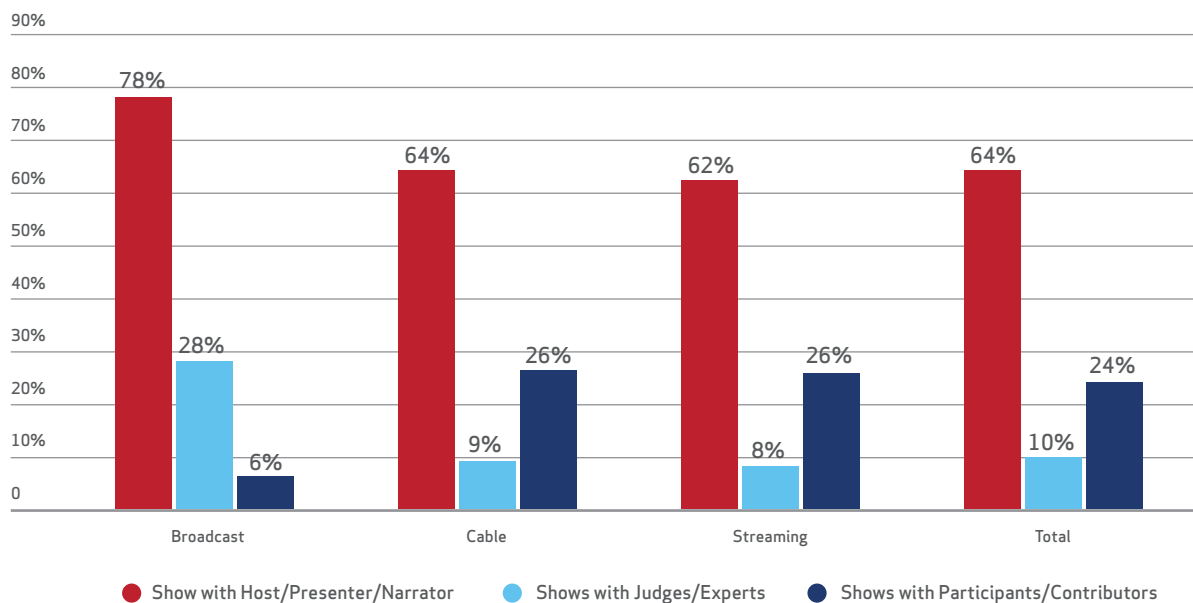
Unlike scripted shows, unscripted programs are more cost-effective to produce, making them very attractive to networks. Reality TV, with its lower production costs and high revenue potential, stands out for its ability to generate significant advertising revenue and seamlessly integrate product placement.

While some reality shows can be expensive, the overall production costs remain lower than those of scripted content. Additionally, the consistent release of new episodes allows networks to maximize advertising revenue throughout the year.<sup>17</sup>

Our new methodology for analyzing unscripted programs focuses on roles such as host/presenter/narrator, judges/experts, and participants/contributors. Details can be found in the methodology section at the end of the report.

The following data illustrate the distribution of these roles across shows, noting that not all shows feature every role.

Figure 5: Breakdown of Main Roles in Unscripted Shows by Platform





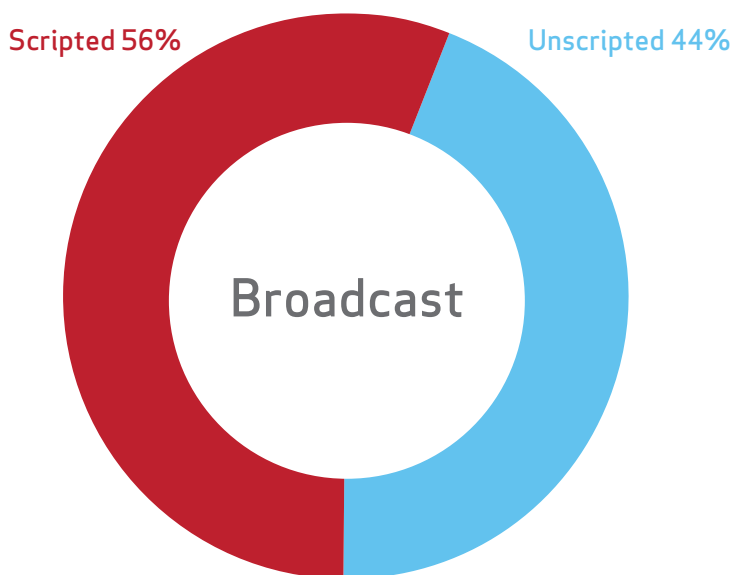
# SHOW ANALYSIS BY PLATFORM

## BROADCAST TELEVISION SHOWS

Our analysis of broadcast television highlights the significant challenges facing the industry, including declining affiliate fees and increased competition from multiple media platforms.<sup>18</sup> Advertisers now have numerous options, making it crucial for broadcasters to attract and engage the growing Latino audience, which has reached 19.5% of the U.S. population<sup>1</sup> and 25% of those under the age of 18.<sup>7</sup>

In the current broadcast landscape, scripted productions slightly outnumber unscripted ones. However, there has been a notable decline in the number of shows produced this year compared to 2023, with a nearly 30% drop from 117 to 82 shows (January to August for both years). This decline reflects the industry's ongoing adjustments in the post-pandemic era. By focusing on increasing Latino representation and stories, broadcasters could tap into this expanding market and potentially boost profitability.

Figure 6: Breakdown of Scripted vs. Unscripted Broadcast Shows




## ANALYSIS OF SCRIPTED BROADCAST SHOWS BY COMPANY

Scripted broadcast television predominantly features shows led by an ensemble cast (60%), followed by single-lead shows (24%) and co-lead shows (16%). However, Latino participation in ensemble casts is only 5%, with companies like the CW Network and FOX having zero Latinos in these positions.

ABC stands out with the highest percentage of Latino representation in single lead roles (22%), as well as an overall Latino participation of 26% in main casts. However, it still lags in directed episodes (3%) and has no Latino showrunners. NBC follows with 23% overall Latino participation, primarily in co-leads (11%) and ensemble casts (12%), with no single-lead shows. NBC also has one of the highest rates of Latino participation behind the camera, with 14% of episodes directed by Latinos and 11% of showrunners being Latino.

Closing the list, CBS and FOX have low Latino participation in main casts, at 6% and 8%, respectively, and no Latino showrunners. CBS has 12% of its episodes directed by Latinos, while FOX has 8%.

The CW Network shows no progress from last year’s results, with a complete lack of Latino representation in front-of-the-camera roles and only 6% in directed episodes, with no Latino showrunners. This contrasts with a 70% representation for Black/African Americans, indicating that this is not due to a lack of diversity and inclusion efforts but rather a complete erasure of what constitutes 25% of the youth market.



***In scripted broadcast TV, ABC and NBC lead in Latino representation; CW, CBS, and FOX show minimal progress, underscoring the urgency of achieving market parity representation.***

**Table 11: Participation in Scripted Broadcast Shows by Race/Ethnicity in Main Cast Roles by Company**

Network	Total shows	Latino (19.5%)				Black (13.7%)				Asian (6.4%)				Other (2%)				White (58.4%)			
		L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC
ABC	9	22%	0%	4%	26%	0%	0%	18%	18%	0%	0%	2%	2%	0%	0%	1%	1%	22%	0%	31%	53%
CBS	17	0%	0%	6%	6%	6%	3%	15%	24%	0%	3%	6%	9%	0%	0%	4%	4%	12%	12%	33%	57%
CW Network	4	0%	0%	0%	0%	25%	25%	20%	70%	0%	0%	0%	0%	0%	0%	0%	0%	25%	0%	5%	30%
FOX	6	0%	8%	0%	8%	0%	0%	8%	8%	17%	0%	8%	25%	0%	0%	0%	0%	17%	8%	33%	58%
NBC	9	0%	11%	12%	23%	0%	0%	20%	20%	0%	0%	3%	3%	0%	0%	3%	3%	0%	11%	40%	51%
<b>Total</b>	<b>45</b>	<b>4%</b>	<b>3%</b>	<b>5%</b>	<b>13%</b>	<b>4%</b>	<b>3%</b>	<b>17%</b>	<b>25%</b>	<b>2%</b>	<b>1%</b>	<b>4%</b>	<b>8%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>	<b>2%</b>	<b>13%</b>	<b>8%</b>	<b>31%</b>	<b>52%</b>

\*The main cast (MC) consists of the sum of leads (L), co-leads (CL), and ensemble cast (EC).

**Table 12: Participation in Scripted Broadcast Shows by Race/Ethnicity in Behind-the-Camera Roles by Company**

Network	Total shows	Total episodes	Latino (19.5%)		Black (13.7%)		Asian (6.4%)		Other (2%)		White (58.4%)	
			Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners
ABC	9	95	3%	0%	20%	17%	7%	0%	0%	0%	69%	83%
CBS	17	194	12%	0%	15%	0%	4%	0%	0%	0%	69%	100%
CW Network	4	50	6%	0%	16%	50%	16%	0%	0%	0%	62%	50%
FOX	6	62	8%	0%	16%	0%	2%	17%	0%	0%	74%	83%
NBC	9	106	14%	11%	14%	0%	2%	0%	0%	0%	70%	89%
<b>Broadcast total</b>	<b>45</b>	<b>507</b>	<b>10%</b>	<b>2%</b>	<b>16%</b>	<b>8%</b>	<b>5%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>69%</b>	<b>88%</b>

# ANALYSIS OF UNSCRIPTED BROADCAST SHOWS

Among unscripted broadcast shows, hosts, presenters, and narrators are highly represented (78%). However, Latino representation in host, narrator, or presenter positions is almost invisible, with only CBS showing 33% of Latinos in these roles.

The only other groups with substantial representation in these roles are Black/African Americans, with a total of 39%, and Whites, with a majority of 55%. In terms of judges or experts, Latinos have an overall representation of 11%, primarily attributed to FOX (15%) and NBC (8%). ABC had no Latino representation in these roles, and companies like CBS and the CW Network do not have shows with judges or experts.

Latino participants or contributors had an overall participation rate of 8%, with the CW Network being the only company with Latino participation at 11%. ABC, CBS, and NBC had no Latino participants or contributors.

Latino-directed episodes in all unscripted broadcast television were nonexistent. The only other groups with some representation in this area were Black/African Americans at 36% on NBC and Asians at 16% on FOX. This is particularly alarming, given that shows with Latino directors, show-runners, and producers are 15 times more likely to have a Latino in front of the camera.<sup>6</sup>

From a business perspective, these data underscore a glaring oversight in the entertainment industry: ignoring an entire segment means missing out on revenue growth.



*In unscripted broadcast TV, Latino representation is low, with CBS showing the highest presence in host roles. Latino directors were completely excluded.*

**Table 13: Participation in Unscripted Broadcast Shows by Race/Ethnicity in Main Roles by Company**

Network	Total shows	Host / Presenter / Narrator					Judges / Experts					Participants / Contributors				
		Latino	Black	Asian	Other	White	Latino	Black	Asian	Other	White	Latino	Black	Asian	Other	White
ABC	6	0%	20%	0%	0%	80%	0%	25%	0%	0%	75%	N/A	N/A	N/A	N/A	N/A
CBS	4	33%	0%	0%	0%	67%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
CW Network	8	0%	40%	0%	0%	60%	N/A	N/A	N/A	N/A	N/A	11%	0%	0%	0%	89%
FOX	13	0%	50%	7%	0%	43%	15%	13%	8%	5%	60%	0%	0%	0%	0%	100%
NBC	5	0%	50%	0%	0%	50%	8%	23%	0%	0%	69%	N/A	N/A	N/A	N/A	N/A
Total	21	3%	39%	3%	0%	55%	11%	18%	4%	3%	65%	8%	0%	0%	0%	92%

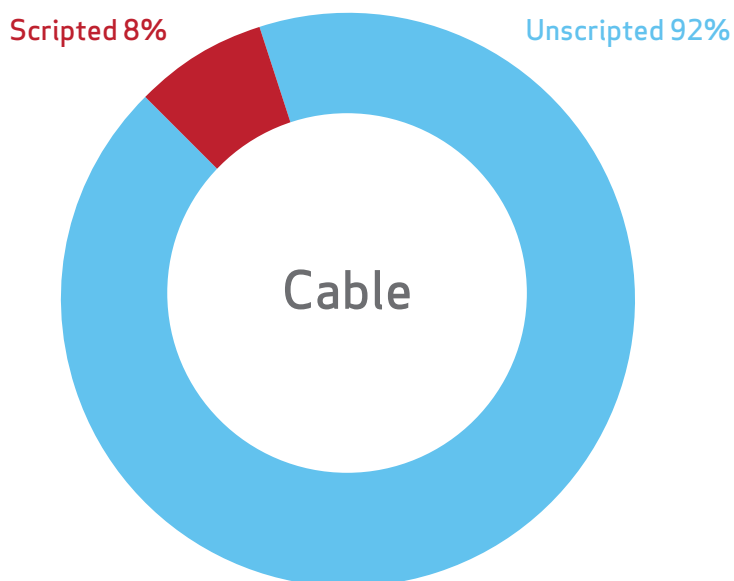
Table 14: Participation in Unscripted Broadcast Shows by Race/Ethnicity in Directed Episodes by Company

Network	Directed episodes	Latino	Black	Asian	Other	White
ABC	67	0%	0%	0%	0%	100%
CBS	17	0%	0%	0%	0%	100%
CW Network	22	0%	0%	0%	0%	100%
FOX	126	0%	0%	16%	0%	84%
NBC	78	0%	36%	0%	0%	64%
<b>Total</b>	<b>310</b>	<b>0%</b>	<b>9%</b>	<b>6%</b>	<b>0%</b>	<b>85%</b>

### CABLE SHOWS

In the case of cable shows, unscripted shows are the majority, accounting for 92% of all shows (Figure 7). For this reason, the analysis of scripted shows was excluded as irrelevant, with only 15 out of 193 shows falling into this category.

Figure 7: Breakdown of Scripted vs. Unscripted Shows in Cable



### ANALYSIS OF UNSCRIPTED CABLE SHOWS BY NETWORK

Although unscripted shows dominate cable, Latino representation in key on-camera roles such as hosts, presenters, and narrators is only 5%, the same as Asian representation. This is significantly lower than their respective shares of the U.S. population, which are 19.5% for Latinos and 6.4% for Asians.

National Geographic leads in Latino representation with 17% in host/presenter/narrator roles. Other channels, such as A&E, Discovery Channel, History, HGTV, and Food Network, have modest Latino representation, peaking at 8%. Notably, 11 of 18 channels have no Latino talent in these roles.



In terms of judges and experts, Latinos had an overall presence of 3%. HGTV led with 33% Latino participation, while Food Network had 4%. All other channels in this position had zero Latino participation. Asian and African American groups had overall percentages above their share of the population (20% Black, 7% Asian), suggesting that the issue is the complete exclusion of Latino talent rather than a lack of diversity efforts.

For participants and contributors, Latinos had an overall representation of 6%. Oxygen Media had 100% Latino participation, while Discovery Channel, MTV, HGTV, and VH1 had Latino participation at or above 10%. This falls short of the 19.5% and 25% market parity for young Americans. African American participation, on the other hand, over-indexed at 31%, while Asian representation lagged at 2% and Other at 1%.

Latino-directed episodes were almost negligible at 4%. The History Channel was the only network with Latino representation above market parity at 53%. Food Network, Bravo, and National Geographic had Latino-directed episodes at 6%, 5%, and 3%, respectively.

 ***In unscripted cable TV, Latino representation in key roles is only 5%, with 10 out of 18 channels featuring no Latino talent.***

**Table 15: Participation in Unscripted Cable Shows by Race/Ethnicity in Main Roles by Network**

Network	Total shows	Host / Presenter / Narrator					Judges / Experts					Participants / Contributors				
		La-tino	Black	Asian	Other	White	La-tino	Black	Asian	Other	White	La-tino	Black	Asian	Other	White
A&E	21	8%	31%	0%	0%	62%	0%	33%	0%	0%	67%	3%	14%	3%	3%	76%
Animal Planet	2	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	0%	0%	0%	0%	100%
Bravo	8	0%	0%	33%	0%	67%	0%	0%	0%	0%	100%	6%	28%	2%	2%	62%
Discovery Channel	19	8%	0%	0%	0%	92%	0%	0%	0%	0%	100%	11%	4%	4%	0%	81%
E!	1	0%	0%	0%	0%	100%	0%	100%	0%	0%	0%	N/A	N/A	N/A	N/A	N/A
Food Network	15	5%	10%	5%	0%	80%	4%	14%	4%	4%	75%	N/A	N/A	N/A	N/A	N/A
Freeform	5	0%	0%	67%	0%	33%	N/A	N/A	N/A	N/A	N/A	0%	55%	0%	0%	45%
FX Network	1	0%	0%	0%	0%	100%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
HGTV	15	6%	11%	6%	11%	67%	33%	33%	0%	0%	33%	10%	16%	3%	0%	71%
History	17	7%	13%	0%	0%	80%	0%	20%	0%	0%	80%	0%	27%	0%	0%	73%
Investigation Discovery	21	0%	0%	0%	0%	100%	0%	25%	25%	0%	50%	0%	0%	0%	0%	100%
Lifetime	9	0%	20%	0%	0%	80%	N/A	N/A	N/A	N/A	N/A	0%	8%	0%	0%	92%
MTV Networks	5	0%	100%	0%	0%	0%	0%	40%	0%	0%	60%	12%	12%	0%	0%	77%
National Geographic	9	17%	0%	0%	0%	83%	N/A	N/A	N/A	N/A	N/A	7%	7%	13%	13%	60%
OWN	5	0%	100%	0%	0%	0%	N/A	N/A	N/A	N/A	N/A	0%	100%	0%	0%	0%
Oxygen Media	5	0%	0%	0%	0%	100%	N/A	N/A	N/A	N/A	N/A	100%	0%	0%	0%	0%
TLC	13	0%	40%	20%	20%	20%	0%	17%	33%	0%	50%	2%	37%	4%	0%	57%
VH1	5	0%	67%	0%	0%	33%	N/A	N/A	N/A	N/A	N/A	10%	83%	0%	0%	8%
<b>Total</b>	<b>176</b>	<b>5%</b>	<b>16%</b>	<b>5%</b>	<b>2%</b>	<b>73%</b>	<b>3%</b>	<b>20%</b>	<b>7%</b>	<b>2%</b>	<b>68%</b>	<b>6%</b>	<b>31%</b>	<b>2%</b>	<b>1%</b>	<b>60%</b>

**Table 16: Participation in Unscripted Cable Shows by Race/Ethnicity of Directed Episodes by Network**

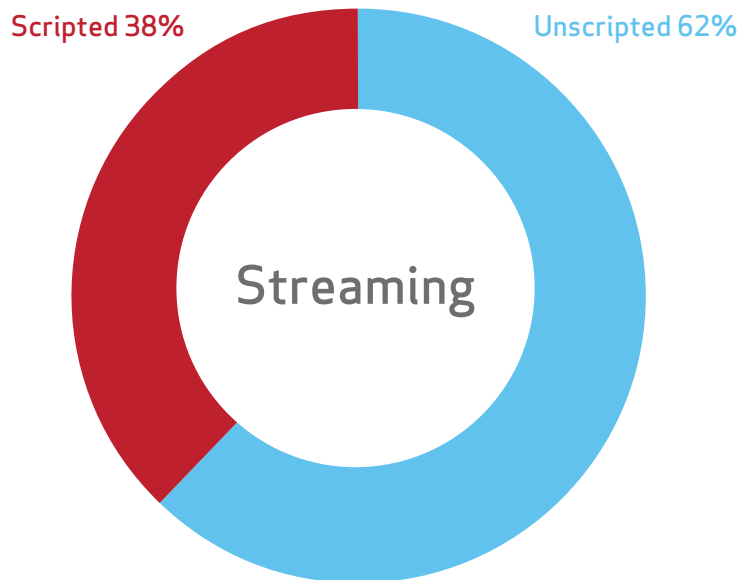
Network	Directed episodes	Latino	Black	Asian	Other	White
A&E	78	0%	5%	0%	0%	95%
Animal Planet	0	N/A	N/A	N/A	N/A	N/A
Bravo	44	5%	7%	2%	0%	86%
Discovery Channel	69	0%	0%	6%	0%	94%
E!	8	0%	0%	100%	0%	0%
Food Network	108	6%	0%	0%	0%	94%
Freeform	10	0%	0%	60%	0%	40%
FX Network	8	0%	0%	0%	0%	100%
HGTV	53	0%	0%	0%	0%	100%
History	45	53%	0%	0%	0%	47%
Investigation Discovery	124	0%	0%	15%	0%	85%
Lifetime	24	0%	0%	0%	0%	100%
MTV Networks	75	0%	0%	0%	0%	100%
National Geographic	20	3%	0%	10%	0%	88%
OWN	0	N/A	N/A	N/A	N/A	N/A
Oxygen Media	2	0%	0%	0%	0%	100%
TLC	51	0%	0%	0%	0%	100%
VH1	40	0%	53%	0%	0%	48%
<b>Total</b>	<b>759</b>	<b>4%</b>	<b>4%</b>	<b>5%</b>	<b>0%</b>	<b>87%</b>

## STREAMING SHOWS

Streaming shows, which dominate U.S. media consumption with 40.3% of the audience, according to Nielsen's The Gauge, consist predominantly of unscripted content (Figure 8).<sup>19</sup> Unlike cable and broadcast networks, which produce unscripted series for more advertising space at a lower cost, streaming platforms use reality shows to maintain prolonged audience engagement.<sup>17</sup> In addition to competitive pressures from other streaming services and social media platforms, streaming companies are also navigating a shift to advertising-based video-on-demand (AVOD) models.

Streaming companies must capture a larger audience to successfully transition to AVOD and attract sufficient advertising revenue. The industry has made significant strides in increasing the representation of groups such as Black/African Americans and, in some cases, Asians. However, to fully leverage the substantial and growing Latino demographic and meet the challenges of the evolving media landscape, the same focus needs to be applied to Latinos. Enhancing Latino representation can help streaming platforms reach a broader and more engaged audience, which is essential to thriving in the competitive and rapidly changing media environment.

Figure 8: Breakdown of Scripted vs. Unscripted Shows in Streaming



**Streaming platforms dominate U.S. media with a 40.3% audience share but need to improve Latino representation to successfully transition to AVOD and capture a broader audience.**

### ANALYSIS OF SCRIPTED STREAMING SHOWS BY COMPANY

Streaming shows have a fairly balanced distribution of main cast roles, with 41% featuring a single lead, 21% featuring a dual lead, and 38% featuring an ensemble cast. Latinos make up 10% of main cast roles, including 7% of leads, 0% of co-leads, and 3% of the ensemble cast. Compared to other groups' overall participation in main cast roles, Latinos are the only group below their share of the U.S. population (19.5%), with a representation index of -50%.



***Latino leads in scripted streaming shows make up only 7%, 0% co-leads, and 3% of the ensemble cast, far below their 19.5% share of the U.S. population.***

Apple TV+ stands out with the highest Latino representation in single lead shows at 17%, in contrast to their 0% Latino representation in films. There were 8% Latino-directed episodes and 4% Latino showrunners. Disney+ showed a complete absence of Latinos in main cast roles, with 0% Latino actors, a significant drop from last year's 6.7% of leads. There were 24% Latino-directed episodes but no Latino showrunners. Hulu, a sister company to Disney+, had only 4% Latino ensemble cast representation and 8% showrunner representation, with 0% Latino participation in all other positions.

Max had 11% of Latino single lead shows and 2% in the ensemble cast. It also had 11% Latino-directed episodes and 17% Latino showrunners, the highest of any company. Netflix, which had the highest production volume (41 scripted shows), had only 7% Latino leads, 1% co-leads, and 3% ensemble cast. This is particularly alarming, given their dominant share of streaming consumption in the United States. There were 7% Latino-directed episodes and 2% Latino showrunners. This contrasts with other groups, such as African Americans and Asians, who together make up 20% of the U.S. population and have 29% representation in main roles in scripted shows. Latinos, who make up 19.5% of the population, had only 10% of main cast roles, lagging 7.5 percentage points below parity.


Other companies, such as Peacock, Paramount+, and Prime Video, had minimal Latino participation in main cast roles. Prime Video, on the other hand, had 11% Latino-directed episodes and 15% Latino showrunners.



**Table 17: Participation in Scripted Streaming Shows by Race/Ethnicity in Main Cast Roles by Company**

Network	Total Shows	Latino (19.5%)				Black (13.7%)				Asian (6.4%)				Other (2%)				White (58.4%)			
		L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC
Apple TV+	24	17%	0%	1%	<b>17%</b>	13%	4%	3%	<b>19%</b>	4%	0%	1%	<b>5%</b>	0%	0%	0%	<b>0%</b>	38%	13%	8%	<b>58%</b>
Discovery+	1	0%	0%	N/A	<b>0%</b>	0%	0%	N/A	<b>0%</b>	0%	0%	N/A	<b>0%</b>	0%	0%	N/A	<b>0%</b>	100%	0%	N/A	<b>100%</b>
Disney+	6	0%	0%	0%	<b>0%</b>	0%	8%	2%	<b>11%</b>	0%	8%	2%	<b>11%</b>	17%	0%	0%	<b>17%</b>	17%	17%	29%	<b>62%</b>
Hulu	13	0%	0%	4%	<b>4%</b>	0%	12%	10%	<b>21%</b>	0%	0%	10%	<b>10%</b>	0%	4%	7%	<b>11%</b>	8%	23%	23%	<b>53%</b>
Max	18	11%	0%	2%	<b>13%</b>	0%	0%	9%	<b>9%</b>	11%	3%	3%	<b>17%</b>	0%	3%	1%	<b>3%</b>	22%	11%	23%	<b>57%</b>
Netflix	41	7%	1%	3%	<b>12%</b>	5%	2%	12%	<b>19%</b>	5%	2%	6%	<b>13%</b>	0%	0%	1%	<b>1%</b>	17%	16%	22%	<b>55%</b>
Paramount+	11	0%	0%	6%	<b>6%</b>	0%	5%	17%	<b>22%</b>	0%	0%	5%	<b>5%</b>	0%	0%	6%	<b>6%</b>	27%	5%	29%	<b>61%</b>
Peacock	9	0%	0%	1%	<b>1%</b>	22%	11%	3%	<b>37%</b>	0%	0%	0%	<b>0%</b>	0%	0%	1%	<b>1%</b>	33%	11%	17%	<b>61%</b>
Prime Video	13	0%	0%	2%	<b>2%</b>	8%	8%	6%	<b>21%</b>	0%	8%	5%	<b>13%</b>	0%	0%	1%	<b>1%</b>	23%	8%	32%	<b>63%</b>
Roku Channel	2	0%	0%	8%	<b>8%</b>	0%	0%	25%	<b>25%</b>	0%	0%	0%	<b>0%</b>	0%	0%	0%	<b>0%</b>	50%	0%	17%	<b>67%</b>
<b>Total</b>	<b>138</b>	<b>7%</b>	<b>0%</b>	<b>3%</b>	<b>10%</b>	<b>6%</b>	<b>5%</b>	<b>9%</b>	<b>19%</b>	<b>4%</b>	<b>2%</b>	<b>4%</b>	<b>10%</b>	<b>1%</b>	<b>1%</b>	<b>2%</b>	<b>3%</b>	<b>24%</b>	<b>13%</b>	<b>22%</b>	<b>59%</b>

\*The main cast (MC) consists of the sum of leads (L), co-leads (CL), and ensemble cast (EC).



Max and Apple TV+ lead in Latino participation for scripted streaming shows, while Disney+ and Hulu have the lowest representation.

**Table 18: Participation in Scripted Streaming Shows by Race/Ethnicity in Behind-the-Camera Roles by Company**

Network	Total shows	Total episodes	Latino (19.5%)		Black (13.7%)		Asian (6.4%)		Other (2%)		White (58.4%)	
			Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners
Apple TV+	24	205	8%	4%	5%	4%	10%	4%	1%	4%	77%	83%
Discovery+	1	10	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
Disney+	6	54	24%	0%	22%	17%	11%	0%	0%	0%	43%	83%
Hulu	13	96	0%	8%	14%	8%	15%	2%	0%	0%	72%	82%
Max	18	143	11%	17%	1%	0%	13%	6%	0%	0%	74%	78%
Netflix	41	352	7%	2%	11%	6%	21%	3%	0%	0%	62%	88%
Paramount+	11	91	7%	0%	5%	0%	4%	0%	0%	0%	84%	100%
Peacock	9	77	6%	0%	34%	33%	0%	0%	0%	0%	60%	67%
Prime Video	13	111	11%	15%	5%	15%	12%	4%	1%	0%	71%	65%
Roku Channel	2	18	6%	0%	11%	0%	6%	0%	0%	0%	78%	100%
<b>Streaming total</b>	<b>138</b>	<b>1,157</b>	<b>8%</b>	<b>6%</b>	<b>10%</b>	<b>8%</b>	<b>13%</b>	<b>3%</b>	<b>0%</b>	<b>1%</b>	<b>69%</b>	<b>83%</b>

## ANALYSIS OF UNSCRIPTED STREAMING SHOWS BY COMPANY

Unscripted streaming shows have a relatively high proportion of hosts, narrators, and presenters (62%), maintain an average presence of participants and contributors (26%), but feature fewer judges and experts (8%). Overall, Latino representation is 5% in host, presenter, and narrator positions. Only two companies achieved market parity: Apple TV+ at 20% and Roku Channel at 23%. Hulu followed with 13%, while Netflix and Discovery+, the companies with the highest number of unscripted shows, had only 3% and 4%, respectively. All other companies had no Latino representation in these roles. While other groups met or came close to meeting their share of the U.S. population, Latinos continued to lag significantly behind.



***Latino representation in streaming unscripted shows is low, with only 5% in host, presenter, and narrator roles; Apple TV+ (20%) and Roku Channel (23%) are the only platforms to achieve market parity.***

Latino judges and experts were nearly absent, with Max having 33% Latino representation based on just one show and Discovery+ having 5%. In contrast, African Americans were represented in judge and expert positions across all companies, with a total of 22%. Asians were at 5% and Other at 2%.

For Latino participants and contributors, no company exceeded the 8% mark, with an overall share of 5%. Netflix had 6%, Hulu and Discovery+ each had 5%, and Paramount+ had 3%. Peacock had the highest representation at 8%, though they all still fall short of market parity.

Latino-directed episodes accounted for 5%, with Disney+ having the highest Latino participation at 43%, though this came from only 14 total episodes. Discovery+ and Netflix, which have the most episodes (414 and 234, respectively), had only 1% and 5% Latino-directed episodes, respectively. Peacock and Max both had 10%, and Apple TV+ had 13%. This category remains predominantly White across all companies and platforms.



***Disney+ leads in Latino-directed episodes with 43%, while Netflix and Discovery+, which have the most episodes, have only 5% and 1% Latino-directed episodes, respectively.***

**Table 19: Participation in Unscripted Streaming Shows by Race/Ethnicity in Main Roles by Company**

Network	Total shows	Host / Presenter / Narrator					Judges / Experts					Participants / Contributors				
		Latino	Black	Asian	Other	White	Latino	Black	Asian	Other	White	Latino	Black	Asian	Other	White
Apple TV+	7	20%	0%	20%	0%	60%	N/A	N/A	N/A	N/A	N/A	0%	40%	0%	0%	60%
Discovery+	92	4%	8%	4%	4%	80%	5%	17%	5%	2%	71%	5%	24%	1%	0%	70%
Disney+	2	0%	50%	50%	0%	0%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Hulu	20	13%	13%	0%	0%	75%	0%	33%	0%	0%	67%	5%	29%	2%	7%	56%
Max	20	0%	30%	10%	20%	40%	33%	33%	0%	0%	33%	0%	46%	4%	0%	50%
Netflix	43	3%	21%	5%	3%	69%	0%	50%	0%	0%	50%	6%	19%	3%	0%	72%
Paramount+	16	0%	43%	0%	0%	57%	0%	25%	0%	0%	75%	3%	38%	0%	0%	59%
Peacock	10	0%	20%	0%	0%	80%	N/A	N/A	N/A	N/A	N/A	8%	8%	8%	0%	77%
Prime Video	3	0%	0%	0%	0%	100%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
The Roku Channel	10	23%	23%	15%	0%	38%	0%	25%	25%	0%	50%	0%	33%	0%	0%	67%
<b>Total</b>	<b>223</b>	<b>5%</b>	<b>16%</b>	<b>6%</b>	<b>4%</b>	<b>69%</b>	<b>5%</b>	<b>22%</b>	<b>5%</b>	<b>2%</b>	<b>66%</b>	<b>5%</b>	<b>27%</b>	<b>2%</b>	<b>1%</b>	<b>66%</b>

**Table 20: Participation in Unscripted Streaming Shows by Race/Ethnicity of Directed Episodes by Company**

Network	Directed episodes	Latino	Black	Asian	Other	White
Apple TV+	40	13%	0%	5%	0%	83%
Discovery+	414	1%	0%	6%	0%	93%
Disney+	14	43%	0%	0%	0%	57%
Hulu	97	8%	3%	8%	0%	80%
Max	86	10%	27%	0%	0%	63%
Netflix	234	5%	9%	14%	0%	72%
Paramount+	92	0%	7%	0%	0%	93%
Peacock	52	10%	6%	0%	0%	85%
Prime Video	13	0%	0%	0%	0%	100%
The Roku Channel	35	0%	23%	0%	0%	77%
<b>Total</b>	<b>1077</b>	<b>5%</b>	<b>6%</b>	<b>6%</b>	<b>0%</b>	<b>83%</b>

## SHOW ANALYSIS BY GENRE

This report’s findings highlight the persistent underrepresentation of U.S. Latinos across all scripted television genres, with none reaching or exceeding market parity. Comedy and animation have the highest Latino main cast representation, at 14% and 11%, respectively, but these figures remain relatively modest. Notably, Latinos hold single lead roles in 11% of comedy shows.



**Latino representation in scripted TV remains low across all genres, with comedy and animation having the highest representation at 14% and 11%, respectively.**

In contrast, genres such as drama, horror/thriller, and action/adventure exhibit notably low participation by U.S. Latinos.

Table 21: Participation in All Scripted Shows by Race/Ethnicity in Main Cast Roles by Genre

Genre	Total shows	Latino (19.5%)				Black (13.7%)				Asian (6.4%)				Other (2%)				White (58.4%)			
		L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC
Action/Adventure	37	3%	1%	5%	9%	3%	3%	5%	10%	5%	5%	6%	17%	3%	0%	4%	6%	14%	7%	30%	50%
Animation	50	6%	1%	4%	11%	2%	5%	4%	11%	4%	2%	5%	11%	0%	0%	2%	2%	20%	10%	27%	57%
Comedy	47	11%	2%	1%	14%	9%	5%	1%	15%	4%	1%	1%	6%	0%	0%	0%	0%	30%	15%	12%	56%
Drama	53	4%	0%	3%	7%	8%	4%	3%	15%	2%	0%	4%	6%	0%	2%	2%	4%	25%	9%	28%	62%
Horror/Thriller	11	0%	5%	1%	6%	18%	5%	1%	24%	0%	0%	2%	2%	0%	0%	0%	0%	27%	27%	11%	65%
<b>Total</b>	<b>198</b>	<b>6%</b>	<b>1%</b>	<b>3%</b>	<b>10%</b>	<b>6%</b>	<b>4%</b>	<b>3%</b>	<b>13%</b>	<b>4%</b>	<b>2%</b>	<b>4%</b>	<b>9%</b>	<b>1%</b>	<b>1%</b>	<b>2%</b>	<b>3%</b>	<b>23%</b>	<b>11%</b>	<b>23%</b>	<b>57%</b>


\*The main cast (MC) consists of the sum of leads (L), co-leads (CL), and ensemble cast (EC).

Latinos are similarly underrepresented in unscripted shows, which include categories such as documentaries, reality TV, and game shows. Documentaries and reality shows, which make up the majority of unscripted productions, feature only 5% Latino hosts, presenters, or narrators. Game shows have 9% Latino judges or experts, while Latino participation in documentary and reality shows as participants or contributors is 4% and 6%, respectively.

Table 22: Participation in All Unscripted Shows by Race/Ethnicity in Main Roles by Genre

Network	Total shows	Host / Presenter / Narrator					Judges / Experts					Participants / Contributors				
		Latino	Black	Asian	Other	White	Latino	Black	Asian	Other	White	Latino	Black	Asian	Other	White
Documentary	184	5%	14%	3%	1%	78%	5%	21%	21%	0%	53%	4%	26%	4%	1%	65%
Game show	14	6%	53%	6%	0%	35%	9%	18%	9%	9%	55%	N/A	N/A	N/A	N/A	N/A
Reality	237	5%	17%	6%	4%	67%	6%	20%	3%	2%	70%	6%	29%	1%	1%	63%
<b>Total</b>	<b>435</b>	<b>5%</b>	<b>18%</b>	<b>5%</b>	<b>3%</b>	<b>69%</b>	<b>6%</b>	<b>20%</b>	<b>5%</b>	<b>2%</b>	<b>67%</b>	<b>5%</b>	<b>28%</b>	<b>2%</b>	<b>1%</b>	<b>63%</b>

Addressing these disparities and moving beyond stereotypes is crucial. It is imperative to strive for proportional representation of U.S. Latinos across all genres, consistent with their market share and reflective of the diversity of the audience.



Latinos are underrepresented in unscripted shows, with only 5% in host roles and 6% as participants in reality and documentary shows.





# *Films*

# FILMS

## FILM ANALYSIS BY PLATFORM

### STREAMING FILMS

Latinos play a crucial role in streaming film consumption, with 61% considering it their primary viewing destination and spending 48.9% of their viewing time on streaming content.<sup>11</sup> This is significantly higher than the general U.S. audience, which spends 21% less time on streaming platforms.

However, Latino participation in single lead roles across the streaming film industry remains inconsistent and low, at just 6%, with Max, Netflix, and Prime Video being the only contributors. This is concerning, given that single-lead roles account for 50% of all films.



***Latinos spend 48.9% of their viewing time on streaming, but they account for only 6% of single lead roles in streaming films.***

Apple TV+ shows only 2% Latino participation in films, all of which are limited to ensemble cast roles, contrasting with its high Latino representation in shows. Disney+ and Hulu exhibit 6% and 9% overall Latino participation in main cast roles, respectively. Disney+ also features 11% Latino representation among directors, but this does not extend to screenwriters, where Latinos are completely absent.

Prime Video stands out with 30% Latino participation in main cast roles, 9% for directors, and 17% for screenwriters, aligning with their on-screen representation. Despite having the most streaming films (48), Netflix has troublingly low Latino representation, with only 10% in main cast roles and 4% behind the camera for both directors and screenwriters.



***Prime Video leads with 30% Latino participation in main cast roles, while Apple TV+ shows only 2%, limited to ensemble cast.***

Max, with the second-highest number of films during the period, features 12% Latino participation in main cast roles, including 7% in single lead roles and 4% in lead documentary roles. Max also shows progress, with 15% Latino representation among directors and 7% among screenwriters, up from last year. Paramount+ and Peacock have a notable 18% Latino representation among film directors, which contrasts sharply with their minimal Latino representation on screen. Hulu has an 11% participation rate for both directors and screenwriters, but this still lags behind the market parity of 19.5%.

These disparities highlight a significant gap in Latino representation across streaming platforms, underscoring the need for greater inclusivity to better reflect diverse audiences and meet market needs. Given U.S. Latinos' substantial share of film consumption—24% of box office sales, streaming subscribers, and online subscription customers<sup>2</sup>—the film industry must address this lack of inclusion to avoid missing out on revenue and future opportunities, especially as Latinos are more likely to engage with content that features individuals from their own identity group.



**Prime Video and Max show strong Latino representation behind the camera with 17% and 15% for directors, respectively, while Netflix lags with just 4%.**

**Table 23: Participation in Streaming Films by Race/Ethnicity in Main Cast Roles by Company**

Network	Films	Latino (19.5%)					Black (13.7%)					Asian (6.4%)					Other (2%)					White (58.4%)				
		L	DL	CL	EC	MC	L	DL	CL	EC	MC	L	DL	CL	EC	MC	L	DL	CL	EC	MC	L	DL	CL	EC	MC
Apple TV+	7	0%	0%	0%	2%	2%	0%	0%	0%	2%	2%	14%	0%	0%	0%	14%	14%	0%	0%	0%	14%	0%	0%	29%	11%	40%
Disney+	9	0%	0%	6%	0%	6%	0%	11%	6%	11%	28%	0%	11%	0%	0%	11%	0%	0%	0%	0%	0%	22%	22%	0%	0%	44%
Hulu	19	0%	5%	3%	1%	9%	5%	5%	3%	4%	17%	0%	0%	0%	2%	2%	0%	0%	0%	0%	0%	16%	16%	11%	9%	51%
Max	27	7%	4%	0%	1%	12%	0%	7%	2%	3%	13%	0%	0%	0%	2%	2%	0%	0%	0%	1%	1%	11%	22%	9%	8%	50%
Netflix	48	8%	0%	1%	0%	10%	15%	2%	6%	1%	24%	4%	0%	0%	1%	5%	0%	2%	0%	0%	2%	13%	6%	9%	8%	36%
Paramount+	11	0%	0%	0%	1%	1%	9%	9%	0%	5%	23%	9%	0%	0%	4%	13%	0%	0%	0%	1%	1%	9%	9%	0%	16%	34%
Peacock	11	0%	0%	0%	1%	1%	9%	0%	18%	2%	30%	9%	0%	9%	0%	18%	0%	0%	0%	0%	0%	18%	9%	9%	6%	42%
Prime Video	23	13%	9%	2%	7%	30%	4%	4%	4%	1%	14%	0%	0%	4%	0%	4%	0%	0%	0%	0%	0%	17%	4%	15%	5%	42%
<b>Total</b>	<b>155</b>	<b>6%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>11%</b>	<b>7%</b>	<b>5%</b>	<b>5%</b>	<b>3%</b>	<b>19%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>6%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>	<b>14%</b>	<b>11%</b>	<b>10%</b>	<b>8%</b>	<b>42%</b>

\*The main cast (MC) consists of the sum of leads (L), co-leads (CL), and ensemble cast (EC).

**Table 24: Participation in Streaming Films by Race/Ethnicity in Behind-the-Camera Roles by Company**

Network	Total films	Latino (19.5%)		Black (13.7%)		Asian (6.4%)		Other (2%)		White (58.4%)	
		Directors	Screen-writers	Directors	Screen-writers	Directors	Screen-writers	Directors	Screen-writers	Directors	Screen-writers
Apple TV+	7	0%	0%	0%	0%	14%	14%	29%	29%	57%	57%
Disney+	9	11%	0%	11%	11%	11%	0%	0%	0%	67%	89%
Hulu	19	11%	11%	32%	32%	11%	0%	0%	0%	47%	58%
Max	27	15%	7%	4%	7%	0%	0%	4%	4%	78%	81%
Netflix	48	4%	4%	19%	16%	8%	5%	2%	2%	67%	73%
Paramount+	11	18%	9%	9%	27%	9%	0%	0%	0%	64%	64%
Peacock	11	18%	18%	9%	9%	9%	9%	9%	9%	55%	55%
Prime Video	23	9%	17%	13%	15%	0%	0%	0%	0%	78%	67%
<b>Total</b>	<b>155</b>	<b>10%</b>	<b>8%</b>	<b>14%</b>	<b>15%</b>	<b>6%</b>	<b>3%</b>	<b>3%</b>	<b>3%</b>	<b>66%</b>	<b>70%</b>

## THEATRICAL FILMS

The theatrical film industry in 2024 is navigating a challenging recovery phase, impacted by the aftermath of the COVID-19 pandemic and the recent Hollywood strikes. The pandemic caused global box office revenues to plummet by 72% in 2020, leading to extended theater closures and the shift of many blockbuster films to streaming platforms.<sup>20</sup> The recovery has been slow, with significant delays and fewer new releases.

U.S. Latinos are a major force in the film industry, accounting for 24% of movie ticket sales and 29% of daily mobile TV watchers.<sup>2</sup> Their influence is evident in their 40% share of tickets for *Inside Out 2*, the highest-grossing animated movie of all time.<sup>3</sup> Despite this, Latino representation in theatrical films remains low, with only 8% of main cast roles held by Latinos, including only 2% of single lead roles and 1% of co-lead roles.



**Latinos account for 24% of movie ticket sales but hold only 8% of main cast roles in theatrical films.**

The underrepresentation extends to behind-the-camera roles, with Latinos making up only 8% of directors and 4% of screenwriters. This gap contrasts sharply with the higher representation of other groups, such as Black/African Americans, who achieve market parity at 15%. The lack of Latino representation in key production roles and in front of the camera highlights a significant opportunity for improvement.



**Latino representation behind the camera is low, with only 8% of directors and 4% of screenwriters, highlighting a missed opportunity for the film industry's recovery.**

Addressing these disparities could be a pivotal move for the industry's recovery. By increasing Latino representation across all aspects of film production, studios can better align themselves with a crucial segment of the market and potentially unlock additional revenue streams. Given Latinos' significant contribution to box office success, prioritizing their inclusion is not only a matter of equity but also a strategic business imperative for industry growth.

**Table 25: Total Participation in the Top 100 Box Office Films by Race/Ethnicity**

Top 100 box office films (U.S. population)	Latino (19.5%)	Black (13.7%)	Asian (6.4%)	Other (2%)	White (58.4%)
Leads	2%	4%	2%	0%	22%
Co-leads	1%	6%	2%	0%	16%
Ensemble cast	5%	6%	3%	0%	28%
<b>Main cast representation*</b>	8%	15%	6%	0%	66%
Representation Index (Main cast)	-61%	13%	1%	-100%	14%
<b>Directors</b>	8%	4%	5%	0%	83%
Representation Index (Directors)	-59%	-71%	-22%	-100%	42%
<b>Screenwriters</b>	4%	5%	5%	0%	87%
Representation Index (Screenwriters)	-79%	-67%	-22%	-100%	48%



## FILM ANALYSIS BY GENRE

When analyzing genre representation across both streaming and theatrical films, Latinos have an uneven presence, with notable gaps in several genres. Animation is the only genre where Latinos are completely absent from leading roles. The documentary and horror/thriller genres also feature minimal Latino representation, at 5% and 10%, respectively.

Of the genres in which Latinos do appear, comedy films the highest engagement, without counting specials, since there are only three films, with 13% Latino leads and 16% overall representation in the main cast. Action/adventure follows with 10% Latino representation in the main cast, while drama films have 10%. These figures highlight where Latino representation is somewhat more substantial, though still below ideal parity.



**Latinos are absent in animation and underrepresented in most genres, with comedy having the highest presence at 16% of main cast roles.**

In contrast, other racial and ethnic groups demonstrate more consistent representation across genres. African Americans are particularly well represented, reaching near parity, except in animation, where their presence is 11%. Whites are broadly represented, with their lowest participation at 34% in documentary films. Other groups show modest representation, with drama being the only genre where they reach market parity.

Overall, while Latino representation in leading roles varies significantly by genre, other groups tend to maintain a more stable presence across the board. Addressing these disparities is critical to achieving greater inclusivity and reflecting the diverse audiences that consume both streaming and theatrical films.

**Table 26: Participation in Main Cast Roles Across All Films by Race/Ethnicity and by Genre**

Genre	Total films	Latino (19.5%)				Black (13.7%)				Asian (6.4%)				Other (2%)				White (58.4%)			
		L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC	L	CL	EC	MC
Action/Adventure	49	6%	3%	3%	13%	4%	7%	4%	15%	6%	3%	3%	12%	0%	0%	1%	1%	24%	17%	18%	59%
Animation	12	0%	0%	0%	0%	8%	0%	3%	11%	25%	0%	4%	29%	0%	0%	0%	0%	33%	8%	18%	60%
Comedy	31	13%	0%	3%	16%	13%	2%	6%	21%	0%	3%	4%	7%	0%	0%	1%	1%	16%	5%	34%	55%
Documentary	74	5%	0%	0%	5%	9%	2%	2%	14%	1%	0%	0%	1%	1%	0%	0%	1%	26%	6%	2%	34%
Drama	51	4%	1%	5%	10%	16%	6%	6%	27%	2%	1%	0%	3%	2%	0%	0%	2%	22%	20%	16%	58%
Horror/Thriller	35	3%	3%	4%	10%	0%	13%	5%	18%	0%	1%	4%	5%	0%	0%	0%	0%	23%	17%	27%	67%
Special	3	33%	0%	N/A	33%	0%	0%	N/A	0%	0%	N/A	0%	0%	0%	0%	N/A	0%	33%	0%	N/A	33%
<b>Total</b>	<b>255</b>	<b>6%</b>	<b>1%</b>	<b>3%</b>	<b>10%</b>	<b>9%</b>	<b>5%</b>	<b>4%</b>	<b>18%</b>	<b>3%</b>	<b>1%</b>	<b>2%</b>	<b>6%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>	<b>24%</b>	<b>12%</b>	<b>16%</b>	<b>52%</b>

\*The main cast (MC) consists of the sum of leads (L), co-leads (CL), and ensemble cast (EC).

# STEREOTYPES: THE REPRESENTATION OF U.S. LATINOS IN FILMS AND SHOWS

A notable feature of this report is the evolution of Latino portrayals in shows and films, particularly in terms of stereotypes.

Despite a significant lack of Latino representation, 2024 has seen a positive shift. Among the limited number of scripted shows with Latino leads across various media platforms, 69% portrayed them in positive roles. Similarly, in films, 64% of Latino leads were portrayed in positive roles, as shown in Table 27.

In shows, 22% of Latino leads leaned toward stereotypes, and 16% adhered to stereotypes in films. Negative portrayals accounted for 8% in shows and 20% in films.



*While 69% of scripted shows and 64% of films portray Latinos positively, one-third still portray them in negative or stereotypical roles.*

Although the majority of shows and films portray Latinos in a positive light, there is still work to be done. About one-third of shows and films still portray Latinos in negative or stereotypical ways. This points to a critical opportunity for content creators and marketers to more effectively engage Latino audiences by providing authentic and truthful representations.

It is important to note that this measurement includes all main cast roles, including leads, co-leads, and ensemble cast members.

**Table 27: Stereotypes of Main Cast Roles in Films and Shows**

FILMS		SCRIPTED SHOWS	
Portrait	Main Cast	Portrait	Main Cast
Positive	75%	Positive	69%
Negative	10%	Negative	8%
Stereotyped	16%	Stereotyped	22%

# THE SOURCE

## THE U.S. LATINO TALENT DATABASE FOR HOLLYWOOD

To boost 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 entertainment industry's misconception of a lack of available Latino talent. THE SOURCE is a reliable and up-to-date tool for content creators seeking to engage Latino talent and, in turn, broader audiences.

The LDC is committed to providing fact-based data reports and tools to increase 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, visit [www.thesourcedatabase.org](http://www.thesourcedatabase.org).



THE LATINO  
SOURCE  
FOR  
HOLLYWOOD

# FACTS AND FICTIONS ABOUT LATINOS IN THE MEDIA

The exclusion of U.S. Latinos in Hollywood has gone on for so long that one can only wonder if this exclusion is intentional. So, we need to be assertive and call out the excuses that are often used to discredit U.S. Latino box office and media consumption success:

1

FICTION

Latinos already go to the movies more than any other cohort, making up 24% of moviegoers; we don't need to cater to them.<sup>6</sup>

FACT

Latinos represent a significant share of key U.S. markets that are critical to box office success, such as Los Angeles (49% Latino) and New York (29%).<sup>22,23</sup> Additionally, 56% of U.S. Latinos are more likely to watch content featuring someone who looks like them.<sup>24</sup> As media becomes more democratized, companies that don't understand this cohort risk losing them. If Latinos stopped consuming films and television, many theaters and media companies would risk going out of business.

2

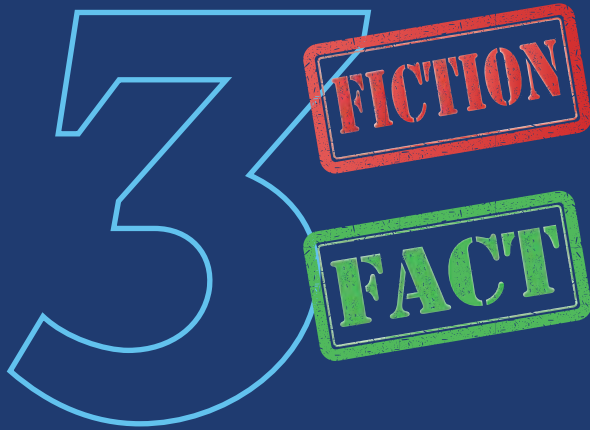
FICTION

You can't cater to Latinos because Mexicans don't like the same things as Puerto Ricans, who are different from Central Americans, etc.

FACT

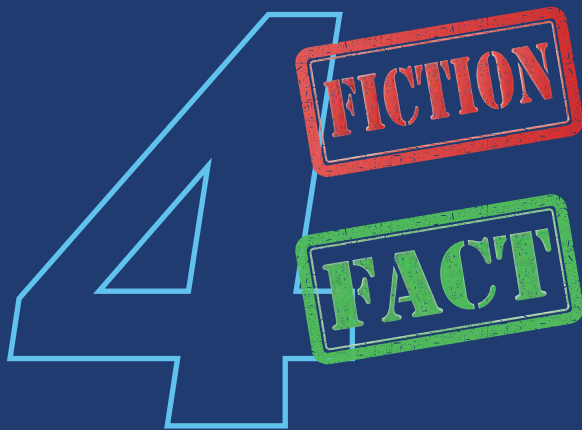
Rather than focusing on "ethnicity," a more practical approach is to do stories organically. Case in point, don't do a "Latino" romantic comedy; do a romantic comedy that organically features Latinos and focuses on the themes of family, food, and music, which all Latinos embrace regardless of their country of origin. If media companies understood the demographic breakdown within this population (e.g., 60% of U.S. Latinos are of Mexican descent),<sup>25</sup> they could more effectively diversify their investments in the Latino community.





By targeting Latin America, you are already catering to U.S. Latinos.

The U.S. Latino and Latin American markets are very different, beginning with the linguistic differences between Spanish and English. In fact, 84% of U.S. Latinos speak English exclusively or very well.<sup>10</sup> This market's culture and experiences market have shaped a unique consumer base that remains largely untapped in the United States.



There are no U.S. Latinos available in the entertainment workforce or talent pools.

The Latino community is rich in creative, technological, and business talent. Hollywood simply needs to create opportunities, starting in the boardroom and at the executive level. Many of the top streaming films and shows feature Latino actors (e.g., *The Lincoln Lawyer*, *Wednesday*, *The Last of Us*, *Father of the Bride*, *The Long Game*, *Mother*, etc.). To support companies that don't know where to find this talent, the LDC has developed a database of Latino talent for the entertainment industry called [TheSourceDatabase.org](https://thesourcedatabase.org). If you work in the entertainment industry, we invite you to take action and hire Latino talent.

***If media company executives continue to ignore this growth opportunity—the U.S. Latino market—they should be held accountable. This is not about DEI; it's about P&L.***

# RECOMMENDATIONS

Addressing the inadequate representation of U.S. Latinos in English-language media to enhance competitiveness requires deliberate action. Leaders within the entertainment industry must proactively engage their teams and allocate resources toward this objective to position themselves as pioneers in capturing this market segment.

Ignoring the fact that nearly 20% of the total U.S. market and 25% of the U.S. youth market are of Latino descent is unsustainable for media company growth. Failure to develop a comprehensive U.S. Latino strategy not only hurts their domestic bottom line but also impacts their global approaches. The marketability of Latino talent, both on-screen and behind the scenes, as well as Latino narratives, has been proven globally, as highlighted in this report.

Increasingly, young consumers are seeking authentic content that reflects their realities. Entertainment companies must recognize that if they do not engage Latinos in Hollywood, they will lose viewers to more inclusive platforms like TikTok and YouTube.<sup>26,27</sup> As the Latino audience continues to expand, advertisers will naturally align themselves with this growing market.

To guide industry leaders, the LDC has formulated the following set of recommendations for consideration:

## IF YOU ARE A CEO OR ANY DECISION-MAKER WITH BOTTOM-LINE RESPONSIBILITY AT A STUDIO, NETWORK, OR STREAMING PLATFORM,

- ▶ Boost Latino on-screen presence to capitalize on untapped potential. Remember: **Latino content sells globally!**
- ▶ Use this report as a **performance benchmark to follow up on your and your team's performance** to create accurate U.S. Latino representation in content and consumer campaigns.
- ▶ Analyze group representation individually, **avoiding broad terms like “BIPOC” or “POC”** that may diminish Latino representation.
- ▶ Access **The Source, The Latino Talent Database for Hollywood**, to improve casting and hiring with skilled Latino talent. Combat the “no Latino talent” misconception. Visit [thesourcedatabase.org](https://thesourcedatabase.org).
- ▶ Include U.S. Latino leaders in your C-Suite and give them the **green light authority to develop authentic content**. They will understand, identify, recruit, nurture, and guide U.S. Latino investment.
- ▶ **Join our LDC Advisory Network** to connect with many of the Latino and non-Latino leaders dedicated to creating a powerful, fact-based, dignified, and profitable Latino narrative. Contact [info@latinocollaborative.org](mailto:info@latinocollaborative.org) for more information.

## IF YOU ARE AN ADVERTISER,

- ▶ Invest in media platforms that understand and provide empowering content for Latinos in English. Remember, 84.4% of U.S. Latinos speak English, and 94% of young Latinos are U.S.-born, making English their first language.<sup>9,10</sup>
- ▶ Let the media know that you will put your money where the market is.
- ▶ Advertise with content that reflects authentic U.S. Latino experiences, moving beyond limiting stereotypes that shrink content reach.
- ▶ Feature Latino talent in your ads: 63% of Latinos said they prefer brands that represent people like them in their advertising.<sup>28</sup>
- ▶ Engage U.S. Latino creative talent for mainstream content.
- ▶ Join our LDC Advisory Network to connect with leaders dedicated to shaping an authentic, impactful, and cost-effective Latino narrative. Reach out to us at [info@latinocollaborative.org](mailto:info@latinocollaborative.org).

## IF YOU ARE PART OF THE AUDIENCE AND WANT TO CREATE CHANGE,

- ▶ Register on our website to receive the **LDC newsletter**.
- ▶ **Spread the word!** Our free reports are available for download on the LDC website ([www.latinodonorcollaborative.org](http://www.latinodonorcollaborative.org)). Utilize our reports, share our infographics, and serve as a community ambassador and spokesperson.
- ▶ **Use the power of your wallet.** Support content that showcases the positive Latino talent that authentically resonates with your experiences, successes, and challenges, as well as those of your family and friends, in a dignified manner.
- ▶ Your voice has influence; express it with confidence.



# METHODOLOGY

This study aims to measure Latino participation in U.S. media, focusing on TV shows and films, to gain a comprehensive understanding of representation. The data cover the period from January 1 to December 31 each year, with an interim report released in September. The analysis is divided into two main categories: TV shows and films.

For TV shows, we analyze original content from cable, streaming platforms, and broadcast networks, further divided into scripted and unscripted categories. Scripted TV includes series produced with a script, where we examine main cast roles, such as lead, co-lead, or ensemble cast, as well as showrunners and directed episodes. Unscripted TV includes content without a script, such as talk shows, reality shows, and documentaries, and focuses on roles such as host/narrator/presenter, judges/experts, and participants/contributors. Each show must be released within the year, in English, and produced primarily in the United States.

For films, we analyze all original streaming films and the top 100 highest-grossing box office films of the year, examining positions such as lead, co-lead, ensemble cast, screenwriter, and director. The criteria for inclusion are similar to those for TV shows.

Latino talent is identified through database filters, last names, photo verification, and online searches. Countries like Spain, Portugal, Haiti, Belize, and Jamaica are not considered part of Latin America, and Brazilians are not regarded as Hispanic unless ethnicity is explicitly stated. Re-releases are excluded.

Beginning in 2024, the LDC Media Report includes the measurement of all other groups, as categorized by the U.S. Census: Latino/Hispanic, Black or African American, Asian, White, and Other, which includes American Indian, Alaska Native, Native Hawaiian, and Other Pacific Islander. The Representation Index is calculated in comparison to the most recent data on the share of the U.S. population by race. The ethnicity/race of each individual is extracted from various sources listed below.

Data sources for the list of shows and films and for determining the ethnicity/race of individuals include StudioSystem (Nielsen), IMDB Pro, and Wikipedia, among others. The study uses these sources to create a comprehensive list of shows and films and to analyze the share of screen time by ethnicity/race. At the end of the data collection period, calculations are made to measure the participation of Latinos and other groups across various dimensions, providing a detailed analysis of representation in U.S. media. This census-based approach ensures a thorough evaluation of all shows and films within the defined categories.



## TABLE OF DEFINITIONS:

Scripted shows and films	
<b>Main cast roles</b>	<ul style="list-style-type: none"> <li>• Lead: The sole protagonist in a show, or</li> <li>• Co-lead: Two individuals who share the lead roles, or</li> <li>• Ensemble cast: A group of individuals who share the lead roles in a show.</li> </ul>
<b>Showrunner</b>	<ul style="list-style-type: none"> <li>• The head of the writers' room or lead producer with ultimate creative and managerial authority.</li> </ul>
<b>Directed episodes</b>	<ul style="list-style-type: none"> <li>• The number of episodes directed by an individual, with more than one director possible per season.</li> </ul>
Unscripted shows	
<b>Host/ Narrator/ Presenter</b>	<ul style="list-style-type: none"> <li>• An individual who is the voiceover narrator of a TV show or documentary, and/or</li> <li>• An individual who hosts a reality show, and/or</li> <li>• An individual who presents a game show.</li> </ul>
<b>Judges/ Experts</b>	<ul style="list-style-type: none"> <li>• Individuals or groups who serve as judges in a game or reality show with fixed positions and who appear in all episodes.</li> <li>• Experts in related topics who provide their opinions and have fixed positions in the show, appearing in all episodes.</li> </ul>
<b>Participants/ Contributors</b>	<ul style="list-style-type: none"> <li>• Individuals who participate in a non-elimination reality show and appear in all episodes.</li> <li>• Main contributors to a documentary, such as interviewees, who appear in all episodes.</li> <li>• Actors who play the main roles in a documentary and appear in all episodes.</li> </ul>
<b>Directed episodes</b>	<ul style="list-style-type: none"> <li>• The number of episodes directed by an individual, with more than one director possible per season.</li> </ul>

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## ACKNOWLEDGMENTS

**A HEARTFELT THANK YOU TO EVERYONE WHO CONTRIBUTED TO THE SUCCESS OF THIS REPORT:**

- The LDC Board of Directors
- LDC Advisory Network
- Nielsen
- Patty Pinckney
- Pablo González
- Carolina Romo
- Hugo Palomino
- Enrique Sanchez
- Pablo de la Fuente



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