



LATINO
DATA
COLLABORATIVE
THINK TANK

2025 LDC U.S. LATINOS IN MEDIA REPORT™

FULL-YEAR UPDATE

U.S. Latinos' Impact on Media
and Why It Matters to Brands

PRODUCED BY

The Latino Donor Collaborative

In partnership with the Latino Data Collaborative Think Tank.

Authors: LDC Research • May 2025







The Latino Donor Collaborative (LDC) is an independently funded, nonpartisan 501(c)(3) nonprofit organization and think tank. It provides essential economic and business data through meticulous research and fact-based insights. The LDC's reports serve as crucial tools for American resource allocators, emphasizing the growing opportunities emerging from the diverse contributions of U.S. Latinos across the social spectrum.

LATINO
DATA
COLLABORATIVE

THINK TANK

The Latino Data Collaborative Think Tank: The LDCTT, established by the LDC, is committed to producing independently funded research and analysis that highlights the economic contributions and value of U.S. Latinos. In collaboration with renowned institutions, business leaders, and other stakeholders, our team of experts is dedicated to delivering trusted insights that inform decision-makers and empower economic growth. We provide fact-based analysis of data produced through rigorous research methods to deliver the highest-quality insights.

TO LEARN MORE, FIND US AT

-  X: @LDCLatino
-  Facebook: @Latino Donor Collaborative
-  Instagram: @LatinoDonorCollaborative
-  LinkedIn: @LatinoDonorCollaborative
-  YouTube: @LatinoDonorCollaborative4253

www.LatinoDonorCollaborative.org

Table of Contents

A Message From the Latino Donor Collaborative	06
What Is This Report And Why Is It Needed?	07
Executive Summary	08
The Signals That Defined 2025 and Will Shape 2026.....	08
Films: Concentrated Demand, Persistent Representation Gaps	08
Television: Visibility Improves, Authority Lags	09
Audience Power and Strategic Implications	09
Understanding the Majority Within the Market	10
Six Signals Shaping the Media Economy	11
SIGNAL 1: Theatrical Is Uncertain – Latino Audiences Are Not	12
SIGNAL 2: YouTube Is No Longer “Adjacent” to TV – It Is TV	14
SIGNAL 3: AVOD and FAST Are No Longer Experiments, They Are the Profit Core	15
SIGNAL 4: Live Content Is Now the Anchor of Ad-Supported TV	16
SIGNAL 5: Unscripted Is Expanding Faster Than Representation	17
SIGNAL 6: Advertisers Are No Longer Passive Buyers They Are the Gatekeepers	18
What 2025 Made Clear	19
Case Study 1 – Extracting The Culture And Ignoring The Market	19
The Landscape of Representation in 2025	23
FILMS	23
Streaming Films	23
Case Study 2 – Danya Jimenez and KPop Demon Hunters	26
Box Office Films	27
Case Study 3 – Latino Talent Success Rate Proves Its Value Despite Underrepresentation	30
SHOWS (Full Year Update)	34
Scripted Shows	34
Unscripted Shows	35
Streaming Scripted Shows.....	36

Case Study 4 – Underrepresented, Yet Outperforming	38
Streaming Unscripted Shows	39
Broadcast and Cable Unscripted Shows (Full Year Update).....	41
Broadcast Scripted	41
Broadcast Unscripted	43
Cable Unscripted.....	44
 Latino Film & TV Watchlist	 45
 Case Study 5 – Zoe Saldaña: When Latino Talent Is Treated as Global Talent, the Box Office Responds	 47
 Recommendations.....	 48
If you are a CEO, studio executive, or film decision-maker.....	48
If you are an advertiser or brand.....	48
If you are part of the audience	48
 Methodology.....	 49
Case Study Methodology.....	51
 References.....	 52

A Message From the Latino Donor Collaborative

In a year defined by rapid change across the media landscape, one reality has remained constant: **U.S. Latinos continue to be a central driver of growth, consumption, and cultural relevance.** What has not kept pace is how consistently that reality is reflected in film and television.

The 2025 LDC U.S. Latinos in Media Report: Full Year Update builds on nearly a decade of LDC research tracking Latino representation across media.

The findings are clear. U.S. Latinos over-index in theatrical attendance, engage deeply across streaming platforms, and remain a critical audience for ad-supported and live content. Yet across films and television, Latinos continue to be the most underrepresented major demographic group, particularly in the roles that shape long-term value: leading roles, creative leadership, and decision-making behind the camera.

This year's full-year update also introduces a focused lens on Mexican-origin representation within Latino participation. We added this analysis for a simple reason: Mexican-origin individuals make up the largest share of the U.S. Latino population, and any serious effort to understand Latino market alignment must account for how that majority segment is being represented. This is not about privileging one Latino subgroup over another. It is about improving precision. In several categories, aggregate Latino representation can appear stronger than the deeper reality. A closer look shows that Mexican-origin talent, despite its scale and its profound contribution to the country's economic, cultural, and social life, often remains even more underrepresented. That finding strengthens this report's central conclusion: broad labels alone can obscure where misalignment is most severe. **Latinos are not a monolith; they are diverse and dynamic within their own cohort.**

This report does not frame representation as a matter of optics or intention. It examines it as a matter of **market alignment.** Again and again, the data shows that audiences are already signaling demand through their viewing choices, ticket purchases, and engagement. The challenge facing the industry is no longer whether that demand exists, but whether strategy, investment, and creative authority are aligned with it.

Throughout this report, we identify six signals shaping the current media economy, from the concentration of theatrical demand to the rise of ad-supported models, live programming, and creator-driven platforms. Taken together, these signals point to a simple conclusion: **misalignment, not uncertainty, is the industry's greatest risk.**

This year's report also highlights case studies that demonstrate what is possible when Latino talent is included with intention and trust. For the first time in our reports, we have quantified the success rate of Latinos in U.S. media and the results are astounding. When Latino talent is integrated based on skill and scale rather than stereotype, the results resonate with audiences and deliver commercial impact at a rate higher than any other cohort.

As always, this report is not an endpoint. It is a tool. We invite industry leaders, advertisers, creators, and audiences to use these findings to inform decisions, measure progress, and shape what comes next. The opportunity is not theoretical. It is already visible in the data.

At LDC, our mission remains the same: to provide credible, fact-based research that reflects the economic and cultural contributions of U.S. Latinos and helps institutions align with the future they are already entering.

We invite you to read, engage, and act.



Ana Valdez

President & CEO
Latino Donor
Collaborative



Sol Trujillo

Chairman & Co-Founder
Latino Donor
Collaborative

What Is This Report And Why Is It Needed?

The 2025 LDC U.S. Latinos in Media Report™ Full-Year Update provides a business-driven analysis of U.S. Latino representation across mainstream English-language entertainment. This year's report goes beyond traditional representation metrics to examine streaming films, box office films, scripted and unscripted shows, success-rate performance, and a new focused lens on Mexican-origin representation within Latino participation.

U.S. Latinos make up 20% of the U.S. population, generate \$4.4 trillion in GDP, and consistently over-index across theatrical attendance, streaming engagement, ad-supported viewing, and live content. Yet they remain deeply underrepresented in the roles that shape long-term value: leads, directors, screenwriters, showrunners, hosts, and creative decision-makers. This year's Mexican-origin analysis makes the gap even clearer: the largest segment within the U.S. Latino market is often even more underrepresented than aggregate Latino data suggests.

This Year's Case Studies Provide Critical Insights:



Case Study 1:

A proof-of-performance analysis showing that Latino-led scripted streaming shows outperform every other group in success rate — despite remaining the most underrepresented.



Case Study 2:

A look at how KPop Demon Hunters, co-written by Latina screenwriter Danya Jimenez, became one of Netflix's biggest hits of 2025 — proving Latino creative leadership delivers global scale, not niche appeal.



Case Study 3:

An examination of how cultural appropriation is eroding Hollywood's future audience, as young Latino viewers migrate to platforms that center, rather than substitute, their identity.



Case Study 4:

Zoe Saldana becoming the highest-grossing actor of all time (\$15.4B+ globally) — evidence that when Latino talent is treated as global talent, the box office responds.

Executive Summary

The Signals That Defined 2025 and Will Shape 2026

Six structural signals defined the media economy in 2025: theatrical demand became concentrated rather than disappearing; YouTube solidified its role as primary television for younger audiences; AVOD and FAST models became central to monetization; live content anchored ad-supported growth; representation improved in visibility but stalled in authority; and finally, **misalignment**, not uncertainty, emerged as the industry’s core risk.

These signals do not stand in isolation. They converge around one measurable reality: U.S. Latinos are over-indexing in consumption across platforms while remaining underrepresented where long-term value is created.



Latinos are 20% of the U.S. population and 27% of the U.S. young population.

In theatrical releases, Latino audiences represented up to 41% of U.S. opening-weekend viewers for some major franchise films, far above their 20% share of the U.S. population and 27% share of the U.S. young population. That consumption gap matters because it reflects the scale of the Latino market itself. U.S. Latinos now generate \$4.4 trillion in Gross Domestic Product (GDP), making the U.S. Latino economy the fourth largest in the world if measured independently, and the fastest-growing among the world’s largest economies. In 2024, U.S. Latino household consumption reached \$2.8 trillion and U.S. Latino Gross Domestic Income (GDI) reached \$3.4 trillion, underscoring the scale of a consumer base that is already reshaping demand across industries.¹

Hispanic viewers are also 35% more likely than the national average to be cord cutters, reinforcing that platform migration is not simply a technology shift, but a shift in relevance, engagement, and future monetization.²

Films:

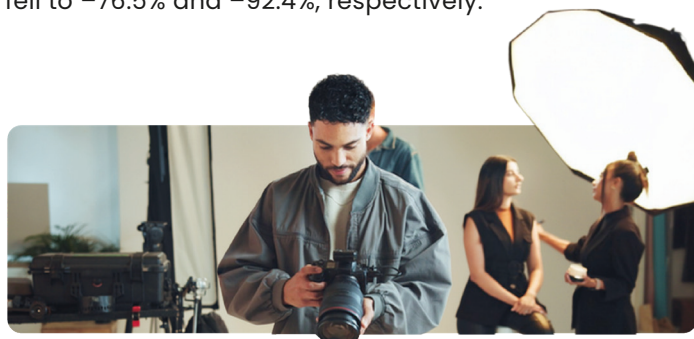
Concentrated Demand, Persistent Representation Gaps

Despite strong audience participation, Latino representation in film remains structurally low.

Across the Top 100 box office films of 2025, Latino main-cast representation reached only 8.2%, reflecting a -58.8% representation under-index relative to population share. In streaming films, Latinos accounted for 9.1% of overall main-cast representation (-54.4% under-index), while directing and screenwriting indices fell to -76.5% and -92.4%, respectively.

At the studio level, representation outcomes varied, but no major distributor reached parity. Walt Disney Studios Motion Pictures posted the highest Latino main-cast share among major studios (19%) and was also the highest-grossing Hollywood studio of 2025, underscoring how closer alignment with Latino representation can coincide with commercial outperformance. Other high-output distributors, including Sony Pictures and Warner Bros. Discovery, continued to underrepresent Latinos despite their scale.

Streaming films showed similar misalignment. Latino participation behind the camera declined year over year: directors fell to 4.7% in 2025, down from 7.6% in 2024, and screenwriters dropped to 1.5%, a sharp decline from 6% the prior year. This reinforces a broader pattern: visibility without authority does not translate into sustained progress.



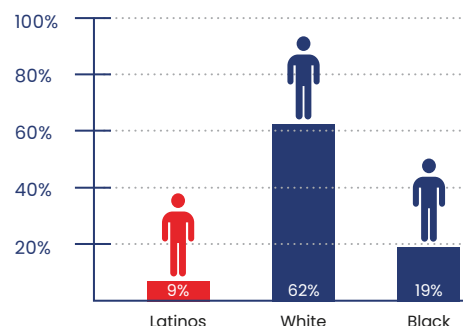
Television: Visibility Improves, Authority Lags

In streaming television, Latino representation in scripted and unscripted content remained uneven. Across 236 scripted streaming shows, Latino overall main-cast representation reached 9%, resulting in a -55.2% representation index. By comparison, White representation stood at 62% (+8.3% index) and Black representation reached 19% (+41.4% index), demonstrating that parity has been achieved or exceeded for some groups but not for Latinos.

In broadcast television, gaps remain pronounced. Across 668 scripted broadcast episodes, Latinos would have needed to direct more than 133 episodes to reach parity. Instead, they directed only 50 (7.5%, -62.6% index) and accounted for just 3.7% of showrunners (-81.5% index).

Main Cast Representation in Scripted Streaming Shows

Comparison of representation levels in streaming television by demographic group



Cable television, though representing a smaller share of production, reflects similar structural underrepresentation.

Audience Power and Strategic Implications

This report measures representation as a census, not a sample, providing a much more comprehensive view of Latino participation across qualifying television and film projects. The data shows that U.S. Latinos remain the most underrepresented major demographic group in media, particularly in the roles that shape economic sustainability: leads, directors, writers, and showrunners.

The findings do not suggest a lack of demand, talent, or opportunity. They reveal a gap in execution.

Viewing choices, ticket purchases, completion rates, and brand investments increasingly determine what gets financed, renewed, and scaled. Latino audiences are already exercising this power. The strategic question for industry leaders is whether capital allocation, creative authority, and distribution strategy will align with the audiences already sustaining growth.



In the 2026 LDC Strategic Roadmap for the Entertainment Industry, we outlined a clear framework for operationalizing this alignment—integrating representation metrics into greenlight decisions, advertising allocation, and performance dashboards. The experience of observing this industry over multiple cycles makes one point clear: alignment is not cultural rhetoric. It is a revenue strategy.

The companies that operationalize this alignment will define the next cycle of durable returns. Those that do not, risk continuing to misread the market that increasingly drives the industry forward.

Understanding the Majority Within the Market

This year's full-year update includes a focused case study on Mexican-origin representation within Latino participation. We added this lens because precision matters. Mexican-origin individuals represent the largest share of U.S. Latinos, accounting for roughly 60% of the Latino population, about 38 million people in the United States, and approximately 11% of the total U.S. population. In market terms, this is not a niche within the Latino audience. It is the core driver of it.

That scale is also economic. The GDP generated by people of Mexican origin in the United States reached approximately \$2.3 trillion¹, while the GDP generated by Mexico-born individuals in the United States reached roughly \$800 billion.³ If people of Mexican origin in the U.S. were measured as an independent economy, they would rank as the 10th largest economy in the world. In California alone, the economic output generated by people of Mexican origin would rank as the 22nd largest economy globally.³ These are not marginal figures. They reflect one of the most consequential demographic and economic forces in the country and a window to the economic future.



If people of Mexican origin in the U.S. were measured as an independent economy, they would rank as the **10th largest economy in the world.**

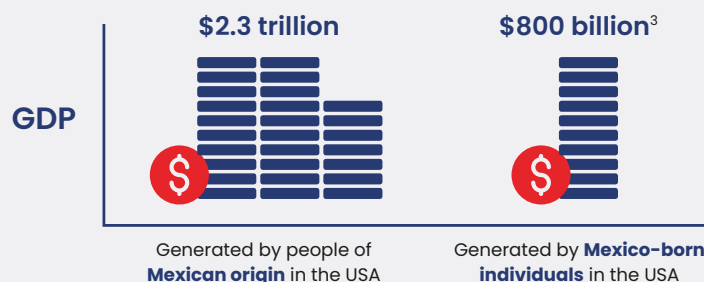


In California alone, the economic output generated by people of Mexican origin would rank as the **22nd largest economy globally.**³

This is why the additional lens matters. It is basic market concentration logic and, in practical terms, Marketing 101: when one subgroup represents the largest share of the audience you are trying to reach, understanding whether you are actually reaching that subgroup is essential. Looking at Latino representation in the aggregate remains necessary, but it is not always sufficient. A broad category can sometimes suggest progress while concealing deeper underrepresentation within its largest segment.

Economic Impact of People of Mexican Origin in the U.S.

Estimated GDP generated by people of Mexican origin and Mexico-born individuals in the United States.



This analysis is not intended to privilege one Latino background over another, nor to flatten the diversity of the U.S. Latino community. It is meant to sharpen the picture. If the industry wants to understand whether it is aligning with the majority of the Latino market, it must understand whether that majority is being represented in front of and behind the camera.

The findings make that need clear. In multiple categories, overall Latino representation can appear modestly stronger when viewed as a single aggregate. But once

Mexican-origin representation is isolated, the gap often widens significantly. In other words, some apparent gains in Latino visibility are not translating proportionally to the largest Latino-origin group in the United States.

For media companies, platforms, advertisers, and investors, the implication is straightforward. You cannot claim alignment with the Latino market while overlooking the segment that comprises most of it. Understanding the majority within a growth audience is not a preference. It is a business necessity.

6 Signals Shaping the Media Economy

The following six signals summarize what 2025 made unmistakably clear for the media industry and U.S. Latinos.

What changed in 2025 is not the existence of these trends, but their convergence.

Streaming is now ad-led. Live content anchors monetization. FAST and AVOD models drive measurable weekly engagement. Creator ecosystems have moved to the living room. In every one of these shifts, U.S. Latinos are over-indexing.

Together, these signals explain how attention moved, how monetization followed, and why representation gaps now carry measurable financial consequences. These are not predictions but a consolidation of fact-based trends already shaping greenlight decisions, advertising investment, and audience loyalty heading into 2026.

For executives, advertisers, and media decision-makers, these signals should be read as operational inputs and a connected system that defines the current economics of television and film. The companies that align creative leadership, capital deployment, and distribution strategy with the audience already driving growth will capture durable returns. Those that do not, will continue **mistaking passive participation for loyalty**.

These signals do not stand alone. In the *2026 LDC Strategic Roadmap for the Entertainment Industry*, we outlined a clear recommendation based on years of observing audience behavior, company performance, and capital allocation across the sector: studios, platforms, and advertisers must move from a passive, “check-the-box” approach to a proactive U.S. Latino

growth strategy. That roadmap argued that Latino alignment is not a reputational choice, but a structural growth imperative tied directly to revenue, ARPU (Average Revenue Per User), and long-term franchise sustainability.

If you work or are looking to invest in the entertainment or advertising industry, **we strongly recommend reading our 2026 LDC Strategic Roadmap for the Entertainment Industry** after you read the following signals, which you can access for free on our organization’s website.



SIGNAL 1:

Six Signals Shaping the Media Economy - CONT'D

1 Theatrical Is Uncertain — U.S. Latino Audiences Are Not



What changed

Theatrical releases are no longer judged by volume, but by turnout. Fewer films reach theaters each year, yet those that succeed concentrate audience demand, marketing investment, and long-term IP value.

The uncertainty around theatrical is real. What is often missing from the conversation is clarity about **who is still showing up** and **what consistently works**.

What the data shows

Across the year's top box office performers, U.S. Latinos consistently over-index as theatrical audiences, representing **roughly 30–40% of opening and early-run attendance** in multiple Top 10 titles, despite accounting for **20% of the U.S. population**.

This pattern appears across the industry's top most grossing releases, including:

Latino Audience Share



Notably, several of these top-performing films also include Latino talent in leading or creative roles.



A *Minecraft Movie* features Latino talent **Sebastian Eugene Hansen** in a prominent role.



Avatar: Fire and Ash builds on a franchise led by **Zoe Saldana**, with **Oona Chaplin** joining the cast.



Jurassic World: Rebirth includes **Manuel Garcia-Rulfo** in a key role.



The Fantastic Four: First Steps stars **Pedro Pascal** as the franchise lead.



Other recent theatrical successes such as *Captain America: Brave New World* (with **Danny Ramirez**) and *Thunderbolts* (written by **Joanna Calo**) further reinforce the pattern.

The point is not that Latino inclusion alone guarantees success. It is that **many of the films still driving theatrical turnout already reflect Latino presence**, even as the broader ecosystem continues to lag behind population parity.



Why this matters

- ➔ Theatrical films remain the industry's most capital-intensive and symbolic investments. They signal creative trust, anchor franchises, and shape downstream value across streaming, merchandising, and global distribution.
- ➔ U.S. Latinos are disproportionately sustaining this segment of the business. When Latino talent is present, these films are not niche successes; they are mainstream hits.
- ➔ Yet, as the broader representation data in this report shows, Latino inclusion in theatrical films remains inconsistent and far below parity, particularly behind the camera.

The 2026 implication

Theatrical viability is no longer about nostalgia or frequency. It is about alignment with the audiences that still show up and the talent that already resonates with them. In 2026, the films most likely to succeed theatrically will be those that recognize who is sustaining the box office and reflect that reality on screen and in creative leadership.

Reinvest in theatrical releases with audience-aligned casting and greenlighting, particularly for franchises where U.S. Latinos already represent 30–40% of ticket buyers.



SIGNAL 2:

2 YouTube Is No Longer “Adjacent” to TV — It Is TV

What changed



YouTube is now the largest individual distributor of TV time in the United States.

By December 2025, it captured 12.7% of total U.S. TV usage on connected TVs, surpassing any broadcast network or cable group.¹⁴



Among younger audiences, the shift is accelerating.

In July 2025 alone, YouTube viewing among 18–24-year-olds increased 8% month over month, an age cohort in which U.S. Latinos represent over a quarter of the population.²



For U.S. Latinos, this is not a new trend.

In 2025, they devoted 19.1% of their total TV time to YouTube, a level 42% higher than the total U.S. population and greater than their time spent on any traditional TV platform.²

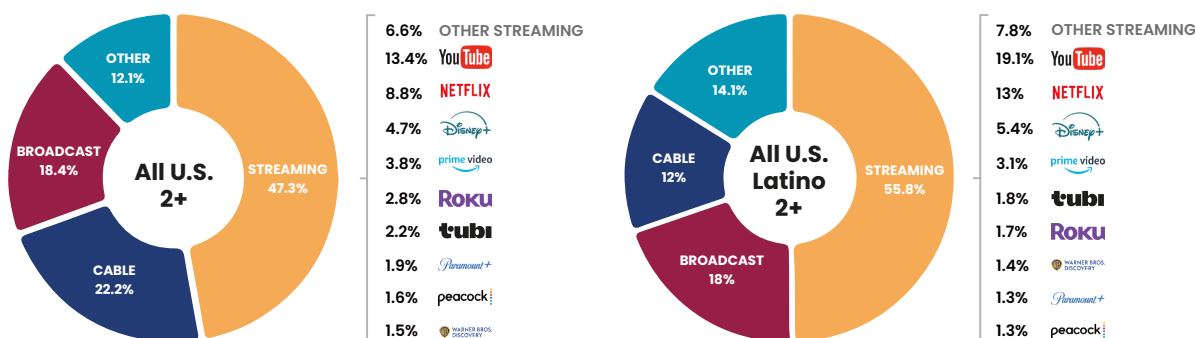


Figure 1: How U.S. Audiences Consume TV Across Platforms, 2025 Vs. How Hispanic Audiences Consume TV Across Platforms, 2025
Source: Nielsen



Why this matters



YouTube is no longer a side platform.

It is where attention forms, culture scales, and viewing habits begin.



Latinos moved there first.

Not for convenience, but because they were not being represented in legacy media.



Nielsen data shows that U.S. Latino viewers aged 25–39 are **35% more likely than the national average to be cord-cutters**, meaning they no longer subscribe to cable or satellite television and rely heavily on streaming platforms for video consumption.²

The 2026 implication

YouTube now anchors the ad-supported TV economy: it leads monthly distributor share and sits at the center of measurable, repeat viewing. **YouTube is not adjacent to television strategy. It is television strategy. And for U.S. Latinos, it has been for years.**

Plan distribution and ad strategies with YouTube treated as a primary TV platform, especially for younger Latino audiences who are over-indexing as cord-cutters.

SIGNAL 3:

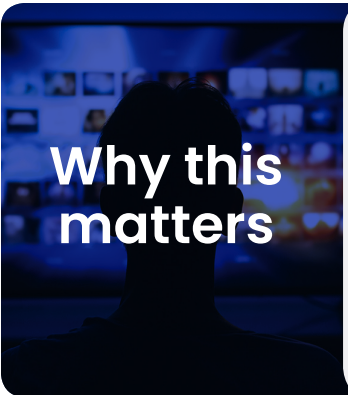
3 AVOD and FAST Are No Longer Experiments, They Are the Profit Core

What changed




Ad-supported video is now the center of the television business.
 By 2025, nearly half of all premium streaming subscriptions in the U.S. included ads, and 71% of new subscribers chose ad-supported plans.¹⁵

Free ad-supported platforms have moved from scale-building to profit generation.
 Tubi, for example, reached profitability earlier than many subscription-based services, driven by its ability to deliver consistent, high-frequency viewing and measurable ad outcomes at scale.¹⁶

The industry has moved on from subscriber growth at all costs.
 Revenue growth now follows ad-supported scale and frequency.



Why this matters

- 
U.S. Latinos over-index exactly where this growth is happening.
 They spend more time on ad-supported streaming than the total U.S. population and are significantly more responsive to streaming ads.
- 
64% of Latinos pay more attention to ads when they see accurate representation, and they are more likely to take action after exposure.¹⁷
- 
 Despite AVOD and FAST becoming the core monetization layer, **Latino presence remains disproportionately low in the high-frequency formats** that sustain these models: unscripted series, hosts, recurring franchises, and creator-led programming.

The 2026 implication

Ad-supported platforms reward attention, repeat viewing, and cultural relevance. Latinos already deliver all three. Failing to align representation with AVOD and FAST growth is no longer a branding issue, but a revenue gap.

Accelerate investment in AVOD and FAST models by aligning high-frequency content with Latino audiences that consistently drive scale, retention, and ad efficiency.

SIGNAL 4:

4 Live Content Is Now the Anchor of Ad-Supported TV

What changed



Live content has become the most valuable layer of the ad-supported TV ecosystem.

As traditional linear viewing declines, live programming now delivers what advertisers need most: **frequency, immediacy, and measurable attention.**



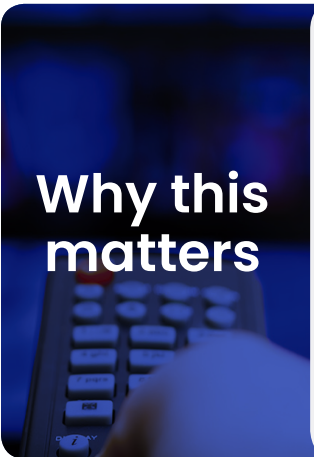
This dynamic is even more pronounced among U.S. Latinos.

According to Nielsen, Hispanic audiences over-index in live viewing, particularly around sports and culturally relevant events, which continue to command shared, real-time attention across broadcast and streaming platforms.²



Streaming platforms are no longer experimenting with live content.

They are using it to stabilize weekly viewing habits and justify premium ad pricing.



- ➔ **U.S. Latinos are disproportionately central to live viewership.** They over-index in major sports audiences, including soccer, international tournaments, and women's sports, and they amplify live moments through social and digital engagement.
- ➔ **This pattern is not new.** U.S. Latinos have historically over-indexed in live pay-per-view boxing events and other high-stakes broadcasts, demonstrating sustained loyalty to appointment viewing across decades.
- ➔ Nielsen shows that **Latinos accounted for 53% of Copa América final viewers, 40% of UEFA audiences,** and drove a **354% increase in U.S. Latino viewership of the NCAA Women's Championship since 2021.**¹⁸
- ➔ Live content is premium ad inventory and Latinos are already the audience sustaining it.

The 2026 implication

Live programming now sits at the intersection of ads, streaming, and cultural relevance. It anchors ad-supported strategies precisely because it delivers repeat viewing and high-attention environments. Yet Latino representation within live-adjacent formats remains inconsistent, particularly in commentary, hosting, and recurring on-screen roles.

In 2026, the question is no longer whether live belongs to streaming. It does. **The question is whether the industry will align representation with the audience (U.S. Latinos) already driving live engagement and ad value.**

Prioritize live programming and event-based content that captures Latino audiences, particularly ahead of global moments like the 2026 FIFA World Cup.

SIGNAL 5: 5 Unscripted Is Expanding Faster Than Representation

What changed



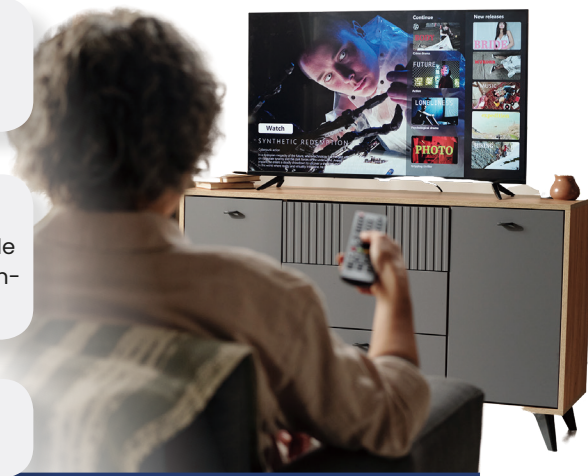
Unscripted content now dominates the television ecosystem.
 Across streaming, broadcast, and cable, 69% of all shows are unscripted, compared to just 31% that are scripted.



The imbalance is even sharper by platform.
 Cable now dedicates 93% of its slate to unscripted programming, while streaming leans 61% unscripted as platforms prioritize lower-cost, high-frequency formats that sustain ad-supported models.



The "Peak TV" era is over.
 What replaced it is cheaper, faster, and built to drive repeat viewing.



- ➔ Unscripted content is designed to reflect reality, yet U.S. Latino representation within it remains minimal.
- ➔ Despite being 20% of the U.S. population, U.S. Latinos account for only **3.8% of hosts, judges, and participants** in unscripted programming, and just **4.2% of directors** behind the camera.
- ➔ Unscripted formats now feed the very pipelines that power AVOD, FAST, and weekly ad-supported viewing, but Latinos remain largely excluded from the roles that define visibility and authority.

The 2026 implication


Unscripted programming sustains ad tiers, anchors FAST channels, and delivers the frequency advertisers demand. U.S. Latinos are central to these viewing ecosystems, yet absent from the formats that appear most often on screen. **Reality TV is supposed to reflect reality. Right now, it does not.**

Expand Latino access to creative leadership roles where long-term value is shaped, not just front-of-camera visibility.


SIGNAL 6: 6 Advertisers Are No Longer Passive Buyers, They Are the Gatekeepers

What changed



 Advertisers are often now involved in the decisions as to what scales. In the current TV economy, budgets follow **measurable outcomes**, not intent or legacy relationships.

 As documented in the *2026 LDC Strategic Roadmap for the Entertainment Industry*, the industry's rebound did not come from a subscription comeback, it came because advertisers followed attention toward connected TV, ad-supported platforms, and live moments that can be measured weekly.

 Renewals are now tied to performance. Content that does not deliver attention, engagement, and action loses funding.



U.S. Latinos are the most responsive audience in the ad-supported ecosystem:

64% of Latinos pay more attention to ads that portray them accurately.

60% say streaming ads are more relevant to them.

And 44% pay more attention to ads while streaming, significantly higher than the total population.¹⁷

Accuracy drives outcomes. Outcomes drive renewals.

The 2026 implication

Advertisers now sit upstream of creative decisions. Their dollars shape what gets greenlit, sustained, and scaled. Brands that demand accurate representation will force faster change than studios acting alone. Those that do not, will continue to finance legacy or historical inefficiency.

Realign capital allocation, creative authority, and distribution strategy with the audiences already delivering growth rather than chasing declining segments.

🎥 What 2025 Made Clear

The six signals outlined in this report point to a single, consistent conclusion:
the media industry's biggest risk in 2025 was not disruption, but misalignment.

Across theatrical releases, streaming platforms, ad-supported models, and live content, U.S. Latinos continued to over-index as consumers, viewers, and ticket buyers. Their economic and audience power was not in question. What remained inconsistent was how often strategy, capital, and creative authority reflected that reality.

Theatrical releases did not fail because audiences disappeared. They concentrated. Streaming did not stall because of lack of demand, but because monetization models lagged behind viewing behavior. Ad-supported and live content did not emerge by accident; they grew where audiences already were.

Across all formats, the same pattern repeated: **representation improved in visibility, but stalled in authority.** Latino participation remained strongest where power mattered least, and weakest where long-term value is decided.

In 2025, the signals did not point to uncertainty, but to clarity.

The next phase of the media economy will not be defined by new platforms, but by how quickly institutions align strategy with the audiences already sustaining growth.

Case Study 1 Extracting The Culture And Ignoring The Market

How Latino Appropriation Is Eroding Hollywood's Future

In early 2026, the casting of Odessa A'zion in *Deep Cuts*, a film adapted from a novel whose lead character is Mexican-Jewish, exposed **a pattern Hollywood continues to underestimate**, despite overwhelming evidence that it is no longer sustainable. Following backlash from Latino celebrities, creatives and audiences, **A'zion stepped down from the role**. Shortly thereafter, more than **100 Latino actors, filmmakers, and industry leaders issued an open letter** demanding an end to the routine appropriation of Latino roles and stories without Latino participation or creative control.



The industry framed the moment as a debate about representation, which is a **dangerously incomplete narrative**. What this incident revealed is not a cultural misunderstanding, but a **strategic failure to recognize where the audience and the money already are**.

U.S. Latinos are not an emerging audience. They are a **supersizing and sustaining audience**, particularly at the exact moment Hollywood claims theatrical is fragile and youth engagement is uncertain. The audiences currently propping up box office performance, and defining what succeeds theatrically, are **young, Latino, and still forming brand and platform loyalty**.

Hollywood's response to this reality has not been alignment, but instead it has been appropriation. When Latino stories reach the screen but Latino people are removed from authorship, visibility, and control, the signal to young audiences is unmistakable: **your culture is valuable, yet you are optional.**

This is not a short-term optics issue. It is a **long-term loyalty leak.** U.S. Latino Gen Z and Gen Alpha audiences are growing up in a democratized media environment with infinite choice. They are not dependent on legacy studios to see themselves reflected. When Hollywood fails to offer authentic representation, these audiences do not disengage from media, **they migrate.**

And when they migrate, they migrate toward platforms that do not require permission to see themselves at scale.

Bad Bunny is a case study in what happens when Latino talent operates within democratized ecosystems rather than legacy gatekeeping structures. On Spotify, a platform governed by audience behavior rather than studio approval, he has broken some of the largest records in global music history. He became Spotify's **most-streamed artist globally for three consecutive years (2020, 2021, 2022).** His album *Un Verano Sin Ti* became the **most streamed album in the world in 2022**, the **most-streamed album in a single year in Spotify history at the time**, and the **first Spanish-language album ever to surpass 10 billion streams** on the platform. This is proof of sustained, global demand led by a U.S. Latino artist.¹⁹

The same pattern emerged at the 2026 Super Bowl. Within the first 24 hours, his halftime performance generated **4 billion social media views**, representing a **137% increase over the previous year.** Remarkably, **55% of those views came from international markets**, underscoring the global monetization power of Latino cultural leadership.¹⁹

For advertisers and investors, the implication is straightforward: authenticity is a performance multiplier. Platforms that center Latino talent are generating record-breaking engagement, measurable reach, and global ROI without dilution. When Latino talent is centered rather than substituted, audiences respond at scale, at speed, and across borders.

The question is whether Hollywood intends to compete for that loyalty, or continue training the next generation to find it elsewhere, toward platforms, creators, and ecosystems where they are visible, centered, and authentically understood. Over time, that migration becomes a **habit**, then habit becomes **loyalty**, and finally, loyalty becomes **lifetime value.** Hollywood is currently training its most important future audience to **leave.**



Bad Bunny:



Most-streamed artist globally for three consecutive years (2020, 2021, 2022)



Un Verano Sin Ti became the **most-streamed album in the world** in 2022



Most-streamed album in a single year in Spotify history



The **first Spanish-language album** ever to surpass **10 billion streams** on Spotify

It is baffling how Hollywood is buying our culture, while at the same time losing our audience.

At a moment when **studios, advertisers, and financiers are openly searching for stability**, growth, and repeatable returns, the decision to marginalize the very audiences delivering outsized performance is not cautious, but irrational. **Shareholders should take note.**

Appropriation undermines all the parties invested in the business (advertisers, financiers, shareholders, etc.). It weakens trust, reduces long-term engagement, and pushes future revenue toward **competitors who did not inherit Hollywood's cultural blind spots.**

The *Deep Cuts* controversy was not an isolated incident, but a **warning signal.** Other studies we have done concluded that the U.S. Latino Gen Z and Gen Alpha audiences are already determining what succeeds at the box office today. **As they age into full economic power**, they will determine which platforms, studios, and brands remain relevant tomorrow. In a sense, we hope that Hollywood still has time to earn their loyalty, but if they refuse to do so, **do they even deserve it?**

This is not the first time Hollywood has erased Latino identity while monetizing Latino stories.

Below is a list of projects that have appropriated Latino roles and stories:



In *The Smashing Machine (2025)*, in which Dwayne Johnson portrays Mark Kerr, a legendary MMA fighter of Puerto Rican heritage, yet his roots are rendered culturally invisible in the film's framing and marketing.

In *Maestro (2023)*, Carey Mulligan portrayed Felicia Montealegre Bernstein, a Chilean-born Costa Rican actress and activist whose Latina identity shaped both her life and career. Once again, Hollywood elevated a culturally specific Latina figure while treating her identity as interchangeable.



In *The Two Popes (2019)*, Jonathan Pryce portrayed Pope Francis, the first pontiff from Latin America and a figure whose Argentine identity and cultural context are central to his life story. Hollywood elevated a globally significant Latino figure while rendering Latino identity interchangeable.

In *Breaking Bad (2009–2013)*, Giancarlo Esposito portrayed Gus Fring, a Chilean national whose Latino identity and political history were central to the character's power and mystique, despite Esposito not being Latino. While the performance was widely acclaimed, the casting once again treated Latino identity as transferable.



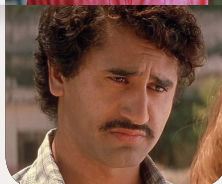
In *Argo (2012)*, Ben Affleck portrayed Tony Mendez, a real CIA operative of Mexican descent. The film won Best Picture, generated hundreds of millions in global revenue, and became a durable piece of prestige IP, all while removing Latino identity from the center of its narrative.

In **episodic crime dramas**, such as *Law & Order* and *NCIS* Latino identity is frequently treated as interchangeable or expendable and Latino-coded characters, identified through names, neighborhoods, or story context, have often been portrayed without regard for Latino specificity, including instances where White or Black actors were cast without acknowledging Latino identity.

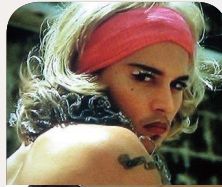


In *Nacho Libre (2006)*, Jack Black portrayed Nacho, a Mexican luchador and monk, despite Black not being Latino. The film mined Mexican culture for comedy and spectacle, reinforcing a pattern in which Latino identity becomes a costume for humor and profit. The film was based on the real story of Sergio Gutierrez Benitez aka "Fray Tormenta," so Latino actors were also denied authorship.

In *A Beautiful Mind (2001)*, Jennifer Connelly portrayed Alicia Larde Nash, a Salvadoran-born woman whose Latina identity was part of her real life but was erased in the film's narrative and framing.

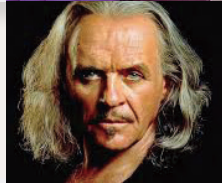


In *Blow (2001)*, Cliff Curtis portrayed Pablo Escobar, a Colombian drug trafficker whose identity is rooted in a specific Latino national and historical context, despite Curtis not being Latino.



In *Before Night Falls (2000)*, Johnny Depp portrayed Bon Bon, a Cuban inmate and drag performer, and Sean Penn played Cuco, a Cuban peasant. Within a film centered on Cuban identity and exile, Latino presence was treated as interchangeable.

In *The Big Lebowski (1998)*, John Turturro portrayed Jesus Quintana, a Latino character rendered through exaggerated accent, sexualization, and caricature, despite Turturro not being Latino.



In *The Mask of Zorro (1998)*, Anthony Hopkins portrayed Don Diego de la Vega, a Mexican Californio whose identity is rooted in Latino history and resistance under Spanish and later Anglo rule.

In *Evita (1996)*, Madonna portrayed Eva Perón, one of Argentina's most iconic political figures and a woman whose identity is inseparable from Latin American history and class struggle. The casting transformed a deeply Latina story into global spectacle, while sidelining Latino performers from embodying their own legacy.



In *The Birdcage (1996)*, Hank Azaria portrayed Agador Spartacus, a Guatemalan character depicted through exaggerated accent and stereotype. The performance turned Latino identity into caricature, while denying Latino actors authentic visibility and agency.

In *Alive (1993)*, where Ethan Hawke portrayed Nando Parrado, a Uruguayan survivor of the Andes plane crash whose identity is rooted in a Latin American context. The film converted a distinctly Latino story of survival into a culturally neutral narrative.



In *Scarface (1983)*, Al Pacino, an Italian-American actor, portrayed Tony Montana, a Cuban immigrant whose story is rooted in Latino displacement, migration, and identity. While the film became iconic and highly profitable, it reinforced a pattern in which Latino stories generate cultural and financial value while Latino actors and creators remain excluded from authorship and power.

In *West Side Story (1961)*, where Puerto Rican characters were largely portrayed by non-Latino actors in brown-face, including George Chakiris as Bernardo, while Latino performers were relegated to the margins or excluded entirely.



In *A Touch of Evil (1958)*, where Charlton Heston portrayed Miguel Vargas, a Mexican law enforcement official, despite having no Latino or Mexican background. The film treated Latino identity as a costume rather than lived experience.

Part of Hollywood's long-standing justification for casting non-Latino actors has been the claim that there are no Latino stars. But whose responsibility is that? Contrary to the myth that "a star is born," **the creation of film and television stars is a deliberate, strategic investment**, one that requires **sustained commitment, visibility, and opportunity**. If the industry believes there is a shortage of Latino stars, the solution is not substitution, it is strategy.

The Landscape of Representation in 2025



Streaming Films

Streaming films have become a core pillar of the modern content economy. They scale faster than theatrical releases, travel globally through platforms and bundles, and increasingly function as testing grounds for IP, talent, and future franchises. As streaming continues to dominate viewing time, original films now play a central role in audience acquisition, retention, and long-term platform value.

U.S. Latinos over-index in streaming consumption, yet the data below shows that their on-screen and behind-the-camera representation in streaming films remains far below parity. The following analysis examines how representation breaks down across leading platforms, and where gaps persist despite the audience alignment already in place.

Overall Representation in Streaming Films

Across **220 streaming films**, Latino representation falls sharply below population parity at nearly every level.

Table 1: Overall Representation in Streaming Films by Ethnicity/Race

Streaming Films (U.S. Population)	Latino (20%)	Mexican Origin*** (11%)	Black (13.7%)	Asian (6.7%)	Other (2.1%)	White (57.5%)
Leads	2.4%	0.0%	4.5%	1.2%	0.3%	21.6%
Co-leads	1.8%	0.6%	3.6%	0.4%	0.3%	16.0%
Ensemble Cast	4.9%	1.6%	9.4%	3.9%	1.0%	29.7%
Main-cast Representation	9.1%	2.2%	17.4%	5.6%	1.6%	67.3%
Index of representation (Main-cast)*	-54.4%	-79.9%	27.3%	-16.8%	-23.6%	17.0%
Directors	4.7%	3.2%	10.8%	7.0%	0.2%	76.8%
Index of representation (Directors)	-76.5%	-71.1%	-20.9%	4.0%	-89.2%	33.6%
Screenwriters**	1.5%	0.9%	5.4%	2.5%	0.2%	61.3%
Index of representation (Screenwriters)	-92.4%	-91.7%	-60.7%	-62.7%	-89.2%	6.6%

*Representation Index measures each group's representation relative to its share of the U.S. population. Negative values indicate underrepresentation; positive values indicate overrepresentation.

**Totals may not equal 100% due to films without credited screenwriters (e.g., documentaries).

***Latino representation includes individuals of Mexican origin within the broader Latino category, while Mexican-origin data is reported separately for this specific cohort. All categorizations were made using publicly available information.



Latinos, who make up **20% of the U.S. population**, account only for a representation in streaming films of:

2.4% of leads **1.8%** of co-leads **4.9%** ensemble cast appearances

When aggregated, Latinos represent just **9.1% of main-cast roles**, translating into a **-54.4% representation index**. This marks a slight decline from 9.4% in 2024, signaling stagnation rather than forward momentum in on-screen visibility.

A closer look at Mexican-origin representation makes the gap even more severe. Despite accounting for roughly 11% of the U.S. population and representing the largest share of U.S. Latinos, Mexican-origin talent makes up just 2.2% of main-cast roles in streaming films, with no leads at all and a -79.9% representation index.

Latinos directed just 5.4% of streaming films, down from 7.6% in 2024, and accounted for only 1.7% of screenwriters, a sharp decline from 6% the previous year, resulting in representation indices of **-73.1%** for directors and **-91.3%** for screenwriters. **What was already a gap has now become regression.**

That exclusion becomes even more striking when Mexican-origin participation is isolated. Mexican-origin directors account for 3.2% of streaming films, while screenwriters account for just 0.9%, producing representation indices of -71.1% and -91.7%, respectively. For an industry trying to reach the broad Latino market, failing to meaningfully include the largest segment within it is not a minor oversight. It is a measurable market misalignment and a missed opportunity.

By contrast, White talent remains overrepresented across all categories, holding 67.3% of main-cast roles, 76.8% of directors, and 61.3% of screenwriters, well above population share. The result is a streaming film ecosystem that does not reflect the audiences most engaged with the medium.

Platform-Level Performance: Who Is Closing the Gap, and Who Is Not

While underrepresentation is systemic, platform-level performance varies, revealing meaningful differences in strategy and execution.

Table 2: Participation in Streaming Films by Race/Ethnicity in Main-Cast Roles by Platform

Network	Films	Latino (20%)				Black (13.7%)				Asian (6.7%)				Other (2.1%)				White (57.5%)			
		Lead	Co-lead	Ensemble Cast	Overall main-cast	Lead	Co-lead	Ensemble Cast	Overall main-cast	Lead	Co-lead	Ensemble Cast	Overall main-cast	Lead	Co-lead	Ensemble Cast	Overall main-cast	Lead	Co-lead	Ensemble Cast	Overall main-cast
Apple TV+	15	0%	3%	4%	7%	0%	3%	21%	25%	0%	0%	0%	0%	0%	0%	0%	0%	13%	20%	15%	49%
Disney +	18	6%	0%	10%	15%	0%	0%	10%	10%	0%	0%	4%	4%	0%	0%	4%	4%	17%	6%	32%	55%
HBO Max	38	0%	1%	3%	5%	7%	0%	6%	13%	0%	0%	3%	3%	1%	0%	1%	2%	8%	7%	23%	38%
Hulu	27	0%	0%	3%	3%	4%	7%	3%	14%	0%	3%	5%	8%	0%	0%	1%	1%	26%	16%	22%	64%
Netflix	61	2%	2%	2%	6%	3%	3%	6%	13%	0%	0%	3%	3%	0%	0%	0%	0%	16%	9%	24%	50%
Paramount+	16	0%	3%	9%	12%	6%	0%	5%	11%	6%	0%	1%	7%	0%	0%	0%	0%	25%	9%	17%	51%
Peacock	14	14%	0%	2%	16%	0%	4%	6%	10%	0%	0%	2%	2%	0%	0%	0%	0%	21%	11%	25%	57%
PrimeVideo	31	0%	0%	3%	3%	3%	3%	7%	13%	3%	0%	3%	6%	0%	0%	1%	3%	13%	24%	18%	55%
Total	220	1.8%	1.4%	3.7%	6.9%	3.4%	2.7%	7.1%	13.2%	0.9%	0.3%	3.0%	4.2%	0.2%	0.2%	0.8%	1.2%	16.4%	12.2%	22.5%	51.1%
		Representation index: -65.4%				Representation index: -3.4%				Representation index: -36.9%				Representation index: -42.0%				Representation index: -11.2%			

Table 3: Participation in Streaming Films by Race/Ethnicity in Behind-the-Camera Roles by Platform

Network	Count of films	Latino (20%)		Black (13.7%)		Asian (6.7%)		Other (2.1%)		White (57.5%)	
		Directors	Screenwriters	Directors	Screenwriters	Directors	Screenwriters	Directors	Screenwriters	Directors	Screenwriters
Apple TV+	15	0%	0%	27%	7%	0%	0%	0%	0%	73%	47%
Disney+	18	14%	11%	6%	3%	19%	3%	0%	0%	56%	56%
HBO Max	38	1%	0%	9%	8%	5%	4%	0%	0%	86%	51%
Hulu	27	4%	0%	15%	7%	7%	7%	0%	0%	74%	67%
Netflix	61	6%	2%	11%	7%	8%	2%	0%	0%	75%	56%
Paramount+	16	13%	0%	6%	0%	0%	0%	0%	0%	81%	81%
Peacock	14	0%	0%	7%	0%	14%	4%	0%	0%	79%	75%
Prime Video	31	3%	0%	10%	3%	3%	0%	2%	2%	82%	73%
Grand total	220	4.7%	1.5%	10.8%	5.4%	7.0%	2.5%	0.2%	0.2%	76.8%	61.3%
<i>Representation index:</i>		-76.5%	-92.4%	-20.9%	-60.7%	4.0%	-62.7%	-89.2%	-89.2%	33.6%	6.6%

No platform reaches parity for Latino representation, but a small number perform comparatively better.



Peacock stands out on-screen, with **16% Latino main-cast representation**, maintaining double-digit Latino main-cast representation across consecutive years. While still below the 20% population benchmark, Peacock meaningfully outperforms the category average, suggesting a closer alignment between casting decisions and audience reality.



Paramount+ also performs above the streaming average, with **12% Latino main-cast representation**. However, this visibility does not extend behind the camera, where Latino directors and screenwriters remain largely absent.



Netflix, despite being the largest producer of streaming films in the dataset (**61 titles**), delivers only **6% Latino main-cast representation**, paired with **6% Latino directors** and **2% Latino screenwriters**. Given Netflix’s scale and influence, this gap has an outsized impact on the overall ecosystem.



Disney+ and **Hulu** show similarly modest results. Representation on Disney+ reaches **15% for Latino main-cast**, **14% for Latino directors** and **11% for Latino screenwriters**, which is a great increase from last year’s 7% and 0% respectively. A great increase from last year’s 7% and 0% respectively. Hulu posts just **3% Latino main-cast representation**, down from 9%, with negligible presence in creative leadership roles.



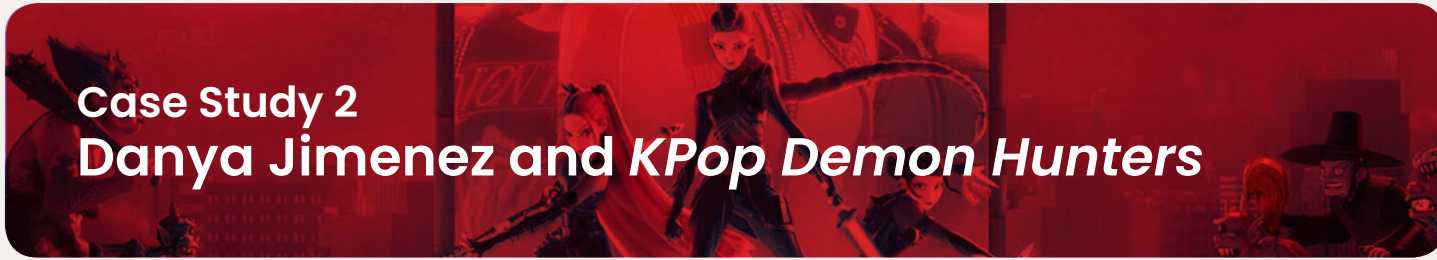
Apple TV+, **HBO Max**, and **Prime Video** each register **single-digit Latino main-cast representation**, ranging from **3% to 7%**, combined with minimal or nonexistent Latino screenwriters. Apple TV+ and HBO Max post **0% Latino directors** in this sample, reinforcing the depth of the behind-the-camera gap.

Strategic Implication

Streaming films are not isolated content units. They influence algorithms, audience discovery, and future greenlight decisions. When Latino representation is absent or minimized at this stage, the effects compound over time, limiting who gets trusted with larger budgets, franchises, and cross-platform expansion.

In an ecosystem where U.S. Latinos are among the most engaged streaming audiences, the disconnect between consumption and representation remains stark. Streaming films offer scale, flexibility, and global reach. Yet the data shows that platforms have not used these advantages to close the representation gap.

**This misalignment is not accidental. It is structural.
And at the current scale, this missed opportunity is measurable.**



Case Study 2 Danya Jimenez and *KPop Demon Hunters*

When Latino Creative Talent Shapes the Story, the Market Responds

The success of *KPop Demon Hunters* offers a clear example of how Latino creative talent, when placed in meaningful authorship roles behind the camera, can shape projects that resonate at scale.

At the center of this case is **Danya Jimenez**, a Latina screenwriter whose work on the film illustrates how creative inclusion functions as a value driver, not a symbolic gesture. She served as a **co-writer** on *KPop Demon Hunters*, contributing directly to the film’s narrative construction, tone, and emotional arc. Her role was not peripheral. She was part of the core creative team responsible for shaping a story that blended music, identity, fantasy, and generational appeal.²⁰

Jiménez has been recognized by *Variety* as one of its **Screenwriters to Watch**, reflecting her growing influence within the industry and signaling the level of creative trust placed in her work.

Importantly, her contribution was not framed around writing a “Latino story.” Instead, her background and perspective informed a **globally resonant narrative**, reinforcing a recurring pattern across successful projects:



when Latino creators are empowered as storytellers, their cultural fluency expands universality rather than narrowing it.

This is where Latino creative leadership matters most. Jiménez’s work reflects an ability to navigate multiple cultural registers simultaneously (youth culture, music-driven storytelling, humor, and emotional depth) without flattening identity into a single dimension.

The result is a project that feels authentic without being niche.

The creative foundation translated directly into performance.

KPop Demon Hunters became one of **Netflix’s most successful original films of 2025**, with reporting indicating **over 230 million global views and tens of billions of minutes watched** in the U.S., according to Nielsen-cited coverage. At the 2026 Oscars, the film won Animated Feature, while its song “Golden” won Best Original Song, giving the project institutional recognition alongside its commercial scale.

While the film’s records are notable, they are not the starting point of this case study. They are the outcome.

Latino creators do not need to be assigned **“Latino projects”** to deliver value. When trusted with major storytelling responsibilities, they help produce content that travels, resonates, and scales.

Box Office Films

Theatrical films continue to occupy a unique position in the media ecosystem. They concentrate marketing spend, define cultural moments, and shape franchise value in ways that extend far beyond their theatrical run. While streaming drives scale, box office films still signal prestige, creative trust, and long-term IP potential.

For U.S. Latinos, theatrical releases matter not only because of visibility, but because they represent access to the industry’s most capital-intensive and influential content pipeline. The data below examines how representation within the **Top 100 box office films** compares to population parity, both on screen and behind the camera.

Overall Representation in Box Office Films

Across the **Top 100 box office films**, Latino representation remains sharply below parity.

Table 4: Overall Representation in Top 100 Box Office Films by Ethnicity/Race

Top 100 Box Office Films (U.S. population)	Latino (20%)	Mexican Origin ** (11%)	Black (13.7%)	Asian (6.7%)	Other (2.1%)	White (57.5%)
Leads	4.0%	0.0%	2.5%	2.0%	0.5%	19.0%
Co-leads	0.5%	0.5%	4.0%	0.0%	0.5%	16.0%
Ensemble Cast	3.7%	0.9%	5.9%	3.2%	2.5%	35.7%
Main-cast Representation	8.2%	1.4%	12.4%	5.2%	3.5%	70.7%
<i>Index of representation (Main-cast)*</i>	-58.8%	-87.0%	-9.4%	-22.6%	66.1%	22.9%
Directors	1.0%	0.5%	3.0%	13.5%	0.0%	82.5%
<i>Index of representation (Directors)</i>	-95.0%	-95.5%	-78.1%	101.5%	-100.0%	43.5%
Screenwriters	1.8%	0.8%	2.8%	8.5%	0.0%	86.8%
<i>Index of representation (Screenwriters)</i>	-90.8%	-92.4%	-79.3%	26.9%	-100.0%	51.0%

*Representation Index measures each group’s representation relative to its share of the U.S. population. Negative values indicate underrepresentation; positive values indicate overrepresentation.

**Latino representation includes individuals of Mexican origin within the broader Latino category, while Mexican-origin data is reported separately for this specific cohort. All categorizations were made using publicly available information.

Table 6: Participation in Top 100 Box Office Films by Race/Ethnicity in Behind-the-Camera Roles by Distributor

Distributor	Count of films	Latino (20%)		Black (13.7%)		Asian (6.7%)		Other (2.1%)		White (57.5%)	
		Directors	Screenwriters	Directors	Screenwriters	Directors	Screenwriters	Directors	Screenwriters	Directors	Screenwriters
20th Century Studios	4	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
A24	8	6%	6%	0%	0%	13%	13%	0%	0%	81%	81%
Affirm Films	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
Amazon MGM Studios	3	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
Angel	4	0%	0%	0%	0%	25%	25%	0%	0%	75%	75%
Focus Features	7	0%	0%	0%	0%	14%	14%	0%	0%	86%	86%
IFC Films	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
Ketchup Entertainment	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
Lionsgate	9	0%	0%	0%	0%	11%	11%	0%	0%	89%	89%
Neon	4	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
Netflix	1	0%	34%	0%	33%	100%	0%	0%	0%	0%	33%
Paramount Pictures	8	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
Pinnacle Peak Pictures	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
RLJ Entertainment	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
Screen Gems	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
Searchlight Pictures	2	0%	0%	0%	0%	50%	50%	0%	0%	50%	50%
Sony Pictures	10	0%	0%	10%	10%	10%	0%	0%	0%	80%	90%
Universal Pictures	15	0%	0%	0%	0%	27%	10%	0%	0%	73%	90%
Walt Disney Studios Motion Pictures	9	6%	11%	11%	6%	17%	6%	0%	0%	67%	78%
Warner Bros.	10	0%	0%	10%	10%	10%	15%	0%	0%	80%	75%
TOTAL	100	1.0%	1.8%	3.0%	2.8%	13.5%	8.5%	0.0%	0.0%	82.5%	86.8%
<i>Representation:</i>		-95.0%	-90.8%	-78.1%	-79.3%	101.5%	26.9%	-100.0%	-100.0%	43.5%	51.0%

Representation across theatrical distributors is uneven, but consistently low.

A small number of distributors show marginally higher Latino visibility, though none approach parity.

Walt Disney Studios Motion Pictures posts the highest Latino main-cast share among major distributors at 19%, driven primarily by ensemble appearances rather than leads.

Disney’s theatrical performance in 2025 also reflects broader commercial success: Walt Disney Studios topped the global box office with approximately \$6.58 billion in ticket sales, making it the highest-grossing Hollywood studio for the year and underscoring the effectiveness of its franchise-driven strategy.²¹

Universal Pictures follows with **11% Latino main-cast representation**, while **Lionsgate** reaches 15% across a larger slate of films.

On the other hand, Sony Pictures reached parity or overrepresentation across most racial and ethnic groups, **with the notable exception of U.S. Latinos**, who remained underrepresented despite the studio’s scale. Warner Bros. Discovery shows a similar pattern: multiple Top 100 releases, yet Latino representation continues to lag behind parity even as other groups approach or exceed population share.

These figures suggest isolated successes rather than sustained strategy, as Latino creative leadership remains largely absent across these same distributors.

Several distributors show **zero Latino representation** across key categories.

Netflix, Amazon MGM Studios, 20th Century Studios, Neon, and **Searchlight Pictures** post **0% Latino main-cast representation** in this sample. In many cases, Latino directors and screenwriters are also entirely absent.

Strategic Implication

Box office films define who is trusted with scale, marketing power, and long-term IP. Persistent underrepresentation in this segment limits Latino access not only to visibility, but to career trajectories that lead to franchise leadership and creative authority.

For an industry increasingly reliant on U.S. Latinos as a growth audience, the disconnect between consumption and representation at the theatrical level remains stark. Theatrical films may account for fewer total titles than streaming, but their influence is amplified across platforms, sequels, and global distribution.

At current levels, underrepresentation in box office films is not incidental. It is systemic.

And its impact extends far beyond the opening weekend.



Case Study 3 Latino Talent Success Rate Proves Its Value Despite Underrepresentation

This analysis examines two film markets where cross-group comparison is currently strongest: **2025 theatrical box office** and **2025 original streaming films**. Taken together, the results show a clear pattern. **Latino talent appears in successful films and, in key areas, performs at or near market benchmarks.** At the same time, Latino representation remains far too low, especially behind the camera and in the highest-volume decision-making roles. The result is a structural disconnect: the industry can already see evidence that Latino talent sells, but it still has too little Latino participation to fully capture or scale that success.



Box Office: Latino Main-Cast Titles Perform at Market Parity Despite Severe Underrepresentation

The box office findings provide the clearest proof point. Across the Top 100 theatrical films of 2025, 48 titles cleared the 2.5x worldwide gross-to-production budget threshold, for an overall success rate of 48.0%. Latino main-cast titles matched that benchmark exactly, also posting a 48.0% success rate (12 of 25). That places Latino main-cast films slightly ahead of Black (47.1%) and Asian (46.7%) main-cast titles, and nearly at parity with White titles (50.6%). Yet Latinos remain among the most underrepresented groups in the sample. This makes the business case even clearer: **Latino talent is generating competitive success despite limited representation**, suggesting that the industry is still underinvesting in a cohort capable of delivering equal or stronger commercial results.

Table A. Success rate by group presence in box office films (Front vs Behind)

Group	Title with Main-cast (N)	Main-cast Success Rate (2.5x+)	Main-cast Representation (Index of Representation)	Title with Director/Screenwriter (N)	Director/Screenwriter Success Rate (2.5x+)	Director Representation (Index of Representation)	Screenwriter Representation (Index of Representation)
Latino	25	48.0% (12/25)	8.2% (-58.8%)	5	20.0% (1/5)	1.0% -95.0%	1.8% -90.8%
White	89	50.6% (45/89)	70.7% (22.9%)	91	46.2% (42/91)	82.5% 43.5%	86.8% 51.0%
Black	34	47.1% (16/34)	12.4% (-9.4%)	4	50.0% (2/4)	3.0% -78.1%	2.8% -79.3%
Asian	15	46.7% (7/15)	5.2% (-22.6%)	15	46.7% (7/15)	13.5% 101.5%	8.5% 26.9%
Other	9	55.6% (5/9)	3.5% (66.1%)	0	—	0.0% -100.0%	0.0% -100.0%

What makes that result especially important is the representation gap behind it. Latinos accounted for only 8.2% of main-cast representation, with a representation index of -58.8%, meaning Latino talent remained sharply underrepresented even while the films that did include Latino main-cast talent performed competitively. This is one of the clearest signs in the analysis that commercial performance is not the limiting factor. Latino talent is already proving viable when present. The limiting factor is how rarely that opportunity is extended.

The underrepresentation problem is even more severe behind the camera. Only five films in the Top 100 had Latino director or screenwriter presence, producing a 20.0% success rate (1 of 5). But the more important number is not the success rate alone. It is the tiny base behind it. Latino directors accounted for just 1.0% of director representation and Latino screenwriters for 1.8% of screenwriter representation, both showing extreme underrepresentation. In practical terms, the industry is

not giving itself enough Latino-directed or Latino-written films to meaningfully test, scale, and repeat success.

The strongest Latino box office signal appears in ensemble casting (Table B). Films with Latino ensemble presence posted a 55.0% success rate (11 of 20), outperforming the overall box office benchmark of 48.0%. By contrast, Latino lead (25.0%) and co-lead (0.0%) results are based on extremely small samples, with only 4 lead titles and 1 co-lead title in the dataset. Those results should not be read as evidence of weak audience response. They should be read as evidence of insufficient opportunity at the top of the cast hierarchy.

Table B. Latino role presence and success rate (2.5x+)

Latino role presence	Titles (N)	Successful (Y)	Success rate
Latino Lead present	4	1	25.0%
Latino Co-lead present	1	0	0.0%
Latino Ensemble present	20	11	55.0%
Latino Director present	2	0	0.0%
Latino Screenwriter present	4	1	25.0%

Streaming Films: Latino Success Is Visible, but the Title Base Is Too Small in the Highest-Impact Roles

The streaming-film results require more caution than the box office findings. Across 220 original streaming films released in 2025, 66 titles reached Nielsen’s weekly Movies Top 10, for an overall success rate of 30.0%. Within that sample, films with Latino main-cast presence posted a 25.0% success rate (11 of 44), below White, Black, and Asian main-cast rates. But that topline should not be mistaken for a lack of Latino commercial value. In streaming films, Latino representation is thinnest in the very roles most associated with chart-driving visibility, especially lead, co-lead, and screenwriting. This means Latino success is being measured from a much smaller and more constrained base of opportunity.

That matters because breakout streaming performance is shaped not only by audience response, but also by release strategy, platform priority, and promotional scale. Latino-inclusive films were not always entering the market under the same commercial conditions as bigger franchise-backed or heavily promoted titles. For that reason, lower observed Latino success rates in streaming films should be understood not simply as an outcome measure, but as evidence of how underrepresentation and uneven market support can suppress visible success.



Table C. Success rate by group presence in streaming films (Front vs Behind)

Group	Title with Main-cast (N)	Main-cast Success Rate (2.5x+)	Main-cast Representation (Index of Representation)	Title with Director/Screenwriter (N)	Director/Screenwriter Success Rate (2.5x+)	Director Representation (Index of Representation)	Screenwriter Representation (Index of Representation)
Latino	44	25.0% (11/44)	9.1% -54.4%	15	20.0% (3/15)	4.7% -76.5%	1.5% -92.4%
White	142	33.8% (48/142)	67.3% 17.0%	189	27.5% (52/189)	76.8% 33.6%	61.3% 6.6%
Black	62	33.9% (21/62)	17.4% 27.3%	26	26.9% (7/26)	10.8% -20.9%	5.4% -60.7%
Asian	29	44.8% (13/29)	5.6% -16.8%	19	36.8% (7/19)	7.0% 4.0%	2.5% -62.7%
Other	11	18.2% (2/11)	1.6% -23.6%	1	0.0% (0/1)	0.2% -89.2%	0.2% -89.2%

Behind the camera, the opportunity gap is again severe. Only 15 streaming films in the sample had Latino director or screenwriter presence, with a success rate of 20.0% (3 of 15). Latino directors accounted for 4.7% of director representation and Latino screenwriters for just 1.5% of screenwriter representation, both sharply underrepresented. That matters because behind-the-camera roles shape what gets made, how stories are developed, and which projects are positioned to scale. When Latino participation remains this limited, the industry is not fully testing the commercial potential of Latino storytelling in streaming film.

The streaming-film role breakdown shows where Latino performance is most visible (Table D). Films with Latino ensemble presence posted a 32.4% success rate (11 of 34), slightly above the full-sample streaming benchmark of 30.0%. That makes ensemble casting the clearest Latino success signal in streaming films, just as it was one of the strongest signals in the box office. Latino-directed films posted a 25.0% success rate (3 of 12), while Latino lead, co-lead, and screenwriter categories did not produce charting titles. But those results come from extremely small samples: only 4 Latino lead titles, 6 Latino co-lead titles, and 5 Latino screenwritten titles in the entire dataset. These are not conditions under which a reliable market verdict can emerge. They are conditions under which underrepresentation suppresses visible success.

Latino role presence	Titles (N)	Successful (Y)	Success rate
Latino Lead present	4	0	0.0%
Latino Co-lead present	6	0	0.0%
Latino Ensemble present	34	11	32.4%
Latino Director present	12	3	25.0%
Latino Screenwriter present	5	0	0.0%

Table D. Latino role presence and success rate

In streaming films, the issue is not that Latino talent cannot succeed. It is that Latino success is still being measured from too small and too unevenly supported a base to fully reflect its market potential.

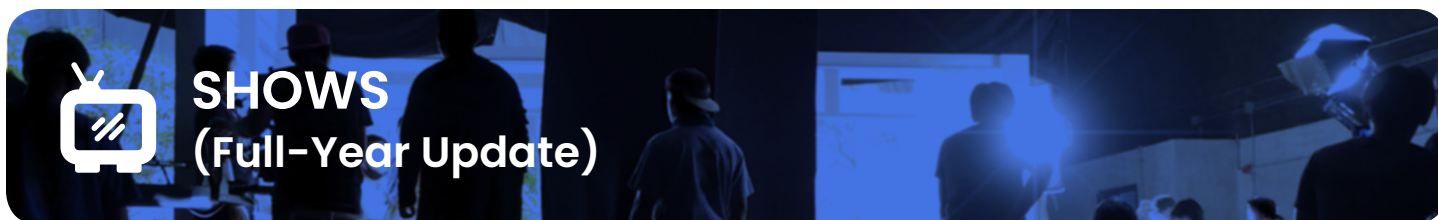
What the Combined Film Evidence Shows

Taken together, the box office and streaming-film results support a clear conclusion: Latino talent is already part of successful films, but the industry is still working from too small a base of Latino representation to fully demonstrate or scale that success.

This is the real opportunity. The issue is not that Latino talent lacks commercial value. The issue is that Latino talent remains underrepresented, especially behind the camera and in top decision-making roles. If Latino

participation were closer to its true market weight, the industry would likely see more successful titles, not fewer. The data already shows that Latino talent can perform. What is missing is enough representation to turn that success into a larger and more repeatable business advantage.

**The methodology for this case study is described in the "Methodology" section of this report.*



Because the 2025 LDC U.S. Latinos in Media Report: Shows already presented a detailed analysis of television representation by platform and format, this full-year update does not repeat that framework in full. Instead, the following section adds a concise cross-platform view of overall scripted and unscripted TV representation in 2025, combining streaming, broadcast, and cable to highlight the broader market pattern.

This consolidated view is especially important for understanding scale. While platform-specific analysis shows where gaps appear, the combined results make clear how consistently U.S. Latinos remain underrepresented across television as a whole, particularly in positions of creative authority. This year, that broader lens also includes a focused look at Mexican-origin representation, revealing that the largest segment within the U.S. Latino population often remains even further behind.

Scripted Shows

Across scripted shows, Latino representation remains below parity in both visibility and creative authority. Latinos account for 9.1% of main-cast roles, resulting in a -54.4% representation index, while Black talent reaches 20.1% (+46.6%) and Asian talent 7.6% (+13.3%), underscoring that the gap is not evenly distributed across groups. Behind the camera, Latinos directed just 6.7% of episodes (-66.4%) and accounted for only 4.1% of showrunners.

Table 7: Overall Representation in Scripted Shows by Ethnicity/Race

Scripted Shows (U.S. population)	Latino (20%)	Mexican Origin (11.2%)	Black (13.7%)	Asian (6.7%)	Other (2.1%)	White (57.5%)
<i>Leads</i>	4.1%	2.2%	6.3%	2.4%	0.5%	22.5%
<i>Co-leads</i>	1.0%	0.3%	2.4%	0.5%	0.2%	6.8%
<i>Ensemble Cast</i>	4.0%	1.2%	11.4%	4.7%	0.9%	32.3%
Main-cast Representation	9.1%	3.7%	20.1%	7.6%	1.6%	61.6%
<i>Index of representation (Main-cast)</i>	-54.4%	-66.0%	46.6%	13.3%	-25.3%	7.2%
Directed Episodes	6.7%	1.7%	12.3%	6.0%	0.8%	74.1%
<i>Index of representation (Directors)</i>	-66.4%	-84.3%	-10.0%	-9.8%	-62.2%	28.9%
Showrunner	4.1%	1.9%	8.1%	3.2%	0.3%	84.3%
<i>Index of representation (Showrunners)</i>	-79.4%	-82.7%	-40.9%	-52.6%	-84.9%	46.6%

A closer look at Mexican-origin participation reveals an even deeper gap. Despite representing 11.2% of the U.S. population and the largest share of U.S. Latinos, Mexican-origin talent accounts for just 3.7% of main-cast roles (-66.0%), 1.7% of directed episodes (-84.3%), and 1.9% of showrunners. Even where aggregate Latino visibility appears somewhat stronger in scripted television, the industry is still failing to proportionally include the largest segment within that audience.

Unscripted Shows

Across unscripted television, Latino representation remains far below parity in the high-frequency roles that increasingly define ad-supported viewing. Latinos account for just 3.8% of hosts, presenters, or narrators (-81.0%), 5.0% of judges and experts (-74.9%), 7.5% of participants and contributors (-62.4%), and 3.8% of

directed episodes (-81.1%). At the same time, Black talent exceeds parity across multiple on-screen roles, reinforcing that Latino underrepresentation remains especially severe in a format meant to reflect everyday visibility and relatability.

Table 8: Overall Representation in Unscripted Shows by Ethnicity/Race

Non-Scripted Overall (U.S. population)	Latino (20%)	Mexican Origin (11%)	Black (13.7%)	Asian (6.7%)	Other (2.1%)	White (57.5%)
Host / Presenter / Narrator	3.8%	1.5%	19.3%	4.9%	1.2%	71.1%
Index of representation (H/P/N)	-81.0%	-86.5%	40.6%	-27.2%	-44.9%	23.6%
Judges / Experts	5.0%	1.7%	22.0%	8.8%	0.5%	63.7%
Index of representation (J/E)	-74.9%	-84.8%	60.3%	31.8%	-77.3%	10.8%
Participants / Contributors	7.5%	-	20.5%	3.1%	4.8%	64.2%
Index of representation (P/C)	-62.4%	-	49.3%	-54.5%	128.7%	11.6%
Directed Episodes	3.8%	0.2%	5.1%	3.2%	0.4%	87.6%
Index of representation (Directors)	-81.1%	-97.9%	-62.7%	-52.8%	-81.4%	52.3%

*Mexican-origin participants not analyzed due to limited public biographical data.

That gap becomes even more severe when Mexican-origin representation is isolated. Despite representing 11% of the U.S. population and the largest share of U.S. Latinos, Mexican-origin talent accounts for just 1.5% of hosts and presenters (-86.5%), 1.7% of judges and experts (-84.8%), and only 0.2% of directed episodes (-97.9%). Even in unscripted formats, where relatability and audience connection are central to value, the industry continues to exclude the largest segment within the Latino market.



Streaming Scripted Shows

Scripted streaming shows continue to define platform identity and long-term creative investment.

The tables below update representation outcomes in 2025 and highlight where progress has occurred, where it has stalled, and how gaps vary by platform.

Table 9: Participation in Scripted Streaming Shows by Race/Ethnicity in Main-Cast Roles by Company

(U.S. Population)		Latino (20%)				Black (13.7%)				Asian (6.7%)				Other (2.1%)				White (57.5%)						
Network	Number of shows	Lead	Co-lead	Ensemble Cast	Overall main-cast	Lead	Co-lead	Ensemble Cast	Overall main-cast	Lead	Co-lead	Ensemble Cast	Overall main-cast	Lead	Co-lead	Ensemble Cast	Overall main-cast	Lead	Co-lead	Ensemble Cast	Overall main-cast			
Apple TV+	29	7%	3%	2%	12%	10%	3%	6%	20%	3%	0%	4%	7%	3%	0%	0%	3%	28%	7%	23%	57%			
Disney+	17	6%	0%	7%	13%	6%	0%	27%	33%	0%	0%	7%	7%	0%	0%	1%	1%	12%	0%	35%	47%			
HBO Max	21	0%	0%	2%	2%	0%	5%	7%	12%	0%	0%	10%	10%	0%	0%	0%	0%	14%	19%	42%	76%			
Hulu	32	6%	0%	2%	8%	16%	0%	11%	26%	6%	0%	4%	11%	0%	0%	0%	0%	22%	0%	33%	55%			
Netflix	74	5%	1%	4%	10%	7%	4%	7%	18%	3%	1%	4%	8%	0%	0%	1%	1%	31%	9%	24%	63%			
Paramount+	16	0%	3%	3%	6%	0%	0%	13%	13%	0%	0%	3%	3%	3%	0%	2%	5%	34%	16%	23%	73%			
Peacock	13	0%	0%	5%	5%	23%	0%	9%	32%	0%	0%	2%	2%	0%	0%	0%	0%	31%	8%	22%	61%			
Prime Video	34	3%	1%	6%	10%	0%	3%	9%	12%	4%	1%	5%	11%	0%	0%	1%	1%	25%	6%	35%	66%			
Total	236	4%	1%	4%	9%	7%	3%	10%	19%	3%	1%	5%	8%	1%	0%	1%	1%	26%	8%	29%	62%			
Representation index: -55.2%					Representation index: 41.4%					Representation index: 22.0%					Representation index: -41.6%					Representation index: 8.3%				

Across **236 scripted streaming shows**, Latino representation remains below parity. Latinos, who account for **20% of the U.S. population**, represent **9% of overall main-cast roles (same as last year)**, producing a **-55.2% representation index**.



Apple TV+ (12%) and **Disney+ (13%)** post the highest Latino main-cast shares among major platforms, though both remain below the 20% population benchmark. Apple TV+ represents relative stability year over year, down slightly from 13% in 2024, while Disney+ shows notable improvement, rising sharply from just 3% last year.



Netflix (10%) and **Prime Video (10%)** cluster near the overall average, reflecting scale without proportional representation.



HBO Max (2%), **Peacock (5%)**, and **Paramount+ (6%)** continue to post the lowest Latino main-cast representation, despite sizable scripted output. HBO Max represents the sharpest decline year over year, falling from 11% in 2024 to just 2% in 2025.

Behind the Camera: Creative Authority Remains Constrained

Table 10: Participation in Scripted Streaming Shows by Race/Ethnicity in Behind-the-Camera Roles by Company

Network	Total Shows	Total Episodes	Latino (20%)		Black (13.7%)		Asian (6.7%)		Other (2.1%)		White (57.5%)	
			Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners
Apple TV+	29	253	6%	0%	5%	7%	4%	3%	0%	0%	85%	90%
Disney+	17	143	12%	6%	6%	12%	1%	0%	0%	0%	80%	82%
HBO Max	21	182	3%	0%	3%	0%	11%	5%	0%	0%	82%	95%
Hulu	32	216	6%	6%	16%	19%	13%	5%	0%	0%	65%	70%
Netflix	74	545	5%	4%	14%	9%	7%	4%	0%	0%	74%	83%
Paramount+	16	172	10%	0%	13%	13%	1%	0%	0%	0%	76%	88%
Peacock	13	112	6%	8%	13%	15%	0%	0%	1%	0%	79%	77%
Prime Video	34	255	8%	9%	12%	3%	8%	4%	0%	0%	72%	84%
Total	236	1878	7%	4%	11%	9%	6%	3%	0%	0%	76%	83%
<i>Representation index:</i>			-67.0%	-78.8%	-20.1%	-33.5%	-3.4%	-49.4%	-94.9%	-100.0%	32.0%	44.8%

Representation declines more sharply in creative leadership roles. As showrunners.



Across platforms:

- Latinos directed **7% of scripted episodes (-67.0% index)**, down from 7.9% in 2024
- and accounted for just **4% of showrunners (-78.8% index)**, declining from 6.6% the previous year



Platform-level patterns reveal narrow pockets of progress:

- On **Disney+**, while Latinos directed 17% of episodes in 2024, the company fell to single digits this year, while **Prime Video** shows relative stability in directing (8%) but a decline in Latino showrunners from 11% to lower single digits.
- **HBO Max (Max)**, which posted 10% Latino-directed episodes and 17% Latino showrunners in 2024, saw those gains contract significantly in 2025. **Apple TV+** and **Paramount+** continue to register minimal Latino showrunner representation (0–3%), reinforcing how advancement into long-term creative authority remains rare and unstable.



In contrast:

- Asian and Black groups continue to outperform relative to population share in front of the camera: Black representation reaches 19% of main-cast roles (+41.4% representation index), while Asian representation reaches 8% (+22.0%), both exceeding parity. Latinos remain the most underrepresented group, accounting for just 9% of main-cast roles (**-55.2%**).
- White professionals directed 76% of scripted episodes and held 83% of showrunner roles, reinforcing their dominance in positions of long-term creative control.
- Asian directors accounted for 6% of episodes, closely aligned with population share, while Latino and Black creators remain significantly underrepresented in both directing and showrunner roles.

Scripted streaming shows reflect incremental movement, not structural change. Platforms with the largest slates continue to deliver representation below parity, while smaller gains remain confined to episodic roles rather than leadership positions.

Case Study 4 Underrepresented, Yet Outperforming

Scripted streaming shows offer one of the clearest examples of Latino talent creating measurable value despite persistent underrepresentation. Latinos remain significantly underrepresented across the category, particularly in high-impact creative roles. Latinos accounted for just **7.9% of main-cast representation, 6.6% of directors, and 4.2% of showrunners**, all well below their **20% share of the U.S. population**.

Yet the success-rate analysis shows that Latino-inclusive titles consistently perform at or above benchmark, reinforcing the business case for greater investment in Latino talent.

Across the **236 scripted streaming shows** in this dataset, **76 titles** achieved success, for an overall success rate of **32.2%**. Titles with **Latino main-cast presence** outperformed that benchmark, posting a **38.5% success rate (25 of 65)**. Titles with **Latino director or showrunner presence** performed even better at **44.2% (23 of 52)**. These results are especially significant because Latino representation remains sharply below proportional levels across the category.

Table E. Success rate by group presence in scripted streaming shows (Main-cast vs Director/Showrunner)

Group	Titles with Main-cast (N)	Main-cast Success Rate	Main-cast Representation (IR)	Titles with Director/Showrunner (N)	Director/Showrunner Success Rate	Director Representation (IR)	Showrunner Representation (IR)
Latino	65	38.5% (25/65)	7.9% (-60.1%)	52	44.2% (23/52)	6.6% (-66.8%)	4.2% (-78.7%)
White	193	34.7% (67/193)	61.2% (6.4%)	219	33.8% (74/219)	75.9% (32.0%)	83.3% (44.8%)
Black	103	30.1% (31/103)	20.2% (47.4%)	61	45.9% (28/61)	10.9% (-20.1%)	9.1% (-33.5%)
Asian	56	33.9% (19/56)	9.5% (41.3%)	40	55.0% (22/40)	6.5% (-3.4%)	3.4% (-49.4%)
Other	9	44.4% (4/9)	1.2% (-39.9%)	2	50.0% (1/2)	0.1% (-94.7%)	0.0% (-100.0%)

What makes these results especially important is that Latino-inclusive titles are generating **above-benchmark success despite severe underrepresentation**. Latino main-cast titles outperformed White (**34.7%**), Black (**30.1%**), and Asian (**33.9%**) main-cast titles. Behind the camera, Latino director/showrunner titles also outperformed the overall benchmark and White titles, reaching **44.2%**, even as Latino participation remained far below proportional representation. This strengthens the core business argument of this report: **the issue is not whether Latino talent can deliver successful scripted streaming titles. The issue is that the industry is still not investing in Latino talent at the scale these results warrant.**

The strongest Latino scripted streaming signals appear in **directing** and **ensemble casting**, where Latino-inclusive titles perform well above the overall market benchmark. As shown in **Table F**, titles with a **Latino director present** posted a **47.9% success rate (23 of 48)**, making directing the strongest Latino role category in the dataset. Titles with **Latino ensemble presence** also performed strongly at **42.0% (21 of 50)**. By contrast, Latino lead and showrunner categories posted lower rates, but those categories are based on much smaller title counts and should be interpreted with caution. The broader pattern remains clear: where Latino talent is present at meaningful enough scale to measure, it is associated with competitive and often stronger performance.

Table F. Latino role presence and success rate in scripted streaming shows

Latino role presence	Titles (N)	Successful (Y)	Success Rate
Latino Lead present	10	2	20.0% (2/10)
Latino Co-lead present	5	2	40.0% (2/5)
Latino Ensemble present	50	21	42.0% (21/50)
Latino Director present	48	23	47.9% (23/48)
Latino Showrunner present	10	2	20.0% (2/10)

Taken together, these findings make the value proposition clear. In scripted streaming, Latino talent is not only competitive, it is often associated with **stronger-than-average performance**, particularly in ensemble and directing roles. Yet Latino representation remains deeply out of proportion to the size and influence of the U.S. Latino population. That means the industry is still leaving value on the table. **Latino talent is already proving it can deliver results; the missed opportunity is that there is still too little Latino participation to fully scale that success.**

Streaming Unscripted Shows

Across **364 unscripted streaming shows** and **1,328 directed episodes**, representation gaps remain pronounced, particularly for U.S. Latinos.

Table 11: Participation in Unscripted Streaming Shows by Race/Ethnicity in Main Roles by Company

Network	Number of 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	0%	17%	0%	0%	83%	N/A	N/A	N/A	N/A	N/A	0%	0%	0%	0%	100%
Discovery+	172	2%	15%	5%	2%	76%	5%	25%	11%	0%	59%	10%	16%	3%	8%	62%
Disney+	6	0%	25%	25%	0%	50%	0%	0%	33%	0%	67%	0%	0%	33%	0%	67%
HBO Max	20	0%	11%	11%	0%	78%	10%	30%	10%	0%	50%	6%	0%	0%	0%	94%
Hulu	22	13%	38%	0%	0%	50%	0%	0%	0%	0%	100%	7%	13%	11%	7%	62%
Netflix	63	6%	19%	8%	0%	67%	9%	9%	0%	5%	77%	2%	22%	2%	1%	73%
Paramount+	14	10%	30%	10%	0%	60%	13%	25%	0%	0%	63%	0%	0%	0%	0%	100%
Peacock	20	0%	20%	0%	0%	80%	0%	50%	0%	0%	50%	9%	31%	2%	9%	48%
Prime Video	31	5%	27%	5%	0%	64%	8%	8%	0%	0%	83%	5%	28%	2%	5%	60%
The Roku Channel	9	13%	33%	7%	0%	47%	0%	0%	50%	0%	50%	0%	0%	0%	0%	100%
TOTAL	364	3.8%	18.9%	5.6%	1.0%	71%	5.9%	21.5%	9.7%	0.5%	62.4%	6.6%	19.9%	3.4%	5.1%	64.9%
Representation Index:		-81%	38%	-17%	-50%	23%	-70%	57%	44%	-74%	8%	-67%	45%	-49%	142%	13%



In front of the camera, unscripted formats show slightly higher diversity, but still fall short for Latinos.

- Latinos represent **3.8% of hosts, presenters, or narrators (-81% under-index)**, down from 4.6% in 2024,
- **5.9% of judges or experts (-70% under-index)**, (vs. 5.8% in 2024)
- and **6.6% of participants or contributors (-67% under-index)**, down from 5.3% in 2024.



In contrast:

- **Black talent is overrepresented** as judges and experts (**21.5%**, +57% index) and participants (**19.9%**, +45%).
- **Asian talent** also exceeds parity in judge/expert roles (**9.7%**, +44%).
- White talent remains dominant across all unscripted roles, accounting for **62–71%** of on-screen positions.

No major streaming platform reaches parity for Latinos in unscripted content. Even platforms with relatively higher Latino host representation, such as **Hulu (13%)** and **The Roku Channel (13%)**, fail to translate visibility into creative authority behind the camera.

Table 12: Participation in Unscripted Streaming Shows by Race/Ethnicity in Directed Episodes by Company

Network	Directed episodes	Directed Episodes				
		Latino	Black	Asian	Other	White
Apple TV+	25	0%	0%	0%	0%	100%
Discovery+	522	3%	4%	4%	1%	88%
Disney+	36	0%	14%	0%	0%	86%
HBO Max	73	1%	22%	7%	1%	68%
Hulu	60	5%	0%	0%	0%	95%
Netflix	284	7%	6%	2%	0%	85%
Paramount+	68	0%	15%	0%	0%	85%
Peacock	76	4%	12%	0%	0%	84%
Prime Video	172	0%	15%	5%	0%	81%
The Roku Channel	12	0%	0%	50%	0%	50%
TOTAL	1328	3.2%	7.7%	3.7%	0.5%	85.0%
Representation Index:		-84%	-44%	-45%	-78%	48%

Latinos directed just **3.2% of unscripted episodes**, down from 5.2% in 2024, resulting in an **-84% representation index**, the lowest among major racial and ethnic groups. This underrepresentation is consistent across nearly all platforms, including Apple TV+, Disney+, Prime Video, and Paramount+, many of which post **0% Latino-directed episodes** in this category.

Unscripted streaming content is built for scale, frequency, and monetization. Yet the fastest-growing audience in streaming remains structurally underrepresented in both visibility and leadership.



Broadcast Scripted

Scripted broadcast content continues to play a reduced but symbolically important role in the media ecosystem. The following tables provide an update to findings presented in the first edition of the 2025 report.

Table 13: Participation in Scripted Broadcast Shows by Race/Ethnicity in Main-Cast Roles by Company

(U.S. Population)		Latino (20%)				Black (13%)				Asian (6.7)				Other (2.1%)				White (57.5%)			
Network	Number of shows	Lead	Co-lead	Ensemble Cast	Overall Main	Lead	Co-lead	Ensemble Cast	Overall Main	Lead	Co-lead	Ensemble Cast	Overall Main	Lead	Co-lead	Ensemble Cast	Overall Main	Lead	Co-lead	Ensemble Cast	Overall Main
ABC	8	13%	0%	4%	17%	0%	0%	21%	21%	0%	0%	3%	3%	0%	0%	0%	0%	13%	0%	47%	60%
CBS	16	6%	0%	8%	14%	13%	0%	13%	25%	0%	0%	5%	5%	0%	0%	3%	3%	19%	6%	28%	53%
CW Television Network	4	0%	0%	0%	0%	0%	0%	55%	55%	0%	0%	2%	2%	0%	13%	0%	13%	0%	13%	18%	30%
Fox Entertainment	14	0%	4%	2%	6%	0%	0%	10%	10%	7%	0%	6%	13%	0%	0%	0%	0%	21%	4%	46%	71%
NBC Entertainment	12	0%	0%	12%	12%	0%	0%	20%	20%	0%	0%	8%	8%	0%	0%	3%	3%	0%	0%	57%	57%
Total	54	3.7%	0.9%	6.3%	11.0%	3.7%	0.0%	18.1%	21.8%	1.9%	0%	5.4%	7.3%	0%	0.9%	1.5%	2.4%	13.0%	3.7%	40.8%	57.5%
		Representation index: -45.2%				Representation index: 59.3%				Representation index: 9.0%				Representation index: 16.5%				Representation index: -0.1%			

Across 54 scripted broadcast shows, Latino representation remains below population share.

Latinos account for 11% of overall main-cast roles, resulting in a -45.2% representation index. This represents virtually no change from 2024 (11.3%), reinforcing continued stagnation in broadcast representation.



Representation is uneven by network:

- **CBS** improved significantly, rising from 7% in 2024 to 14% in 2025.
- However, **ABC** declined from **22% to 17%**, and **NBC** fell from **17% to 11%**. **Fox** also slipped slightly from **8% to 6%**.

Latino roles continue to skew toward ensemble positions, with limited presence in lead and co-lead roles.



In contrast:

- **Black representation exceeds parity at 21.8% of main-cast roles** (+59.3% index),
- while **Asian representation** remains closer to parity at **7.0%**.

Disparities widen significantly behind the camera.

Table 14: Participation in Scripted Broadcast Shows by Race/Ethnicity in Behind-the-Camera Roles by Company

Network	Total Shows	Total Episodes	Latino (20%)		Black (13.7%)		Asian (6.7%)		Other (2.1%)		White (57.5%)	
			Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners	Directed Episodes	Showrunners
ABC	8	97	6%	0%	20%	13%	7%	13%	1%	0%	66%	75%
CBS	16	235	12%	13%	17%	0%	8%	0%	0%	0%	63%	88%
CW Television Network	4	41	5%	0%	24%	50%	5%	0%	5%	0%	61%	50%
Fox Entertainment	14	161	2%	0%	11%	0%	6%	7%	0%	0%	81%	93%
NBC Entertainment	12	134	7%	0%	13%	0%	1%	0%	1%	0%	78%	100%
Broadcast Total	54	668	7.5%	3.7%	15.9%	5.6%	5.5%	3.7%	0.6%	0%	70.5%	87.0%
<i>Representation index:</i>			-62.6%	-81.5%	15.8%	-59.4%	-17.3%	-44.7%	-71.5%	-100.0%	22.6%	51.4%



Across 668 scripted broadcast episodes, Latinos would have needed to direct over 133 episodes to reach parity. Instead:

- Latinos directed only 50 episodes, representing 7.5% of total episodes (-62.6% representation index)
- and accounted for just **3.7% of showrunners** (-81.5% index).



By comparison:

- **Black creators** approach parity in directing (**15.9%**, +15.8%),
- while **White professionals continue to dominate creative leadership**, directing **70.5% of episodes** and holding **87% of showrunner roles**.

Context Note On Why Cable Scripted Is Omitted: Scripted cable output in 2025 represents a **very limited number of shows**. Due to insufficient scale, cable scripted content is not analyzed separately in this section and does not materially alter the broader representation patterns observed across broadcast and streaming.



Broadcast Unscripted

Unscripted broadcast content continues to contract in relevance and volume. The tables below provide an update to prior findings, confirming that representation patterns remain largely unchanged in a segment with declining leverage.

Table 15: Participation in Unscripted Broadcast Shows by Race/Ethnicity in Main Roles by Company

Network	Number of shows	Host/Presenter/Narrator					Judges/Experts					Participants/Contributors				
		Latino	Black	Asian	Other	White	Latino	Black	Asian	Other	White	Latino	Black	Asian	Other	White
ABC	20	10%	20%	0%	3%	67%	11%	17%	17%	0%	56%	0%	25%	0%	0%	75%
CBS	9	6%	22%	11%	0%	61%	10%	10%	10%	0%	70%	N/A	N/A	N/A	N/A	N/A
CW Television Network	4	33%	0%	0%	0%	67%	0%	0%	0%	0%	100%	N/A	N/A	N/A	N/A	N/A
Fox Entertainment	21	0%	15%	5%	0%	80%	5%	23%	5%	0%	68%	0%	0%	0%	0%	100%
NBC Entertainment	11	0%	25%	0%	0%	75%	17%	42%	0%	0%	42%	0%	20%	0%	0%	80%
Total	65	6.0%	19.3%	3.6%	1.2%	69.9%	9.4%	21.9%	7.8%	0.0%	60.9%	0.0%	15.4%	0.0%	0.0%	84.6%
Representation Index:		-70%	41%	-46%	-43%	22%	-53%	60%	17%	-100%	6%	-100%	12%	-100%	-100%	47%

Table 16: Participation in Unscripted Broadcast Shows by Race/Ethnicity in Directed Episodes by Company

Network	Directed episodes	Latino	Black	Asian	Other	White
ABC	201	20%	0%	0%	0%	80%
CBS	64	0%	0%	0%	0%	100%
CW Television Network	20	0%	0%	0%	0%	100%
Fox Entertainment	168	0%	6%	1%	0%	93%
NBC Entertainment	73	0%	0%	14%	0%	86%
TOTAL	526	7.6%	1.9%	2.3%	0.0%	88.2%
Representation Index:		-62%	-86%	-66%	-100%	53%

Latino representation remains well below parity across all on-screen unscripted roles.

Latinos account for **6% of hosts, 9% of judges/experts, and 0% of participants**, producing representation indices ranging from **-53% to -100%**.

Behind-the-camera access remains constrained.

Latinos directed **7.6% of unscripted broadcast episodes**, up from 7% in 2024, still below population share and concentrated in a small number of networks.

Black representation continues to outperform relative to population share, particularly in judge/expert roles

(21.9%, +60% index), reinforcing a divergence between Latino and Black outcomes in unscripted broadcast.

White professionals continue to dominate creative control, directing **86% of episodes** and holding the majority of visible roles.



Latino Film & TV Watchlist:

As part of this year’s recommendations, LDC presents a curated watchlist of upcoming film and television projects featuring Latino talent across key creative and on-screen roles. This list is both a forward-looking snapshot of where momentum is building and an invitation for audiences to use their viewing choices, ticket purchases, and engagement to support Latino talent and influence what the industry continues to greenlight and scale.

Films:



Watch Now 2026

- **The Wrecking Crew** - Directed by Angel Manuel Soto - Prime Video
- **Relationship Goals** - Directed by Linda Mendoza - Prime Video
- **Crime 101** - Starring Monica Barbaro - Prime Video
- **Project Hail Mary** - Co-directed by Phil Lord - Prime Video
- **The Rip** - Starring Catalina Sandino Moreno and Sasha Calle - Netflix
- **Hoppers** - Starring Melissa Villaseñor and Eduardo Franco - Disney+
- **Mike & Nick & Nick & Alice** - Starring Eiza Gonzalez and Arturo Castro - Hulu
- **Outcome** - Starring Cameron Diaz - Apple TV
- **The Super Mario Galaxy Movie** - Starring Anya Taylor-Joy - Peacock
- **Michael** - Starring Coleman Domingo - In Theaters
- **In the Grey** - Starring Eiza Gonzalez - In Theaters
- **The Mandalorian and Grogu** - Starring Pedro Pascal - In Theaters
- **Masters of the Universe** - Starring Camila Mendes - In Theaters
- **Animal Friends** - Starring Aubrey Plaza - In Theaters
- **Disclosure Day** - Starring Coleman Domingo - In Theaters



July

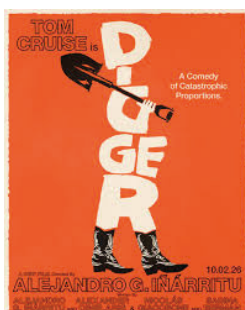
- **The Odyssey** - Starring John Leguizamo - In Theaters
- **Cut Off** - Starring Camila Cabello and Adriana Barraza - In Theaters
- **Spider-Man: Brand New Day** - Starring Michael Mando - In Theaters

August

- **One Night Only** - Starring Monica Barbaro - In Theaters

September

- **How to Rob a Bank** - Starring Renzy Feliz - In Theaters
- **Practical Magic 2** - Starring Xolo Maridueña - In Theaters



October

- **Digger** - Directed by Alejandro Gonzalez Iñárritu - In Theaters
- **Verity** - Starring Ismael Cruz Cordoba - In Theaters
- **Matchbox: The Movie** - Starring Arturo Castro - Apple TV
- **Whalefall** - Starring John Ortiz - In Theaters



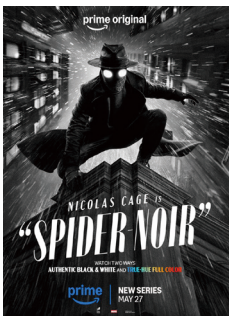
November

- **The Cat in the Hat** – Starring Xochitl Gomez and America Ferrera – In Theaters
- **The Great Beyond** – Starring Jenna Ortega – In Theaters

December

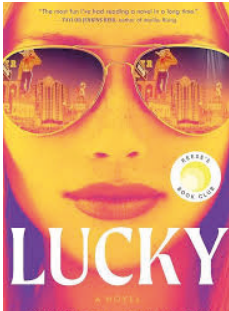
- **Avengers: Doomsday** – Starring Pedro Pascal and Tenoch Huerta – In Theaters
- **The Angry Birds Movie 3** – Starring Marcello Hernandez – In Theaters

TV:



Watch Now 2026

- **Lincoln Lawyer** – Starring Manuel Garcia Rulfo – Netflix
- **Beef (Season 2)** – Starring Oscar Isaac – Netflix
- **His & Hers** – Starring Tessa Thompson – Netflix
- **Euphoria** – Starring Alexa Demie – HBO
- **The Pitt** – Starring Alexandra Metz – HBO Max
- **The Beauty** – Starring Anthony Ramos – FX / Hulu
- **Scrubs** – Starring Judy Reyes – ABC / Hulu
- **M.I.A.** – Starring Shannon Gisela – Peacock
- **Spider-Noir** – Starring Karen Rodriguez – Prime Video
- **Cape Fear** – Starring Javier Bardem – Apple TV



July

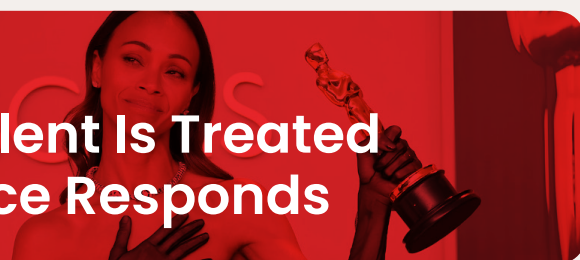
- **Lucky** – Starring Anya Taylor-Joy – Apple TV

TBD

- **The Boroughs** – Starring Alfred Molina and Carlos Miranda – Netflix
- **One Hundred Years of Solitude** – Written by Jose Rivera

Case Study 5

Zoe Saldaña: When Latino Talent Is Treated as Global Talent, the Box Office Responds



U.S. Latinos are among the most loyal and consistent theatrical audiences in the United States. They over-index in box office attendance, particularly for franchise films, and routinely represent a disproportionate share of opening weekend audiences. In 2025, Hispanic/Latino moviegoers accounted for approximately **29% of the U.S. audience for *Avatar: Fire and Ash***, well above their share of the national population.⁸

This sustained loyalty to theatrical experiences is not incidental. It reflects a pattern: when audiences feel culturally seen or connected to talent on screen, turnout strengthens rather than weakens.

Few careers illustrate this dynamic more clearly than Zoe Saldaña's.

As of 2025, Saldaña became the highest-grossing actor of all time at the global box office, with films totaling more than \$15.4 billion worldwide. Her record was solidified by the performance of *Avatar: Fire and Ash*, which crossed the \$1 billion global mark and extended the dominance of a franchise in which she plays a central role.

Saldaña has appeared in multiple billion-dollar global franchises, including the *Avatar* series and the Marvel Cinematic Universe. Her characters are not defined by stereotype, but by strength, complexity, and narrative centrality. She has been cast not as a symbolic inclusion, but as a core protagonist in films built for global scale.



Loyalty Meets Leadership

Saldaña's career sits at the intersection of two measurable realities:

- Latino audiences over-consume theatrical content, particularly tentpole releases.
- Latino talent, when positioned at the center of those releases, delivers global commercial performance.

This is not coincidence. It is proper alignment.

When Latino audiences see themselves reflected through talent that is trusted with major roles, loyalty translates into sustained box office engagement. Saldaña's trajectory demonstrates that inclusion rooted in skill and scale does not narrow audience appeal. It expands it.

Strategic Takeaway

Zoe Saldaña's record-breaking career reframes a persistent industry misconception. **Latino inclusion at the highest levels of theatrical filmmaking is not a cultural concession. It is a financial and commercial multiplier.**

Audience loyalty is already present. The opportunity lies in aligning casting, creative trust, and investment decisions with that reality.

★ Recommendations

If you are a CEO, studio executive, or film decision-maker:

- ➔ **• Institutionalize representation dashboards at the studio level.**
Track Latino participation across lead roles, directors, writers, and showrunners in real time, using this report as a baseline benchmark and tying progress to executive performance metrics.
- ➔ **• Move beyond ensemble-only inclusion.**
Latino presence in films is still concentrated in supporting and ensemble roles. Sustainable growth requires Latino leads and decision-makers, not isolated casting wins.
- ➔ **• Greenlight with accountability.**
Set clear expectations for Latino participation in front of and behind the camera across theatrical and streaming films.
- ➔ **• Stop masking gaps under aggregate labels.**
Broad categories like “BIPOC” obscure Latino underrepresentation and prevent targeted investment.
- ➔ **• Use existing talent pipelines.**
Access The Source, the Latino Talent Database for Hollywood, to identify proven Latino directors, writers, and actors already working in the industry.

If you are an advertiser or brand:

- ➔ **• Follow Latino audiences, not legacy assumptions.**
Latinos over-index in theatrical attendance and streaming engagement. Media investments should reflect where growth audiences are already showing up.
- ➔ **• Align brand dollars with accurate representation.**
Support studios, distributors, and platforms that move beyond symbolic inclusion and reflect Latinos in meaningful roles.
- ➔ **• Leverage Latino-led stories for scale.**
Films that resonate with Latino audiences consistently demonstrate global reach, not niche performance.

If you are part of the audience:

- ➔ **• Signal demand through consumption.**
Box office attendance, completion rates, and repeat viewing matter. These signals shape greenlights and renewals.
- ➔ **• Support films that reflect reality.**
Share, recommend, and amplify projects that portray Latinos with depth and agency.
- ➔ **• Use your voice.**
Audience engagement influences algorithms, marketing spend, and long-term investment decisions.



Methodology

This study measures Latino participation in U.S. media across television and film to provide a comprehensive understanding of representation. The data cover the full calendar year, from January 1 to December 31, with an interim update released in September. Importantly, the base of this report is a census, not a sample: the analysis includes all qualifying TV shows and films within the defined scope. The findings are organized into two primary categories: television and film.

For TV shows, we analyze original content from cable, streaming platforms, and broadcast networks, further divided into scripted and non-scripted 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. Non-scripted 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 Variety Database, 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

Main-Cast Roles:	<p>Lead: The sole protagonist in a show, or</p> <p>Co-lead: Two individuals sharing the leading roles, or</p> <p>Ensemble Cast: A group of individuals sharing the lead roles in a show.</p>
Showrunner / Screenwriter:	The head of the writers' room or lead producer with ultimate creative and managerial authority.
Directed Episodes:	The number of episodes directed by an individual, with more than one director possible per season.

Non-Scripted Shows

Host/ Narrator/ Presenter	<p>An individual who is the voiceover narrator of a TV show or documentary, and/or</p> <p>An individual who hosts a reality show, and/or</p> <p>An individual who presents a game show.</p>
Judges/Experts	<p>Individuals or groups serving as judges in a game or reality show with fixed positions, appearing in all episodes.</p> <p>Experts in related topics who provide their opinions and have fixed positions in the show, appearing in all episodes.</p>
Participants/ Contributors	<p>Individuals participating in a non-elimination reality show, appearing in all episodes.</p> <p>Main contributors in a documentary, such as interviewees, appearing in all episodes.</p> <p>Actors who play the main roles in a documentary, appearing in all episodes.</p>
Directed Episodes	The number of episodes directed by an individual, with more than one director possible per season.



Case Study Methodology

This case study examines the relationship between success, representation, and opportunity for Latino talent across three entertainment categories: 2025 theatrical box office films, 2025 original streaming films, and 2025 scripted streaming shows. These categories were selected because they provide the strongest cross-group comparisons in the current dataset and allow success to be evaluated alongside representation levels.

For box office films, the universe includes the Top 100 theatrical films of 2025, filtered according to LDC's category rules. Success is measured using an efficiency proxy: Worldwide Gross / Production Budget. A title is considered successful if it reaches or exceeds a 2.5x multiplier, used here as a practical threshold for covering production, marketing, and distribution costs.

For original streaming films, the universe includes 220 original streaming films released in 2025. Success is defined as a title appearing at least once in Nielsen's weekly Top 10 during 2025. Each successful title was verified through public reporting and documented at the title level with a reference link.

For scripted streaming shows, the universe includes 236 streaming scripted shows released in 2025. Success is defined as a title having publicly documented evidence of appearing in a Nielsen-based streaming Top 10 during 2025. As with streaming films, successful titles were verified title by title through public weekly recaps or source-reported entries and documented with a reference link.

Representation was coded at the title level by group and role. For films, the role categories are Lead, Co-lead, Ensemble, Director, and Screenwriter. For scripted streaming shows, the role categories are Lead, Co-lead, Ensemble, Director, and Showrunner. For comparison purposes, these roles were also grouped into broader categories: Main-cast / Front-of-camera and Behind-camera. In films, front-of-camera includes Lead, Co-lead, or Ensemble, while behind-camera includes Director or Screenwriter. In scripted streaming, front-of-camera includes Lead, Co-lead, or Ensemble, while behind-camera includes Director or Showrunner. These measures are not mutually exclusive, meaning a single title may count in more than one group.

The analysis compares success rates with representation levels. Success rate measures how often titles in a given group or role meet the success benchmark for that category. Representation is shown as each group's share within a role category, along with an Index of Representation, which compares that share with the group's share of the U.S. population. This makes it possible to evaluate not only whether Latino-inclusive titles succeed, but also whether Latino talent is being represented at a level proportionate to its real market presence.

This approach is intended to answer two questions at once: How often do titles with Latino talent succeed, and how much opportunity is Latino talent actually receiving? Reading both measures together is essential, since lower observed success in some categories may reflect not only outcomes, but also limited representation and very small title counts. While this analysis does not yet control for factors such as genre, franchise status, release timing, or platform scale, it provides a clear and consistent framework for identifying where Latino talent is already associated with success and where underrepresentation may be limiting the industry's full commercial opportunity.



References

1. Latino Donor Collaborative. (2026). *The LDC 2026 U.S. Latino Economic Impact Report*.
2. Nielsen. (2025, September). *How Hispanic viewers are creating their media experiences*. <https://www.nielsen.com/insights/2025/hispanic-dis-2025/>
3. Latino Donor Collaborative. (2025). *The 2025 Official LDC U.S. Latino GDP Report –Part Two*. <https://latinodonorcollaborative.org/reports/the-2025-official-ldc-u-s-latino-gdp-report-part-two/>
4. D’Alessandro, A. (2025, April 7). “A *Minecraft* Movie” mushrooms to \$163M, higher than “*Barbie’s*” opening & record for video game pic as Warner Bros rebuilds box office. *Deadline Hollywood*. <https://deadline.com/2025/04/box-office-a-minecraft-movie-1236359247/>
5. D’Alessandro, A. (2025, May 26). *Summer bound for \$4.2B after record \$326M+ Memorial Day weekend: “Lilo & Stitch” dances to \$183M holiday high, “Mission: Impossible 8” \$77M+ – Monday box office update*. *Deadline Hollywood*. <https://deadline.com/2025/05/box-office-lilo-stitch-wild-mission-impossible-final-reckoning-1236409244/>
6. Boxoffice Staff. (2025, November 30). *Weekend box office: “Zootopia 2” rules holiday with biggest ever global animated opening*. *Boxoffice Pro*. <https://www.boxofficepro.com/weekend-box-office-zootopia-2-rules-holiday-with-biggest-ever-global-animated-opening/>
7. D’Alessandro, A. (2025, July 14). *It’s a bird, it’s a plane, it’s a box office hit: “Superman” leaps higher to \$125M opening – Monday AM update*. *Deadline Hollywood*. <https://deadline.com/2025/07/box-office-superman-1236454805/>
8. D’Alessandro, A. (2025, December 22). *“Avatar: Fire and Ash” now at \$89M opening, thrusts Disney toward \$6B WW; “David” still \$22M Angel Studios record, “Housemaid” tidy at \$19M – Monday AM box office update*. *Deadline Hollywood*. <https://deadline.com/2025/12/box-office-avatar-fire-and-ash-housemaid-1236653423/>
9. Boxoffice Staff. (2025, November 23). *Weekend box office: “Wicked: For Good” posts huge \$150M debut*. *Boxoffice Pro*. <https://www.boxofficepro.com/weekend-box-office-wicked-for-good-posts-huge-150m-debut/>
10. D’Alessandro, A. (2025, July 6). *“Jurassic World Rebirth”: Dinosaur gets bigger with \$36M+ Saturday; 5-day opening now roaring to \$147M+; promo campaign clocks \$150M – Update*. *Deadline Hollywood*. <https://deadline.com/2025/07/box-office-jurassic-world-rebirth-1236450399/>
11. Coyle, J. (2025, April 20). *“Sinners” surges past “Minecraft” to lead box office*. *AP News*. <https://apnews.com/article/sinners-minecraft-box-office-410d755a95b5b2022c362aece9b7c07c>
12. D’Alessandro, A. (2025, July 28). *“Fantastic Four: First Steps” lighter at \$118M, but still super in opening – Box office update*. *Deadline Hollywood*. <https://deadline.com/2025/07/box-office-fantastic-four-first-steps-1236468412/>
13. Mendelson, S. (2025, June 15). *Weekend box office: “How to Train Your Dragon” tops with \$198M worldwide as “Mission: Impossible 8” passes \$500M*. *The Outside Scoop*. <https://scottmendelson.substack.com/p/weekend-box-office-how-to-train-your-dragon-materialists-ballerina-mission-impossible>
14. Nielsen. (2025, May 27). *YouTube maintains largest share of TV viewing among media companies for third consecutive month*. <https://www.nielsen.com/news-center/2025/youtube-maintains-largest-share-of-tv-viewing-among-media-companies-for-third-consecutive-month/>
15. Carson, J. & Brady, B. (2025, May). *Q2’25 state of subscriptions: Adds & ads*. *Antenna*. <https://www.antenna.live/reports/q225-state-of-subscriptions-adds-ads>
16. Fox Corporation. (2025, January 6). *Tubi surpasses 97 million monthly active users and 10 billion streaming hours in 2024*. <https://investor.foxcorporation.com/news/business/2025/tubi-surpasses-97-million-monthly-active-users-and-10-billion-streaming-hours-in-2024/>

17. LG AdSolutions. (2024, August 28). *The inclusive screen: Hispanic Americans – A look into CTV usage and preferences*. <https://lgads.tv/resource/inclusive-screen-hispanic-americans/>

18. Nielsen. (2024). *Fanáticos: Nielsen's playbook on Hispanic audiences, sports and media engagement*. <https://www.nielsen.com/insights/2024/playbook-hispanic-audiences-sports-media-engagement-2024-diverse-intelligent-series-report/>

19. Spotify. (2025, December 3). *Listeners worldwide crown Bad Bunny global top artist for the fourth time and his latest release takes global top album*. <https://newsroom.spotify.com/2025-12-03/wrapped-bad-bunny-top-artist-album/>

20. Franco, M. E. (2025, August 20). *Ella le da el toque latino a "K-Pop Demon Hunters", la película sensación de Netflix*. Noticias Telemundo. <https://www.telemundo.com/noticias/noticias-telemundo/cultura/k-pop-demon-hunters-netflix-danya-jimenez-rcna226166>

21. Hazelton, J. (2026, January 4). *Disney tops 2025 studio rankings with \$6.58bn global box office take, Warner and Universal follow*. ScreenDaily. <https://www.screendaily.com/news/disney-tops-2025-studio-rankings-with-658bn-global-box-office-take-warner-and-universal-follow/5212392.article>



LATINO
DATA
COLLABORATIVE
THINK TANK