ABOUT THE
LATINO DONOR COLLABORATIVE

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

TO LEARN MORE, FIND US AT
www.LatinoDonorCollaborative.org
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The 2022 LDC Latinos in Media Report®
According to **The 2022 LDC U.S. Latino GDP Report**®️, if Latinos in the United States were an independent economy in itself, they would be the fifth largest economy in the world with a GDP of **$2.8 trillion** and larger than the GDP of countries like France, England, India, Brazil, Russia or Canada. Imagine an economy that large inside our own American economy: a cohort that today drives the American workforce, buying power, educational attainment, wealth creation, entrepreneurship, and home ownership growth. What is more, the Latino cohort has not peaked yet because the median age of Latinos in America is 29 years old when the median age of non-Latinos is 38 years old.

Many industries have planned accordingly and have a Latino strategy to engage this growing cohort. Unfortunately, and based on the invisibility of this community on screen and behind the camera, Hollywood does not seem to have a strategy to address the U.S. Latino market. During 2022, Latinos were only **3.1% of lead actors in shows, 2.1% of co-lead/ensemble actors, 1.5% of showrunners and 1.3% of directors.** The percentage of Latino representation in films is not better.

**The 2022 LDC Latinos in Media Report**®️, together with **The Source, The Latino Talent Database for Hollywood**, will help decision-makers catch up with Latino talent and create authentic Latino stories that are not limited to the usual stereotypical roles.

We look forward to helping you utilize these important tools to grow your performance and bottom line by including the ever-growing Latino cohort and to empower your success during these disruptive and competitive times.

*Sincerely,*

Co-Founder and Chairman of the Board
A letter from Ana Valdez  
President and CEO  
Latino Donor Collaborative

We are proud to bring you The 2022 LDC Latinos in Media Report®, which is meant to be a benchmark and valuable tool for networks, studios, and all media platforms. Our goal is to create awareness of the level of Latino invisibility across all platforms and companies, and to support the industry’s intentionality to maximize future profits and success by improving U.S. Latino quantity and quality of representation.

This detailed and practical benchmark is funded independently by our Board of Directors, a group of prominent American business leaders and philanthropists. It is brought to you as a blueprint to solve the business challenge of the Hollywood strategy.

According to media studies by Nielsen and other experts, although there has been tremendous diversity advancement in Hollywood in recent years, the Latino community lags behind at all levels of representation. A lack of strategy to include Latinos, the largest and fastest growing minority, directly translates into money being left on the table and opportunities missed. We want to help the industry solve this problem.

We are also proud to bring you The Source, The Latino Talent Database for Hollywood. This is another tool from the LDC to help solve your problem of lack of Latinos in the industry by providing a pool of more than 3,000 names of experienced Latino talent.

Last, but not least, this year we began new partnerships with Nielsen and Variety that will empower the LDC to continue growing the number of tools we provide to grow your talent bottom line and to create media success for all Americans.

All the best,

Ana Valdez
President and CEO
WHAT IS THIS REPORT & WHY IS IT NEEDED?

We bring you this benchmark report, The 2022 LDC Latinos in Media Report®, to help you access the untapped Latino market audience which represents one out of every four potential American TV and film viewers.

We are proud of the uniqueness of this report:

- It is the only report fully focused on the U.S. Latino cohort which represents 19% of the total population and 25% of all American youth, second only to the Anglo cohort in America.
- We report Latino participation by company, by platform, by genre, and by type of portrayal. We also report Latino participation as actors, writers, showrunners, and directors.
- We report on trends from the last five years, and we measure 100% of primetime original, new, and returning shows. We also measure all films from over-the-top (OTT) platforms, and the annual top 100 films in theaters.
- We bring you real case studies that will illuminate the way you see Latino invisibility and representation and will help you find the solution for the business gap in your strategy.

We have studied Latino representation in-depth in mainstream English language entertainment since January of 2018. We have processed the data, and our study reports on annual trends for 2018, 2019, 2020, 2021, and from January to August, 2022. We have analyzed every primetime show on broadcast, cable, premium cable, and OTT/streaming, and also all films on OTT/streaming and the top 100 films of the year in theaters in America throughout the last four years.

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

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

We encourage you to digest this information, share it with your teams, and leverage the data to help your organization to join the growth wave of this important American group.
Economically, U.S. Latinos are a powerful driving force in the success of the American economy, second only to the Anglo cohort*. These are the real numbers:

1. The U.S. Latino **GDP is $2.8 trillion**, and if they were an independent economy alone, they would be the fifth largest economy in the world.

2. Between 2010-2019, the purchasing power of U.S. Latinos increased by 69%, compared to 41% among non-Latinos in the U.S.

3. The Gen Alpha, Gen Z and U.S. Latino Millennials combined demographics represent 25% of the total U.S. population of those ages; currently one out every four Americans is Latino.

4. 81% of U.S. Latinos speak English and over-index in English media consumption.

5. U.S. Latinos purchased 29% ($2.9 billion) of all box office tickets sold in 2019.

See page: 10

Specifically, in the case of entertainment, authentic Latino talent and stories and Latino content succeeds both domestically and globally. Platforms like TikTok, Spotify, and YouTube have been sending that message for years (remember Despacito?). Encanto, Father of the Bride, The Lincoln Lawyer, Bad Bunny, Jennifer Lopez are recent examples.

Regrettably, Latino representation and Latino content in English language media is almost non existent, even though **81% of U.S. Latinos speak English**:

![Graph showing Latino representation in media](image)

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

| TOTAL ON-SCREEN UNDERREPRESENTATION OF LATINOS IN SHOWS ACCORDING TO NIelsen* |
|-------------------------------|----------------|----------------|----------------|----------------|
| LATINX | ASIAN | BLACK | NON-HISPANIC WHITE |
| STREAMING | 9.29% | 6.2% | 16.12% | 62.55% |
| CABLE | 2.33% | 2.9% | 11.37% | 62.57% |
| ENGLISH LANGUAGE MOVIES | 6.4% | 4.3% | 26.61% | 61.72% |
| POPULATION | 19.0% | 6.1% | 13.6% | 59.0% |

TOTAL LATINO UNDER-INDEX ACROSS PLATFORMS

- MEDIA REPRESENTATION: -51.1%
- POPULATION: -51.4%

* 2020, Nielsen On-Screen Representations
** 2020 U.S. Census Data
See page: 10
The trend has not moved in the last five years. Although Latinos are 25% of all American youth, Latinos have only 3.1% of lead roles in shows, 1.5% of showrunners, and less than 1.3% of directors. The situation is similar in the film industry. This means that a Latino story is rarely told, and the very few times it is, they are mostly portrayed as drug dealers, criminals, or tied to other negative stereotypes.

In the case of FILMS
There is similar underrepresentation of Latino screenwriters and directors in films. Although percentages have increased slightly over the years for U.S. Latino leads, averaging at around 5%, not only is that distant to the population proportionality (19% of the total U.S. population), but more than 50% of these roles are negative stereotypes.

Our benchmarking gets in-depth and becomes a powerful tool for all programmers. We provide data by company, by platform, by genre, and by reporting the percentage of Latinos in all their total content. The goal is to help decision-makers know exactly what the state of Latino representation is in their company. Furthermore, and because we have information for the last five years, our data allows decision-makers to see their trends and will serve as metrics to help follow up on their progress, successes, as well as challenges.
10. U.S. Latinos are one out of every four subjects of interest for every Hollywood content creator (25% of all young Americans). Ninety percent of them were born in America, English is their first language, and are proud Americans. They are also proud of their Latino heritage, and unlike their parents, this younger generation of Latinos gravitates towards brands and content in which they can see themselves represented in an authentic and empowering way. They are innovators, technologically savvy and they use their voice to support (or not) content that authentically represents them.

11. Young Latinos look for platforms where they feel welcomed, hence their dominance on social media and their fascination with TikTok, Instagram, Snapchat, etc. Moreover, young non-Latinos live in a diverse reality and want to see content that reflects their environment, so the demand for Latino representation is not limited to Latinos. Content creators that ignore this robust cohort will continue to miss this competitive market.

12. This report provides data on the investment of Hollywood in Latino stories, Latino talent, and brings you tools to end the scarcity of Latino representation in English language media. These metrics, together with The Source, The Latino Talent Database for Hollywood, are meant to empower decision-makers to enhance their companies’ results and deliver increases in value and growth to their shareholders.
U.S. Latinos are the cavalry that will come to the rescue of the American economy.

- Steve Forbes
U.S. LATINO COHORT IS DRIVING AMERICAN ECONOMIC GROWTH

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

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

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

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

U.S. LATINO PURCHASING POWER WILL HELP IMPROVE HOLLYWOOD’S TOP AND BOTTOM LINES.
The U.S. Latino population is growing and represents an increasing proportion of the total U.S. population. If no action is taken, the media industry stands to lose economic and competitive advantages. The continuance of underrepresentation and negative stereotyping of U.S. Latinos in shows and films will lead to a decline in media consumption by the powerful and growing U.S. Latino generation.

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

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

UNDERSTANDING AND QUICKLY ACTIVATING A GO-FORWARD STRATEGY WILL BE IMMENSELY PRODUCTIVE FOR COMPANIES SEEKING TO CAPTURE THIS DEMOGRAPHIC SHIFT.
U.S. LATINOS ARE AN ECONOMIC POWERHOUSE YET UNDER-INDEX IN MEDIA

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

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

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

<table>
<thead>
<tr>
<th>PLATFORM</th>
<th>LATINX</th>
<th>ASIAN</th>
<th>BLACK</th>
<th>NON-HISPANIC WHITE</th>
</tr>
</thead>
<tbody>
<tr>
<td>STREAMING</td>
<td>9.29%</td>
<td>11.18%</td>
<td>16.12%</td>
<td>62.55%</td>
</tr>
<tr>
<td>CABLE</td>
<td>2.33%</td>
<td>2.81%</td>
<td>11.37%</td>
<td>82.57%</td>
</tr>
<tr>
<td>ENGLISH LANGUAGE BROADCAST</td>
<td>5.42%</td>
<td>4.38%</td>
<td>26.61%</td>
<td>63.72%</td>
</tr>
</tbody>
</table>

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

PLATFORMS CORRECTING THE UNDERREPRESENTATION ISSUE WILL CREATE A FINANCIAL WINDFALL.
A CONSISTENT LACK OF REPRESENTATION IN-FRONT-OF AND BEHIND THE CAMERA

Our detailed analysis of films and shows highlights the underrepresentation of U.S. Latinos across the entertainment industry. This underrepresentation of Latinos in media can be problematic because U.S. Latino consumers now have a broad set of options, such as social media, for accurate and proportionate representation. In 2022, only 3.1% of leads in new and returning shows were Latino actors. Lack of U.S. Latino representation was similar in films where only 5% of leads were Latino. These low percentages of Latino talent were also found when looking at co-lead roles in shows (2.1%) and films (5.1%).

Our census shows that underrepresentation in Latino talent also extended to non-acting media jobs. Only 1.3% of all episodes aired during 2022 were directed by a Latino. Latino directors in films were similarly underrepresented, accounting for only 2.6% of all films.

A MARKET PROPORTIONATE APPROACH CAN SIGNIFICANTLY IMPROVE DESIRED REVENUE.

*2020, U.S. Census data
A LOOK AT THE STATE OF SHOWS AND THEIR EXCLUSION OF U.S. LATINOS
A CONSISTENT LACK OF REPRESENTATION IN SHOWS ACROSS ALL PLATFORMS

The examination of U.S. Latinos in shows across all platforms highlights the continuing underrepresentation of Latinos, both on-screen and behind the camera. Latino actors were cast in lead roles in only 27 out of 883 shows (3.1%). Latino directors only directed 1.3% of the almost 8,830 episodes (883 shows) that aired during our measured season.

Cable and premium cable viewing platforms had the lowest U.S. Latino representation. Premium cable is the only platform examined with zero Latino leads and only one episode directed by a U.S. Latino.

Only 1.5% of available shows on traditional cable had a U.S. Latino lead actor or actress. U.S. Latino directed episodes in traditional cable shows was 0.5%.

Only 4.1% of streamed shows had a U.S. Latino actor in a lead role; 2.9% of shows had a U.S. Latino co-lead; 2.4% had a U.S. Latino showrunner, and only 1.9% of U.S. Latino directed episodes.

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


*2020, U.S. Census data
A CONSISTENT LACK OF REPRESENTATION IN SHOWS ACROSS TV GENRES

The analysis of this report corroborates the underrepresentation of U.S. Latinos across all genres in shows. During our analysis, drama emerged as the genre with the highest (10.1%) representation of Latinos as lead actors.

Animation had the second highest number of Latinos in lead roles, with a representation of 4.6%. In comedy shows only 3.7% of lead actors were Latinos.

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

U.S. Latino leads are essentially invisible in talk shows and TV-Specials (0%).

U.S. Latino directors in talk shows are also invisible with 0% of directed episodes.

In the case of alternative genre, which had the highest number of shows this year (543), only 7 shows (0.9%) had a U.S. Latino lead and only 5 episodes (0.4%) were directed by a U.S. Latino director.

<table>
<thead>
<tr>
<th>GENRES</th>
<th>Latino Leads</th>
<th>Latino On-Leads/ Directors</th>
<th>Latino Storytellers</th>
<th>Latino Directors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternative</td>
<td>0.9%</td>
<td>0.7%</td>
<td>0.4%</td>
<td>0.4%</td>
</tr>
<tr>
<td>Comedy</td>
<td>3.7%</td>
<td>4.9%</td>
<td>3.7%</td>
<td>3.9%</td>
</tr>
<tr>
<td>Drama</td>
<td>10.1%</td>
<td>5.4%</td>
<td>5.4%</td>
<td>4.0%</td>
</tr>
<tr>
<td>Animation</td>
<td>4.6%</td>
<td>2.6%</td>
<td>0.0%</td>
<td>0.3%</td>
</tr>
<tr>
<td>Talk</td>
<td>0.0%</td>
<td>2.8%</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>TV-Special</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>1.7%</td>
</tr>
</tbody>
</table>

THERE ARE OBVIOUS WHITE SPACES TO GROW CONTENT IN SEVERAL CATEGORIES THAT U.S. LATINOS WILL CONSUME.
NEGATIVE STEREOTYPES DOMINATE U.S. LATINO PORTRAYALS IN SHOWS

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

Only 27 out of the 883 (3.1%) shows that aired during primetime television in 2022 had a Latino actor in the lead role. Additionally, of those 27 shows, 15 shows portrayed Latinos negatively or perpetuated false stereotypes about the U.S. Latino community.

Additionally, inaccurate representation of U.S. Latinos was present in 10 Latino lead roles. Examples of these roles included undocumented immigrants, orphans or abandonment by a parent, poor, or uneducated. These negative stereotypes conveyed a message that U.S. Latinos tend to be gang members, become drug dealers, or ultimately steal opportunities from U.S. born Anglo-Americans.

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

U.S. LATINOS ARE BRAND LOYAL TO CONTENT THAT PORTRAYS THEM CONSISTENT TO THEIR REALITY AS THE NEW MAINSTREAM.
NEGATIVE AND STEREOTYPICAL LATINO ROLES ON PRIMETIME TELEVISION: LAW & ORDER, SPECIAL VICTIMS UNIT

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

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

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

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

- Victims
- Criminals
- Stereotypical and Inaccurate Roles

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

HAVING LATINO WRITERS THAT CAN TELL AUTHENTIC STORIES WILL INCREASE THE APPEAL TO THE U.S. LATINO AUDIENCE, WHO WANT TO SEE THEMSELVES IN POSITIVE IMAGES.
56% of Latinos say they’re more likely to continue watching content when it features someone from their identity group.

The 2022 LDC Latinos in Media Report

The Major Networks Have Yet to Engage The New Mainstream Opportunity

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

CBS and Fox networks have the lowest U.S. Latino representation across nearly all categories, with zero Latino leads and zero Latino showrunners. These numbers have negatively changed because in previous years, CBS had various shows with Latino leads and Latino co-leads. Unfortunately, CBS seems to be going backwards in Latino representation.

Latino Representation in Shows by Network (Broadcast)

<table>
<thead>
<tr>
<th>Network</th>
<th>Total Number of Shows</th>
<th>Latino Leads</th>
<th>Latino Co-Leads/ Ensembles</th>
<th>Latino Showrunners</th>
<th>Average Number of Episodes</th>
<th>Latino Directed Episodes</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>19</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>190</td>
<td>7</td>
</tr>
<tr>
<td>NBC</td>
<td>13</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>130</td>
<td>1</td>
</tr>
<tr>
<td>NBC</td>
<td>19</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>190</td>
<td>7</td>
</tr>
<tr>
<td>FOX</td>
<td>17</td>
<td>0</td>
<td>4</td>
<td>0</td>
<td>170</td>
<td>2</td>
</tr>
<tr>
<td>CW</td>
<td>16</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>160</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td>84</td>
<td>5</td>
<td>13</td>
<td>3</td>
<td>840</td>
<td>23</td>
</tr>
</tbody>
</table>

Percentage 100% 6.0% 3.9% 3.6% 100% 2.7%

Broadcasters would only benefit by appealing to the U.S. Latino consumer, which is very important to many major brands.
CABLE AND PREMIUM CABLE CHANNELS HAVE AN EVEN BIGGER DEFICIENCY THAN BROADCASTERS

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

There are ZERO Latino actors, ZERO Latino showrunners and ONE Latino director occupying positions in all shows on these channels.

LATINO REPRESENTATION IN SHOWS BY PREMIUM CABLE CHANNELS

<table>
<thead>
<tr>
<th>CHANNEL</th>
<th>Total Number of Shows</th>
<th>Latino Leads</th>
<th>Latino Co-Leads/Ensembles</th>
<th>Latino Showrunners</th>
<th>Average Number of Episodes</th>
<th>Latino Directed Episodes</th>
</tr>
</thead>
<tbody>
<tr>
<td>HBO</td>
<td>28</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>280</td>
<td>0</td>
</tr>
<tr>
<td>SHOWTIME</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>STARZ</td>
<td>17</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>170</td>
<td>0</td>
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<td>EPIX</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>60</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>58</td>
<td>0</td>
<td>5</td>
<td>0</td>
<td>580</td>
<td>1</td>
</tr>
</tbody>
</table>

Percentage 100% 0.0% 2.2% 0.0% 100% 0.2%

STUDIES HAVE SHOWN THAT U.S. LATINOS HAVE A LOWER CHURN RATE AND A VERY HIGH AFFINITY TO BRAND LOYALTY WHEN PROPERLY TARGETED.
The underrepresentation is consistent also on traditional cable

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

### Latino Representation in Shows by Cable Channels

<table>
<thead>
<tr>
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Advertisers, who are the lifeblood of traditional cable, understand the importance and economic value of the U.S. Latino consumer. These channels will benefit by following their lead.
Streamers also lack in U.S. Latino-specific diversity

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

Nevertheless, Netflix featured only two U.S. Latino leads, 15 U.S. Latino co-leads, zero U.S. Latino showrunners, and nine U.S. Latino directed episodes out of the nearly 1240 episodes.

Notably, the Netflix series *The Lincoln Lawyer* with a Latino lead, was an immediate success with more than 108 million hours watched and the most-viewed title on the Netflix platform within two weeks of premiering. This is proof that U.S. Latinos in mainstream shows succeed.

---

**Latino Representation in Shows by Streamer**

<table>
<thead>
<tr>
<th>Streamers</th>
<th>Total Number of Shows</th>
<th>Latino Leads</th>
<th>Latino Co-Leads/Ensembles</th>
<th>Latino Showrunners</th>
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</table>

U.S. Latinos have proven to be loyal subscribers to streaming and can continue to be relied upon if they are properly represented.
The Latino Donor Collaborative has been tracking U.S. Latino representation in shows since this longitudinal report began in 2018. This benchmark provides an opportunity for media platforms to assess whether productive changes have been implemented at their companies.

There has been no significant increase in U.S. Latino representation in shows during the past five years. The percentage of U.S. Latino leads in shows increased from 1% in 2018 to 3% in 2022. U.S. Latino representation among co-leads and directors actually decreased in this five-year period. Notably, the percentage of co-leads decreased from 6% in 2018 to only 2.1% in 2022. U.S. Latino directors have shown a steady decline in numbers since 2020 and is at only 1.3% in 2022.

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

THOSE WHO DON’T REMEMBER THE PAST ARE DOOMED TO REPEAT IT

<table>
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<tr>
<th>YEAR</th>
<th>Total U.S. Latino Population</th>
<th>Latino Leads</th>
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<th>Latino Showrunners</th>
<th>Latino Directors</th>
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<tr>
<td>2019</td>
<td>18.4%</td>
<td>1.6%</td>
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*2020, U.S. Census data
A LOOK AT THE STATE OF THE FILM INDUSTRY AND ITS EXCLUSION OF U.S. LATINOS
THE LACK OF U.S. LATINO PRESENCE IS ALSO PREVALENT IN FILMS

Only 3% of leads and 5.5% of co-leads in films aired in theaters were U.S. Latino actors. In films released via streaming platforms, U.S. Latinos were also underrepresented with only 6.9% of streaming films casting a U.S. Latino actor as the lead role.

U.S. Latino film directors were underrepresented in streaming and Box Office with less than 4%. U.S. Latino Screenwriters were vastly underrepresented in Box Office films with only 1%.

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

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

STUDIOS WOULD BENEFIT BY MAKING FILMS THAT RESONATE WITH U.S. LATINO CONSUMERS WHO ARE BUYING TICKETS.
There is a need for screenwriters to tell stories and create worlds that will resonate with this underrepresented audience. This analysis shows that in 2022, five of the eight genres analyzed had zero U.S. Latino screenplay writers.

Half of all film genres had zero U.S. Latino directors. Interestingly, in Action, which had the highest percentage of U.S. Latino co-leads, zero of these films had a U.S. Latino lead.

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

However, films in which U.S. Latinos are positively portrayed, have become domestic and global hits. Case in point, the films Coco (2017) and Encanto (2021) had positive U.S. Latino stories and combined made more than $1 billion globally in ticket sales.

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

An article from Forbes states that the film Coco single-handedly topped the aggregated grosses of all 12 of Pixar’s previous releases in China. By not following the same model of positive storytelling with aspirational Latino themes, studio companies are closing their doors to bigger revenues.
We must not only look at the percentage of U.S. Latinos on-screen, but at the quality of the roles and characters they are portraying. Latino representation in films is 5.2% (12 of the 230), significantly under-indexing the 25% U.S. Latino moviegoing demographic. One must consider that half of the roles in the 5.2% are negative and stereotypical which would put U.S. Latino Leads in positive roles at only 2.6%.

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

Our earlier data corroborates that when U.S. Latino actors are seen on-screen as the hero, not the villain, U.S. Latino ticket sales surge.
MORE THAN 25% OF YOUNG AMERICANS ARE LATINOS, YET THEY ARE ALMOST NON-EXISTENT IN FUTURISTIC FILMS

When one looks at U.S. Latino Gen Zers and U.S. Latino Gen Alphas, who represent 25% and 33% of these cohorts respectively, it would be very easy to understand how a large part of the future demographics of the U.S. would look like. Yet, according to Hollywood’s vision of the future worlds portrayed in futuristic films, U.S. Latinos do not exist in the future.

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

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

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

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

Throughout this census, we have proven that Latinos are a powerful cohort in this country’s society. Latinos are contributors, Latino consumption power is at an all time high, and Latinos over index in media consumption. If this continues, the genre of futuristic films will be heavily impacted because Latinos will not consume products where they don’t see themselves.
If your business does not embrace the U.S. Latino market, you won’t have a business in 10 years.

- Hans Vestberg, CEO, Verizon
Netflix, the streaming platform with the largest number of films in 2022 (52 films), had only three films with a U.S. Latino lead actor. U.S. Latinos were more visible in the co-lead role with nine films featuring a U.S. Latino actor.

Of the nine platforms, only HBO Max and Netflix, had films with a U.S. Latino director or U.S. Latino screenplay writer.

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

A LATINO STRATEGY STRATEGY BY THE VARIOUS STREAMERS WOULD YIELD FINANCIAL BENEFITS AND COMPETITIVE ADVANTAGES.
FILM PRODUCTION COMPANIES SEEM TO BE MISSING THE OPPORTUNITY

Only three of the 44 film production companies listed produced a box office film with a U.S. Latino lead.

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

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

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

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

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

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

TAKING A MARKET-DRIVEN DATA APPROACH WILL ONLY YIELD POSITIVE RESULTS FOR THE GROWTH OF PRODUCTION COMPANIES AND CREATE A COMPETITIVE ADVANTAGE IN A VERY CROWDED MARKETPLACE.
# Latino Representation in Films by Company (Theater)

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LATINO UNDERREPRESENTATION IN FILMS: A FIVE-YEAR TREND

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

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

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

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

<table>
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<tr>
<th>YEAR</th>
<th>Total U.S. Latino Population</th>
<th>Latino Leads</th>
<th>Latino Co-Leads in Cast/Ensembles</th>
<th>Latino Screenwriters</th>
<th>Latino Directors</th>
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<td>2019</td>
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</tr>
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<td>2020</td>
<td>18.7%</td>
<td>3.3%</td>
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<td>2021</td>
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<td>5.1%</td>
<td>3.5%</td>
<td>2.6%</td>
</tr>
</tbody>
</table>

*2020, U.S. Census data

COMPANIES NEED TO CREATE FILMS WITH ACCRETIVE VALUE IN RELATIONSHIP TO POPULATION TRENDS.
IN BOTH, SHOWS AND FILMS,

U.S. LATINO DIVERSITY IN LEADERSHIP IS KEY

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

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

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

WHERE ARE THE LATINO EXECUTIVES?

WHERE IS THE LATINO AUDIENCE GOING WHEN THEY DON’T SEE THEMSELVES REPRESENTED?

WHAT SPOTIFY, YOUTUBE, AND TIKTOK TELL US

SPOTIFY just released its Songs of Summer 2022 most streamed songs globally and in the United States:

11 out of the 20 globally most-streamed songs of the summer are by Latino artists (55%)

6 out of the most-streamed songs in the United States are by Latino artists (30%)

And the message is similar in other platforms such as YouTube and TikTok

Latino talent succeeds in mainstream entertainment. Global successes such as Coco, Encanto, Bad Bunny, Alejandro Gonzalez Iñárritu, Cuaron, The Lincoln Lawyer, The Father of the Bride, etc., are just a few examples. Studios and networks need to address the damaging and destructive Latino invisibility and follow closely the development of the successful new platforms.

SONGS OF SUMMER 2022

MOST-STREAMED SONGS OF SUMMER GLOBALLY

1. “As It Was” by Harry Styles
2. “Running Up That Hill (A Deal With God)” by Kate Bush
3. “Me Porto Bonito” by Bad Bunny, Chencho Corleone
4. “Tú Me Preguntas” by Bad Bunny
5. “Glimpse of Us” by Joji
6. “Ojitos Lindos” by Bad Bunny, Bomba Estérea
7. “Quevedo: Bzarq Music Sessions, Vol. 52” by Bizarrap, Quevedo
8. “EfecTo” by Bad Bunny
9. “Moscow Mule” by Bad Bunny
10. “Heat Waves” by Glass Animals
11. “PROVENZA” by KAROL G
12. “About Damn Time” by Lizzo
13. “Late Night Talking” by Harry Styles
14. “Party” by Bad Bunny, Rauw Alejandro
15. “Te Felicito” by Shakira, Rauw Alejandro
16. “STAY” (with Justin Bieber) by The Kid LAROI, Justin Bieber
17. “Toret” by Bad Bunny, Jhay Cortez
18. “Bam Bam (feat. Ed Sheeran)” by Camila Cabello, Ed Sheeran
19. “Cold Heart — PNAU Remix” by Elton John, Dua Lipa, PNAU
20. “I Ain’t Worried” by OneRepublic

LATINO CONTENT SELLS DOMESTICALLY AND GLOBALY

The 2022 LDC Latinos in Media Report®
THE SOURCE, THE U.S. LATINO TALENT DATABASE FOR HOLLYWOOD

Boosting Latino representation in the entertainment industry:

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

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

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

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

To access THE SOURCE Database, visit: www.thesourcedatabase.org
A SET OF RECOMMENDATIONS

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

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

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

Advertisers will also follow their growing market.

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

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

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

- Invest in media platforms that understand and have an empowering content for Latinos in English language. Remember that 81% of the overall U.S. Latino population speak English, and 90% of the Latino youth in America today were born in the United States which makes English their first language.

- Let media know that you will put your money where the market is. You have understood for a while who is purchasing your products, and Latinos are 20%-30% of it.

- Advertise in content that portray U.S. Latinos and their stories authentically, beyond stereotypes, which dramatically limits the reach of the content.

- Include Latino talent in your ads. 70% of Latinos feel brand don’t understand their culture and gravitate towards brands that do. Hire U.S. Latino creative talent to create mainstream content.

  *H Code 2020 Digital Fact-Pack

- Hire U.S. Latino creative talent to create mainstream content.

- Join our LDC Advisory Network to get to know many of the Latino and non-Latino leaders throughout the country that are involved in the mission to create a powerful, fact-based, dignified and cost-effective Latino narrative (contact us at info@latinocollaborative.org).

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

- Sign-up on our website to receive our LDC newsletter.

- Join our Let’s Get Loud social media campaign.

- Follow us on social media www.LatinoDonorCollaborative.org
  - Twitter: @LDCLatino
  - Facebook: @Latino Donor Collaborative
  - Instagram: @LatinoDonorCollaborative
  - LinkedIn: Latino Donor Collaborative

- Listen to our Let’s Get Loud LDC podcast.

- Spread the word! Our reports are downloadable on our website for free. Use our fact-based reports, share our infographics, be our community’s ambassador and spokesperson.

- Use the power of your purse. Buy and watch content that highlights Latino talent in a positive light (and vice versa); Latino content that tells your story, the stories of your family and friends, your successes, as well as the challenges, authentically and with dignity.

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

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

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

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

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

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

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

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