



**The 2022 LDC
Latinos in Media Report™**
PUT YOUR MONEY WHERE YOUR MARKET IS



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
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A letter from **Sol Trujillo**

Co-Founder and Chairman of the Board
Latino Donor Collaborative

According to **The 2022 LDC U.S. Latino GDP Report™**, if Latinos in the United States were an independent economy by themselves, 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 and 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,

A handwritten signature in black ink that reads "Sol Trujillo". The signature is fluid and cursive.

Co-Founder and Chairman of the Board



The 2022 LDC Latinos in Media Report™

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



The 2022 LDC Latinos in Media Report™

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.

EXECUTIVE SUMMARY

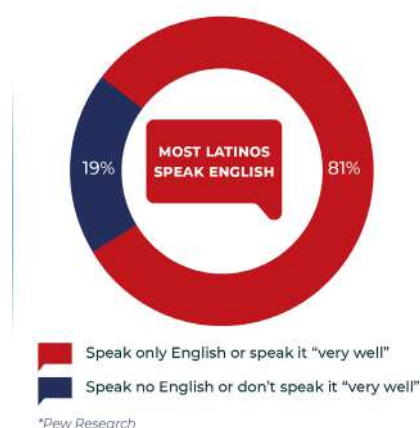
1. Economically, U.S. Latinos are a powerful driving force in the success of the American economy, second only to the Anglo cohort*. These are the real numbers:

- 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.
- Between 2010-2019, the purchasing power of U.S. Latinos increased by 69%, compared to 41% among non-Latinos in the U.S.
- 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.
- 81% of U.S. Latinos speak English and over-index in English media consumption.
- U.S. Latinos purchased 29% (\$2.9 billion) of all box office tickets sold in 2019.

*Source: US Bureau of Census, U.S. Bureau of Economic Analysis (BEA), U.S. Bureau of Labor Statistics (BLS), MPAA 2021 Report.

2. 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, and Jennifer Lopez are recent examples.

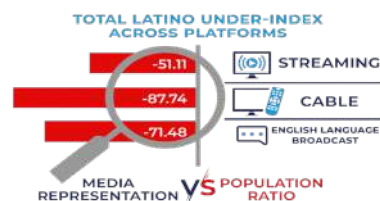
3. Regretfully, Latino representation and Latino content in English language media is almost non-existent, even though **81% of U.S. Latinos speak English**:



4. 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.

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

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



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5. 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, are only 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.

SHOWS	Total U.S. Latino Population	Latino Leads	Latino Co-Leads Ensembles	Latino Showrunners	Latino Directors
2018	18.1%	1.0%	6.0%	1.1%	3.5%
2019	18.4%	1.6%	5.9%	1.3%	3.0%
2020	18.7%	2.4%	5.5%	0.8%	3.7%
2021	18.7%	2.9%	3.7%	2.5%	2.5%
2022	19.0%	3.1%	2.1%	1.5%	1.3%

FILMS	Total U.S. Latino Population	Latino Leads	Latino Co-Leads Ensembles	Latino Screenwriters	Latino Directors
2018	18.1%	1.4%	3.5%	0.7%	1.4%
2019	18.4%	3.7%	3.7%	2.8%	1.1%
2020	18.7%	3.3%	5.5%	3.2%	2.4%
2021	18.7%	7.4%	4.3%	6.9%	6.9%
2022	19.0%	5.2%	5.1%	3.5%	2.6%

6. **In the case of SHOWS**

U.S. Latino writers/showrunners, and directors are at the border of non-existence across networks such as traditional cable, paid cable, and streaming services. The numbers in this report clarify this massive, underserved opportunity:

PLATFORM	Latino Leads	Latino Co-Leads Ensembles	Latino Showrunners	Latino Directors
Broadcast	6.0%	3.9%	3.6%	2.7%
Cable	1.5%	0.6%	0.0%	0.5%
Premium Cable	0.0%	2.2%	0.0%	0.2%
OTT/Streaming	4.1%	2.9%	2.4%	1.9%

7. **In the case of FILMS**

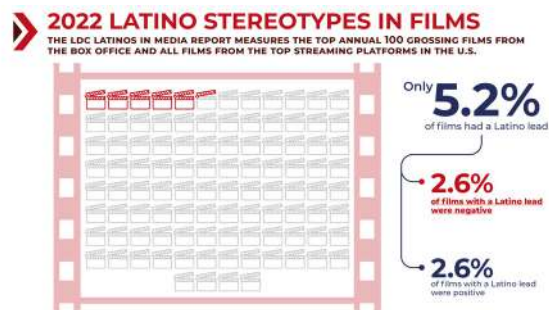
There is similar underrepresentation of Latino screenwriters and directors in films. Although percentages have increased slightly over the years for U.S. Latino leads, averaging at around 5%, not only is that distant to the population proportionality (19% of the total U.S. population), but more than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

PLATFORM	Latino Leads	Latino Co-Leads Ensembles	Latino Screenwriters	Latino Directors
Streaming	6.9%	4.8%	3.9%	3.9%
Theater	3.0%	5.5%	1.0%	3.0%

8. Latino stereotypes are bad for business and affect the Latino narrative and perception - most of the few Latino roles and stories are negative and stereotypical. This does not help to attract viewership. (See series of case studies inside this report on negativity, stereotyping, and lack of authenticity in the few shows and films that portray Latino leads, ensembles, and Latino stories.) As mentioned before, the challenge is not only the small number of shows including Latinos, but also the quality of roles that Hollywood is casting for this community.



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9. 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

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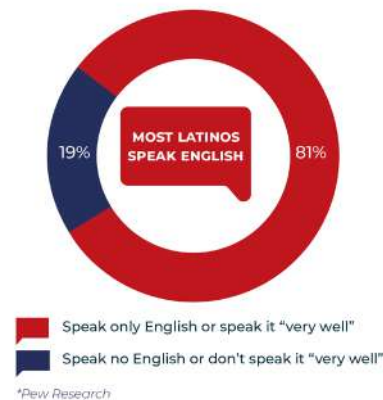
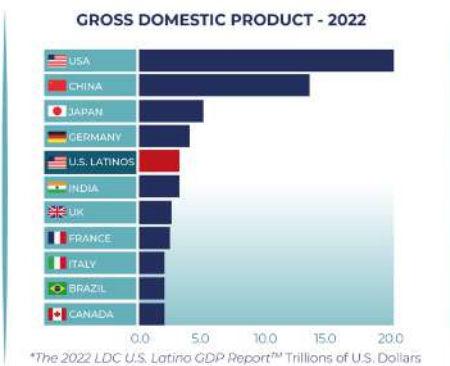
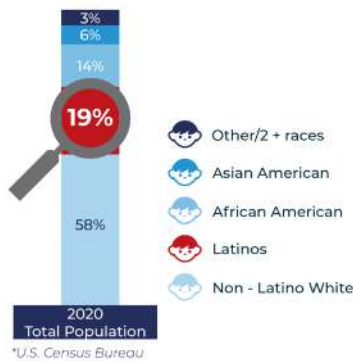
U.S. LATINO COHORT IS DRIVING AMERICAN ECONOMIC GROWTH

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

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

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

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





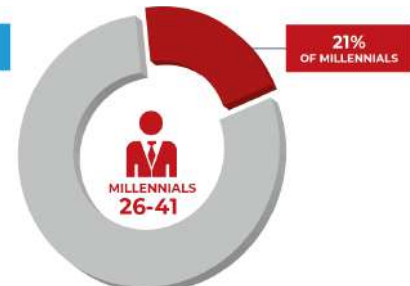
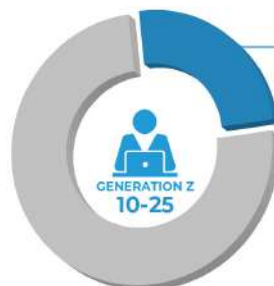
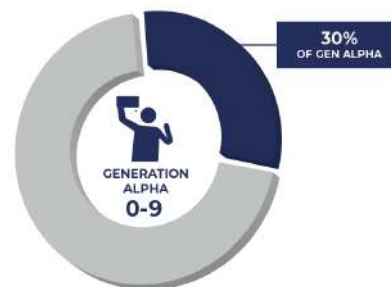
U.S. LATINO PURCHASING POWER WILL **HELP** IMPROVE HOLLYWOOD'S TOP AND BOTTOM LINES.

THE GENIE IS **OUT** OF THE BOTTLE

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

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

➤ U.S. LATINOS ARE YOUNG AND THEY ARE 30% OF ALL GEN ALPHAS TODAY



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

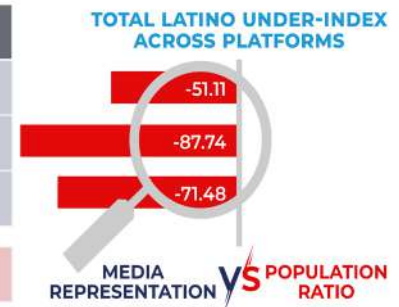
U.S. LATINOS ARE AN ECONOMIC POWERHOUSE YET UNDER-INDEX IN MEDIA

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

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

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

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



* 2022, Nielsen On-Screen Representation.

** 2020 U.S. Census data

PLATFORMS CORRECTING THE **UNDERREPRESENTATION** ISSUE WILL CREATE A FINANCIAL WINDFALL.

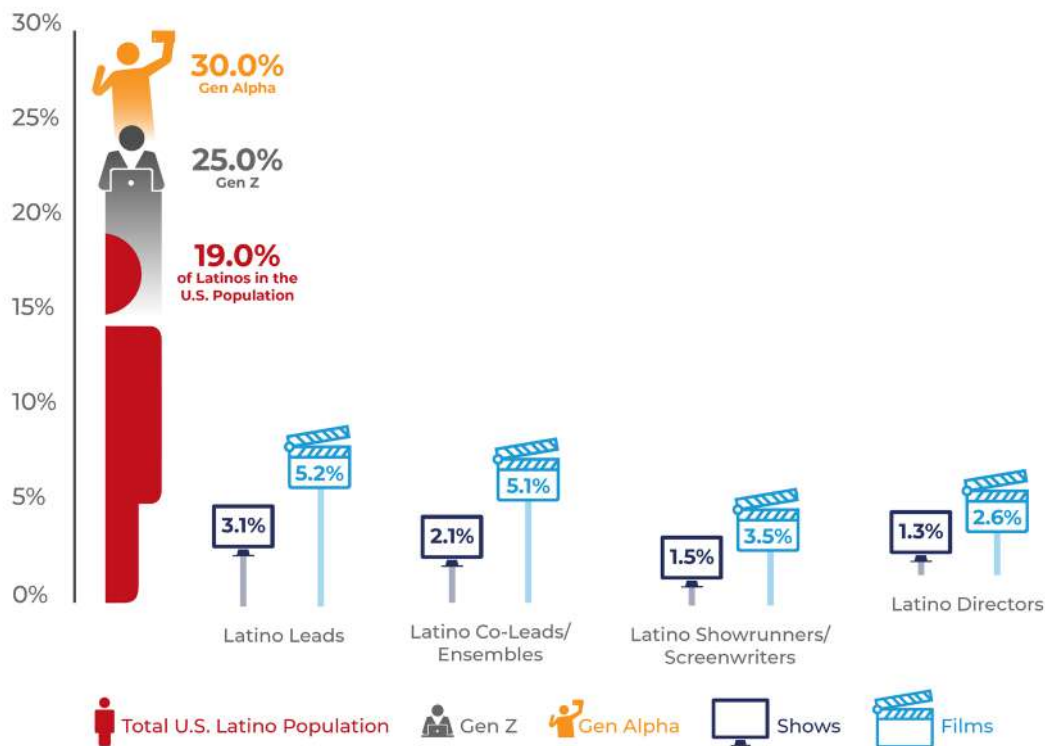
CANCELLED

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

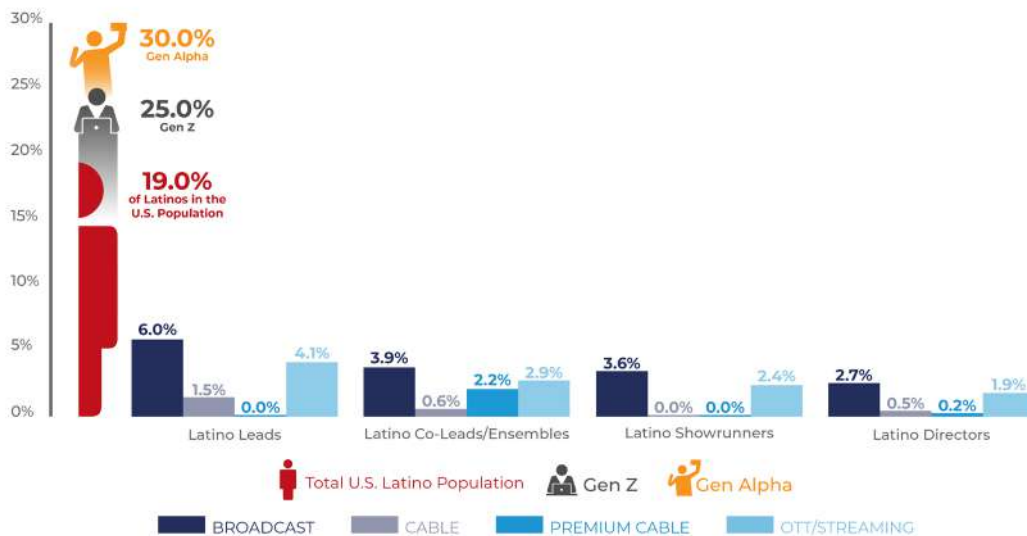
A CONSISTENT LACK OF REPRESENTATION IN SHOWS ACROSS ALL PLATFORMS

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.



*2020, U.S. Census data

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

DEG 2020 Report: 2020 Home Entertainment Report



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.

GENRES	Latino Leads	Latino Co-Leads/ Ensembles	Latino Showrunners	Latino Directors
Alternative	0.9%	0.7%	0.4%	0.4%
Comedy	3.7%	4.9%	3.7%	3.9%
Drama	10.1%	5.4%	5.4%	4.0%
Animation	4.6%	2.6%	0.0%	0.3%
Talk	0.0%	2.8%	0.0%	0.0%
TV-Special	0.0%	0.0%	0.0%	1.7%



NEGATIVE STEREOTYPES

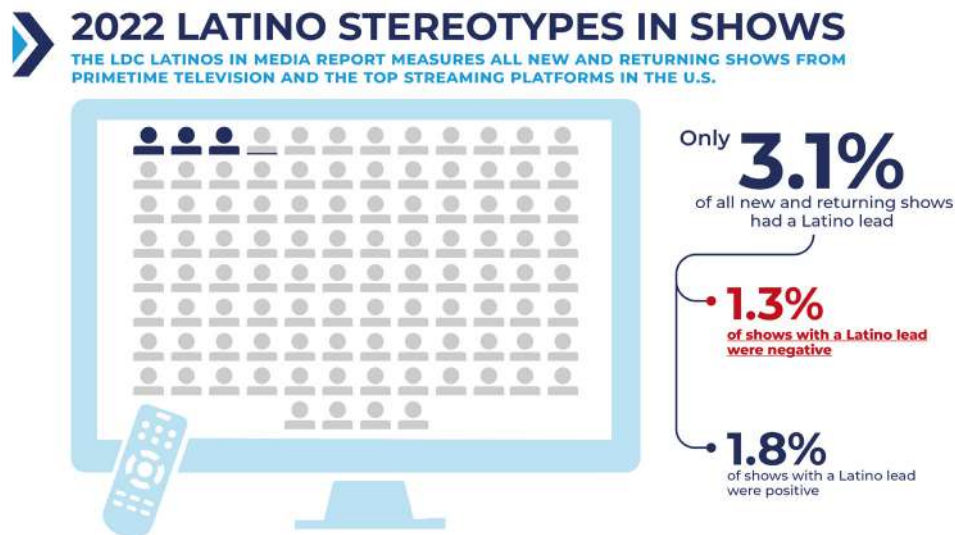
DOMINATE U.S. LATINO PORTRAYALS IN SHOWS

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:

CASE STUDY: 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 **one** 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.**



LAW & ORDER
SPECIAL VICTIMS UNIT
SEASON 23

“

56% of Latinos say they're more likely to continue watching content when it features

— *Latino-led Content and Viewers: The Building Blocks for Streaming's Success.*
A collaboration between the LDC and Nielsen, 2022.

”

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)

Network	Total Number of Shows	Latino Leads	Latino Co-Leads/ Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
abc	19	1	2	2	190	7
CBS	13	0	2	0	130	1
NBC	19	2	3	0	190	7
FOX	17	0	4	0	170	2
CW	16	2	2	1	160	6
Total	84	5	13	3	840	23
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

CHANNEL	Total Number of Shows	Latino Leads	Latino Co-Leads/Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
HBO	28	0	2	0	280	0
	1	0	0	0	10	0
SHOWTIME	17	0	1	0	170	0
starz MEDIA	6	0	0	0	60	1
epix	6	0	2	0	60	0
Total	58	0	5	0	580	1
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

CABLE CHANNEL	Total Number of Shows	Latino Leads	Latino Co-Leads/Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
ABC	28	1	0	0	280	2
AMC	9	0	0	0	90	1
Bravo	12	0	1	0	120	0
Comedy Central	3	0	0	0	30	0
Discovery	27	0	1	0	270	0
E!	6	0	0	0	60	0
Food Network	26	0	1	0	260	0
FX	7	1	1	0	70	3
FX	9	1	2	0	90	8
Hallmark Channel	2	0	0	0	20	0
HGTV	37	0	0	0	370	0
History	25	0	0	0	250	0
LC	33	0	0	0	330	0
Lifetime	8	0	0	0	80	0
MV	11	0	0	0	110	0
NATIONAL GEOGRAPHIC	12	1	0	0	120	0
OWN	13	0	1	0	130	0
tbs	5	0	1	0	50	1
TLC	23	0	0	0	230	0
TNT	4	0	0	0	40	1
Travel Channel	6	1	0	0	60	0
USA	4	0	0	0	40	0
VH1	14	0	0	0	140	0
Animal Planet	2	0	0	0	20	0
10	5	0	0	0	50	0
Total	331	5	8	0	3310	16
Percentage	100%	1.5%	0.6%	0.0%	100%	0.5%



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

**U.S. LATINOS HAVE
PROVEN TO BE
LOYAL
SUBSCRIBERS
TO STREAMING AND
CAN CONTINUE TO
BE RELIED UPON
IF THEY ARE
PROPERLY
REPRESENTED.**

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

STREAMERS	Total Number of Shows	Latino Leads	Latino Co-Leads/ Ensembles	Latino Showrunners	Average Number of Episodes	Latino Directed Episodes
prime video	27	1	3	0	270	5
apple tv	44	1	4	2	440	10
Disney+	18	2	1	0	180	0
hulu	37	3	7	2	370	12
NETFLIX	124	2	15	0	1240	9
HBOmax	51	4	10	6	510	23
peacock	36	3	4	0	360	2
Paramount+	30	0	2	0	300	17
discovery +	43	1	1	0	430	0
Total	410	17	47	10	4100	78
Percentage	100%	4.1%	2.9%	2.4%	100%	1.9%

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

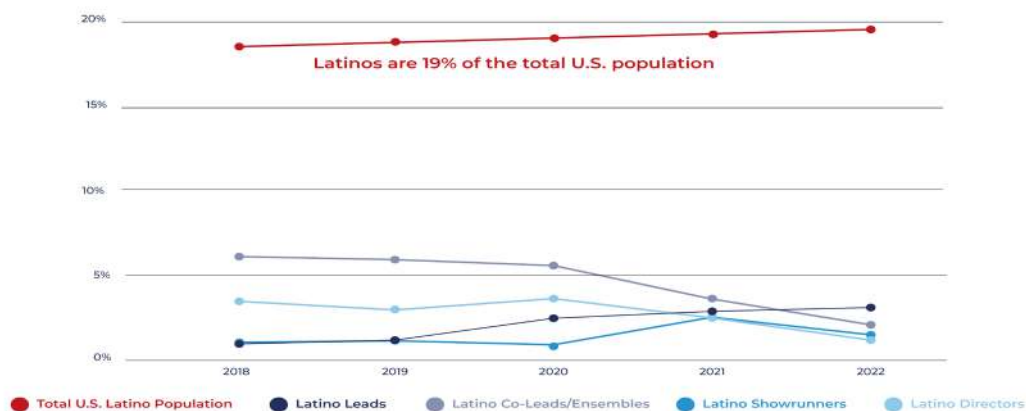
The Latino Donor Collaborative has been tracking U.S. Latino representation in shows since this longitudinal report began in 2018. This benchmark provides an opportunity for media platforms to assess whether productive changes have been implemented at their companies.

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



YEAR	Total U.S. Latino Population	Latino Leads	Latino Co-Leads/Ensembles	Latino Showrunners	Latino Directors
2018	18.1%	1.0%	6.0%	1.1%	3.5%
2019	18.4%	1.6%	5.9%	1.3%	3.0%
2020	18.7%	2.4%	5.5%	0.8%	3.7%
2021	18.7%	2.9%	3.7%	2.5%	2.5%
2022	19.0%	3.1%	2.1%	1.5%	1.3%

*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

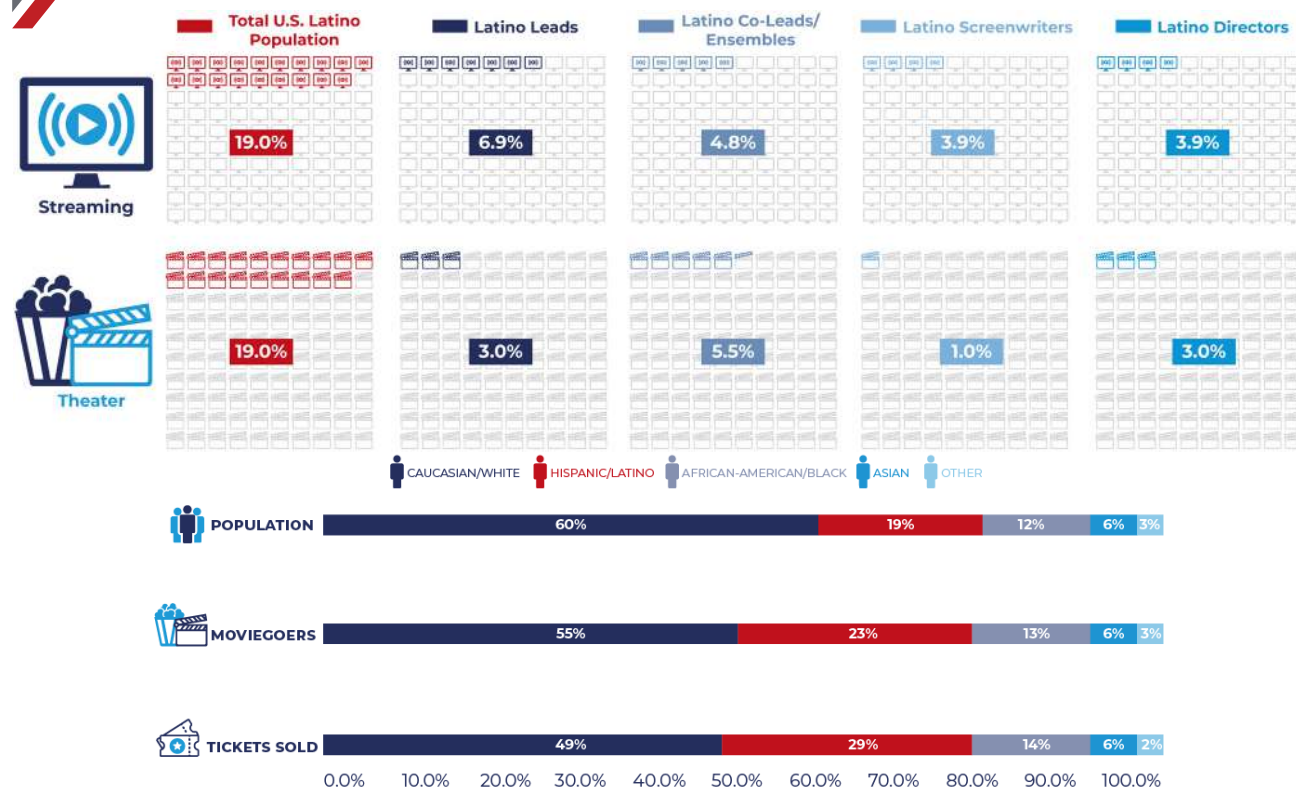
Only **3%** of leads and **5.5%** of co-leads in films aired in theaters were U.S. Latino actors. In films released via streaming platforms, U.S. Latinos were also underrepresented with only **6.9%** of streaming films casting a U.S. Latino actor as the lead role.

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.

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



* MPA 2020 Theme Report

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



A CONSISTENT LACK OF REPRESENTATION ACROSS **FILM GENRES**

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

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.

GENRES	Latino Leads	Latino Co-Leads/ Ensembles	Latino Screenwriters	Latino Directors
Action	0.0%	10.7%	0.0%	2.9%
Animation	11.1%	8.3%	0.0%	0.0%
Comedy	11.9%	8.5%	7.1%	7.1%
Documentary	1.8%	0.5%	0.0%	0.0%
Drama	4.3%	5.4%	4.3%	4.3%
Horror	11.1%	5.6%	0.0%	0.0%
Sci-fi	0.0%	8.3%	0.0%	0.0%
Thriller	4.5%	1.1%	4.5%	9.1%



NEGATIVE STEREOTYPES DOMINATE U.S. LATINO PORTRAYALS IN FILMS

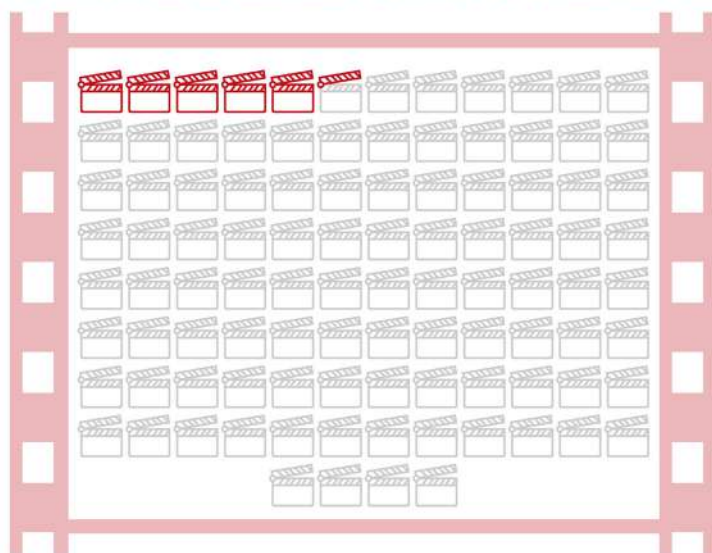
We must not only look at the percentage of U.S. Latinos on-screen, but at the quality of the roles and characters they are portraying. Latino representation in films is **5.2% (12 of the 230)**, significantly under-indexing the **25%** U.S. Latino moviegoing demographic. One must consider that half of 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.

2022 LATINO STEREOTYPES IN FILMS

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



Only **5.2%**
of films had a Latino lead

2.6%
of films with a Latino lead
were negative

2.6%
of films with a Latino lead
were positive

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



“

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

- Hans Vestberg, CEO, Verizon

”



CASE STUDY:



FOR HOLLYWOOD, LATINOS DON'T EXIST IN THE FUTURE!

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

When one looks at U.S. Latino Gen Zers and U.S. Latino Gen Alphas, who represent 25% and 30% 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)
- ▶ *Ready Player One* (2018)
- ▶ *Infinite* (2021)
- ▶ *Lightyear* (2022): Animation film
- ▶ *The Tomorrow War* (2022)
- ▶ *Dual* (2022)
- ▶ *Apollo 10 1/2: A Space Age Childhood* (2022)
- ▶ *Monsters of California* (2022)
- ▶ *After Yang* (2022)
- ▶ *Ant-Man and the Wasp: Quantumania* (2023)

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

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

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

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

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.

LATINO REPRESENTATION IN FILMS BY COMPANY (STREAMING)

PLATFORM	Total Number of Films	Latino Leads	Latino Co-Leads/ Ensembles	Latino Screenwriters	Latino Directors
prime video	6	0	3	0	0
apple tv	4	1	1	0	0
Disney+	19	0	3	0	0
HBO MAX	14	2	3	3	3
hulu	17	2	3	0	0
NETFLIX	52	3	9	2	2
paramount+	13	0	1	0	0
peacock	4	1	2	0	0
discovery+	1	0	0	0	0
Total	130	9	25	5	5
Percentage	100%	6.9%	4.8%	3.9%	3.9%



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

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

Only **three of the 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)

Production Companies	Total Number of Films	Latino Leads	Latino Co-Leads/Ensembles	Latino Screenwriters	Latino Directors
A24	3	0	1	0	0
A SLICE OF PIE PRODUCTIONS	1	0	0	0	0
A24	5	0	1	0	0
ARCHWAY PICTURES	1	0	0	0	0
BLICKER STREET	1	0	0	0	0
BLUE FOX DISTRIBUTION	2	0	0	0	0
BRANDSTOCK	2	0	0	0	0
Cajal	1	0	1	0	0
COLUMBIA PICTURES	1	0	1	0	1
DSOUZA MEDIA	1	0	0	0	0
<i>Tin & Fur</i>	1	0	0	0	0
FOCUS FEATURES	4	0	0	0	0
<i>Gayitas Vestidas</i>	1	0	1	1	0
IFC FILMS	3	0	0	0	0
IMAX	1	0	0	0	0
JANUS FILMS	1	0	0	0	0
KINO LORBER	1	0	0	0	0
LD	1	0	0	0	0
LIONSGATE	3	0	2	0	0
MGM	1	0	0	0	0
MUSIC BOX FILMS	1	0	0	0	0
NEON	1	0	0	0	0
OPEN ROAD	2	0	1	0	0
Paramount	6	0	3	2	0
PURDUE	1	0	0	0	0
★ RIALTO DISTRIBUTION	1	0	0	0	0
Rialto	3	0	0	0	1
ROUGH HOUSE	1	0	0	0	0
SCREEN MEDIA	1	0	0	0	0
SEARCHLIGHT	2	1	0	1	0
SHORTSTV	1	0	0	0	0
SONY PICTURES CLASSICS	1	0	1	0	0
SONY PICTURES CLASSICS	11	0	2	0	0
STAGE 6	1	0	0	0	0
STX DISTRIBUTION	1	0	0	0	0
SUPER	1	0	0	0	0
U	4	0	1	0	0
UNIVERSAL	10	1	6	1	0
VARIANCE	1	0	0	0	0
VERTICAL	2	0	0	0	0
Walt Disney Studios Motion Pictures	5	1	3	2	1
WB	6	0	0	1	1
Total	100	3	24	8	4
Percentage	100%	3.0%	5.5%	3.0%	1.0%

LATINO UNDERREPRESENTATION IN FILMS: A FIVE-YEAR TREND

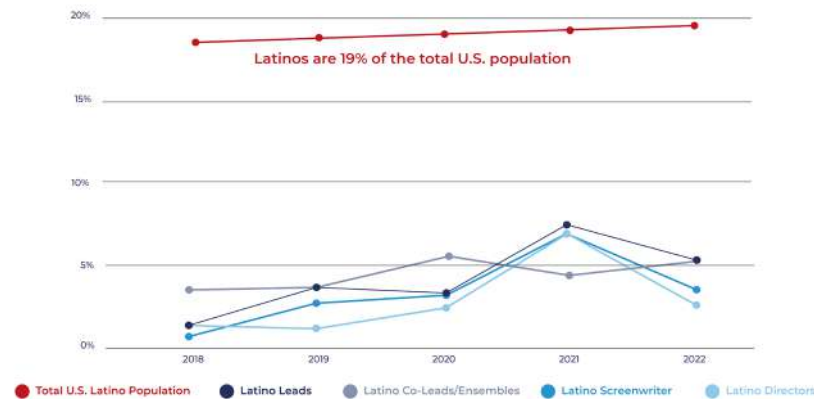
The Latino Donor Collaborative has been tracking U.S. Latino representation in films since this longitudinal report began in 2018. This benchmark provides an opportunity for studios and streamers to assess whether productive changes have been implemented at their companies.

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

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

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

LATINO UNDERREPRESENTATION IN FILMS: A FIVE-YEAR TREND



YEAR	Total U.S. Latino Population	Latino Leads	Latino Co-Leads/Ensembles	Latino Screenwriters	Latino Directors
2018	18.1%	1.4%	3.5%	0.7%	1.4%
2019	18.4%	3.7%	3.7%	2.8%	1.1%
2020	18.7%	3.3%	5.5%	3.2%	2.4%
2021	18.7%	7.4%	4.3%	6.9%	6.9%
2022	19.0%	5.2%	5.1%	3.5%	2.6%

*2020, U.S. Census data



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

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.

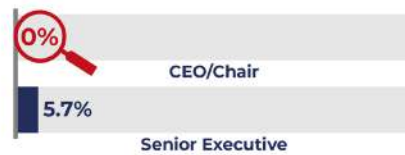
► WHERE ARE THE LATINO EXECUTIVES?



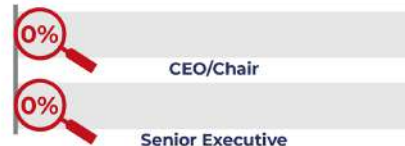
Population



TV



Film



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

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

CASE STUDY: 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, Cuarón, *The Lincoln Lawyer*, *The Father of the Bride*, etc., etc., 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.

Spotify 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. **"Tití Me Preguntó"** by Bad Bunny
5. "Glimpse of Us" by Joji
6. **"Ojitos Lindos"** by Bad Bunny, Bomba Estéreo
7. **"Quevedo: Bzrp 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. **"Tarot"** 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 GLOBALLY



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

Boosting Latino representation in the entertainment industry:

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

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

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

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

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



THE LATINO
SOURCE
FOR
HOLLYWOOD

A SET OF RECOMMENDATIONS

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

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

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

Advertisers will also follow their growing market.

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



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

- ▶ Use this report to **detect your challenges and opportunities** in relation to this growing cohort.
- ▶ Increase Latino representation on-screen to stop leaving money on the table today.
- ▶ Use this report as a **benchmark to follow up on your and your team's performance** to create accurate U.S. Latino representation through content and consumer campaigns.
- ▶ Use **The Source, The Latino Talent Database for Hollywood** to enrich your casting and hiring with experienced Latino Talent. Use The Source to combat the myth that 'there is no Latino talent.' Visit our website: thesourcedatabase.org or contact us at info@latinocollaborative.org
- ▶ NEVER FORGET the clear message your global audience is sending you: **Latino content sells globally!!!!** As evidenced by Spotify's top 20, YouTube's top 10, 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 create 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 brands don't understand their culture and gravitate towards brands that do. Hire U.S. Latino creative talent to create mainstream content.
**H Code 2020 Digital Fact-Pack*
- ▶ Hire U.S. Latino creative talent to create mainstream content.
- ▶ **Join our LDC Advisory Network** to get to know many of the Latino and non-Latino leaders throughout the country that are involved in the mission to create a powerful, fact-based, dignified and cost-effective Latino narrative (contact us at info@latinocollaborative.org).



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

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

METHODOLOGY

This dataset includes every new and returning show with premiere dates between January 1, 2022 and 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 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 an analysis of how U.S. Latinos are portrayed on screen which was supported by three case studies.

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

ROLE	QUALIFICATION
<p>A showrunner/film writer is either:</p>	<ul style="list-style-type: none"> 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.
<p>An episodic director*:</p>	<p>Executes the Showrunner’s vision. There can be many directors per season.</p>
<p>A Co-lead/ensemble actor is either:</p>	<ul style="list-style-type: none"> 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
<p>A lead actor is either:</p>	<ul style="list-style-type: none"> 1) The main character in a plot that revolves around a singular protagonist in TV or film; OR 2) The Host of a competition show; OR 3) The singular main character in a non-elimination reality series.

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



ACKNOWLEDGMENTS

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

Jose Ortega
Patty Pinckney
Marco Amezcua
Zane Gillan
Monica Villarreal
Christopher Phillips
The LDC Board of Directors
The LDC Advisory Network
Nielsen
Variety



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