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2024 LDC U.S. LATINOS IN MEDIA REPORT™

FULL-YEAR UPDATE

Latinos' Impact on Media
and Why it Matters to Brands





ABOUT THE LATINO DONOR COLLABORATIVE

The Latino Donor Collaborative (LDC) is a non-profit and non-partisan organization that creates original economic research about the Latino/Hispanic community in the United States.

Our data are used by decision-makers and resource allocators to promote growth in the new mainstream American economy. Together with our partners at top U.S. research centers, we produce fact-based data to identify opportunities.

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TABLE OF CONTENTS

- A Message From the LDC. 5**
- What is This Report, and Why is it Needed?. 6**
- Key Findings. 8**
 - The U.S. Entertainment Industry Is in Crisis. 8
 - Latino Representation Remains Stagnant 8
 - Despite Limited Representation, Latino Talent Drives Success 9
 - Latinos Are Trendsetters Shaping the Future of Media. 9
 - The Industry Is Missing Out by Excluding Latinos From Key Roles 10
 - Latino Representation Is a Business Opportunity, Not Just a Social Issue 10
- Executive Summary. 12**
 - U.S. Latino Representation in Scripted and Unscripted Shows Across All Platforms 19
 - Overview of All 2024 Scripted Shows on All Platforms, All Races 20
 - Broadcast Scripted Shows 21
 - Streaming Scripted Shows 22
 - Overview of All 2024 Unscripted Shows on All Platforms, All Races 23
 - Broadcast Unscripted Shows. 24
 - Cable Unscripted Shows 25
 - Streaming Unscripted Shows. 26
 - U.S. Latino Representation in Films Across All Platforms. 27
 - Streaming Films: Main Cast, Directors, and Screenwriters. 27
 - Theatrical Films: Main Cast, Directors, and Screenwriters by Race/Ethnicity 28
 - Case Study 1: Performance of Leading Media Companies and Latino Representation in Leading Roles (2018–2025). 29
 - Case Study 2: Success Stories of Latina Talent 32
 - Case Study 3: Depictions of Latino Criminality and Negative Stereotypes in 2024 Media 34

FULL REPORT	37
Television Shows	38
Scripted vs. Unscripted Shows	38
Scripted Shows	39
Unscripted Shows	39
Show Analysis by Platform	40
Broadcast Television Shows	40
Scripted Shows - Broadcast	41
Unscripted Shows - Broadcast	42
Cable Television Shows	43
Unscripted Shows - Cable	44
Streaming Television Shows	46
Scripted Shows - Streaming	47
Unscripted Shows - Streaming	49
Show Analysis by Genre	51
Films	53
Film Analysis by Platform	53
Streaming Films	53
Theatrical Films	55
Film Analysis by Genre	57
Stereotype Analysis	59
The Source	60
Recommendations	61
Methodology	63
References	65

A Message From the Latino Donor Collaborative

We are pleased to present the *2024 LDC U.S. Latinos in Media Report™: Full-Year Update*, offering a strategic analysis of the industry's most overlooked growth opportunity—U.S. Latinos. Despite years of tracking Latino representation in English-language entertainment, little has changed. While the industry has invested heavily in DEI efforts, Latinos—nearly 20% of the U.S. population and 25% of those under 18—remain excluded.

This isn't just a diversity issue—it's a business failure. The U.S. Latino economy ranks fifth globally, with a \$3.6 trillion GDP and \$3.78 trillion in purchasing power, projected to reach \$5.7 trillion by 2029. Media companies face declining revenues and struggling models, yet Latino-driven content consistently thrives. Ignoring this audience puts companies at risk of falling further behind.

This year's report refines our analysis of representation in scripted and unscripted television, key roles in front of and behind the camera, and the financial impact of Latino-led content. While other groups have reached parity, Latinos remain underrepresented—less than 9% of main cast roles in film and 10% in TV. Behind the camera, the numbers are even lower. Hollywood's misstep isn't a rejection of diversity by audiences—it's the exclusion of Latinos, the most engaged and influential audience, now known as "the new mainstream."

Consumer brands understand this strategy. Companies like T-Mobile, Modelo, and L'Oréal have leveraged Latino engagement for market growth. As these brands realize Hollywood isn't targeting their consumers, ad dollars will shift toward creators and platforms that do.

The opportunity is clear: U.S. Latinos drive revenue, yet remain Hollywood's blind spot. This report is not just about representation—it's a roadmap for decision-makers ready to align with market realities. The companies that act now will secure long-term success.

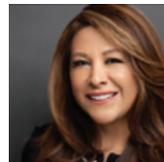
In our next report, we'll examine the talent pipelines feeding studios and agencies that remain largely inaccessible to Latinos, as well as the impact of agency supply chains on content costs.

Wishing you continued success,



A handwritten signature in black ink that reads "Sol Trujillo".

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



A handwritten signature in black ink that reads "Ana Valdez".

Ana Valdez
President and CEO
The Latino Donor Collaborative

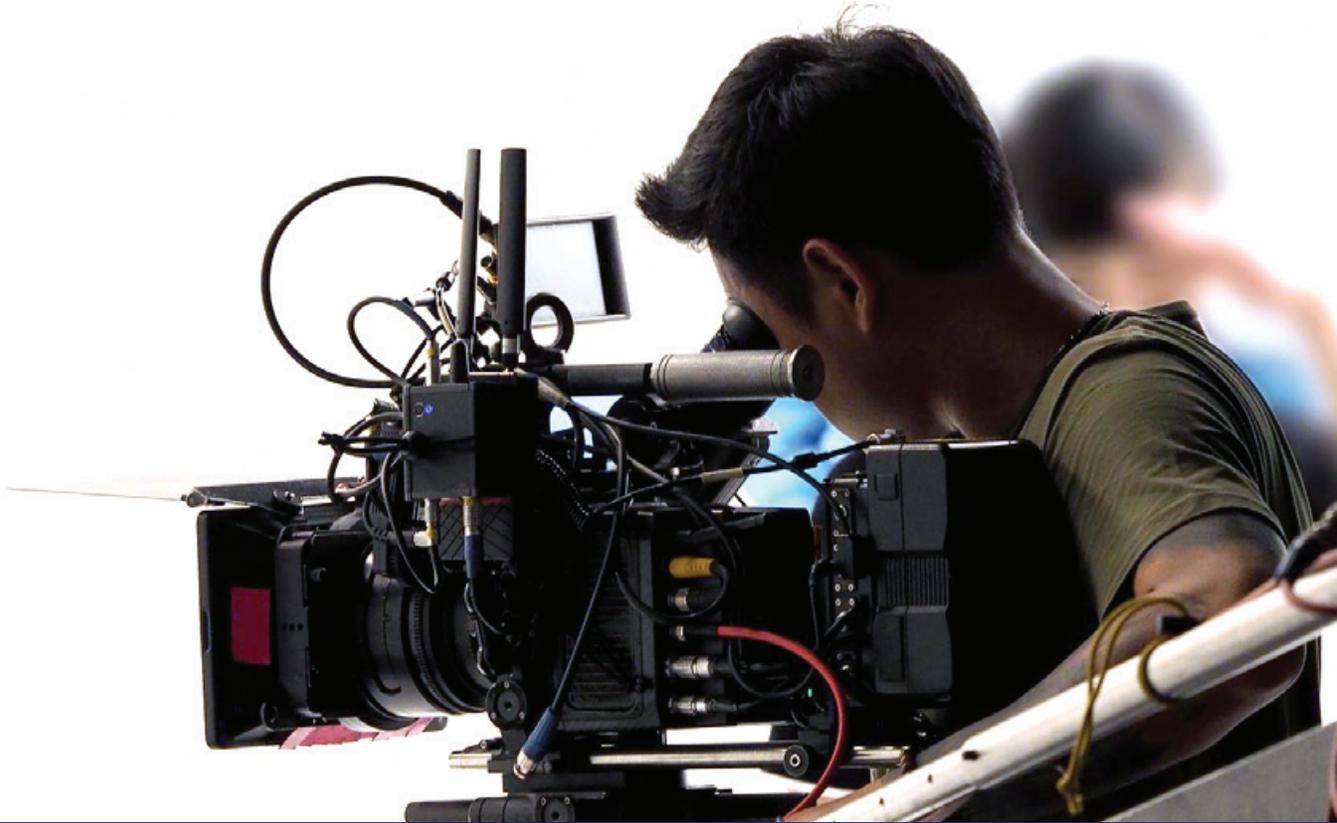
What Is This Report AND WHY IS IT NEEDED?

The *2024 LDC U.S. Latinos in Media Report™ Full-Year Update* provides a business-driven analysis of Latino representation in mainstream English-language entertainment. This year's report goes beyond traditional metrics to include a financial performance study, a data-backed analysis of the success of Latino-led content, and a deep dive into persistent stereotypes.

Latinos make up 19.5% of the U.S. population and drive 24% of movie ticket sales, 29% of daily mobile TV viewership, and 24% of streaming users, yet they remain the most underrepresented group in Hollywood. Meanwhile, an industry already facing declining revenues continues to overlook this key growth market.

THIS YEAR'S CASE STUDIES PROVIDE CRITICAL INSIGHTS:

- **Case Study 1:** A financial analysis linking low Latino investment to declining stock performance
- **Case Study 2:** Proof that Latino-led content outperforms industry averages, driving global success
- **Case Study 3:** A detailed look at stereotypical portrayals, showing a pattern of Latino characters with criminal or negative pasts



WHAT MAKES THIS REPORT UNIQUE?

- Business-first approach, connecting representation gaps to financial impact
- Refined methodology, distinguishing between scripted and unscripted content for greater accuracy
- First-time analysis of all major U.S. demographic groups, with the Representation Index for comparison
- Comprehensive breakdowns by company, genre, and platform, offering clear strategic takeaways
- The Source, a database showcasing Latino talent in acting, writing, and directing

The findings in this report make one thing clear: **Latinos are a growth market that the entertainment industry can no longer afford to ignore. Backed by data, case studies, and business analysis, this report is an essential resource for industry leaders looking to increase profitability, audience engagement, and long-term success.**

Key Findings



THE U.S. ENTERTAINMENT INDUSTRY IS IN CRISIS

- **Major media companies continue to struggle financially.** Between 2021 and 2025, the stock prices of Warner Bros. Discovery (-60.57%), Paramount Global (-76.06%), and Disney (-34.57%) have seen steep declines, reflecting structural challenges and missed market opportunities.
- **Box office revenues remain below pre-pandemic levels.** Domestic box office revenues in the United States and Canada reached \$8.75 billion in 2024, down 3% from 2023 and 23% below 2019 levels. Global revenues have fallen 31% since 2018, suggesting a sustained downturn.
- **Streaming business models remain unprofitable.** Despite the fact that streaming captured 41.6% of TV viewers by late 2024, only Netflix has achieved sustained profitability, while other platforms struggle with high content costs and competition.
- **Traditional TV continues to decline.** Broadcast networks are producing fewer new seasons each year, while cable TV viewership among Latinos has fallen to just 14.3%, compared to 27.2% for the general U.S. population.



LATINO REPRESENTATION REMAINS STAGNANT

- **Latinos are the most underrepresented group in Hollywood.** Despite making up nearly 20% of the U.S. population and 25% of the youth market, Latinos account for only 5.1% of leading roles in all scripted shows and 4.1% of host/presenter/narrator roles in unscripted television.
- **Other groups have reached or exceeded parity, while Latino representation has stagnated.** Black and multiracial actors have achieved or surpassed their population share, and Asian representation continues to grow. Latinos, however, remain significantly underrepresented.
- **Latino representation in film is equally poor.** Latinos hold only 1% of leading roles in theatrical films and 4.8% in streaming films, falling far below their population share.

- **Latinos continue to be excluded from decision-making.** They direct only 7.9% of streaming scripted episodes, 8% of streaming films, 7% of theatrical films, and 7.7% of scripted TV overall—well below their 20% market parity.
- **Hollywood continues to misread the Latino audience.** Although 84% of U.S. Latinos are fluent in English, studios continue to prioritize Spanish-language content, missing the largest market opportunity.



DESPITE LIMITED REPRESENTATION, LATINO TALENT DRIVES SUCCESS

- **Latino-led content consistently outperforms expectations.** Hits like *Wednesday*, *The Lincoln Lawyer*, *Only Murders in the Building*, *True Detective: Night Country*, *Bird Box*, and *The Mother* are among the most-watched global content, proving the financial value of Latino-led productions.
- **Latino-led films outperform at the box office.** Between 2013 and 2022, movies with Latinos in key creative positions earned 58% more than those without Latino talent.
- **Netflix's global success is fueled by Latino talent.** When analyzing Netflix's top 10 global hits, Latino-led titles like *Wednesday*, *Queen's Gambit*, *The Night Agent*, *Carry On*, and *We Can Be Heroes* demonstrate the profitability of Latino-driven content.



LATINOS ARE TRENDSETTERS SHAPING THE FUTURE OF MEDIA

- **Latinos are the youngest major demographic in the United States.** The most common age groups for Latinos are 0-5 and 11-15 years old, whereas for non-Latinos, it's 61-65. This makes Latino youth the future of media consumption.
- **Latinos are driving the shift to digital platforms.** They spend 49.8% of their TV viewing time streaming, compared to 40.3% for the general U.S. population. Among English-dominant Latinos, that number rises to 52%.
- **Latinos are abandoning traditional TV at a faster rate.** Only 14.3% of Latino viewing time is spent on cable, far below the general population's 27.2%. Meanwhile, YouTube alone captures 15.1% of Latino screen time, showing a preference for creator-driven content.
- **Latinos overindex in mobile and digital consumption.** They account for 29% of daily mobile TV viewers, 24% of streaming subscriptions, and 24% of movie ticket sales—yet remain severely underrepresented in content creation.



THE INDUSTRY IS MISSING OUT BY EXCLUDING LATINOS FROM KEY ROLES

- **Streaming platforms are failing to capitalize on Latino viewership.** Even Netflix, the market leader, has only 8% Latinos in leading roles on scripted shows and 4% representation in host/presenter/narrator roles on unscripted shows.
- **Latinos are disproportionately depicted with negative stereotypes.** 16.1% of scripted shows with Latino male leads portrayed them as having a “dark past,” and 26.7% of Latino-focused unscripted content revolved around crime.
- **Hollywood’s hiring pipeline excludes Latinos.** Top talent agencies have few Latino partners or agents, creating barriers for Latino talent to break into leading roles.



LATINO REPRESENTATION IS A BUSINESS OPPORTUNITY, NOT JUST A SOCIAL ISSUE

- **Achieving Latino representation could add billions in revenue.** McKinsey estimates that closing the Latino representation gap could generate \$12-\$18 billion annually for the entertainment industry.
- **Consumer brands outperform Hollywood in Latino engagement.** Companies like T-Mobile, Modelo, and L’Oréal have successfully tapped into the Latino market and achieved industry leadership, proving that investing in Latinos yields strong business returns.
- **Investing in Latino talent is not a diversity initiative—it’s a business imperative.** The exclusion of Latinos from Hollywood is not just a representation issue; it is a financial misstep that is costing the industry growth and long-term profitability.



THE CRITICAL GAP IN LATINO TALENT AND STORYTELLING IMPACTS BRANDS AND ADVERTISERS

- These facts highlight the underrepresentation of Latino talent and stories, which is critical for the industry and for advertisers, brands, and consumer product companies overall. As the U.S. Latino community—especially youth—continues to grow and reach new levels of consumption, driven by their high graduation rates and the upward mobility of their parents, they have become much more vocal, assertive, and aware of their seemingly intentional invisibility by content creators and traditional platforms.

- Consequently, brands face a logical perception: advertising on platforms that exclude Latinos may be a sign that they don't value or prioritize this dynamic community. For example, according to AdAge, compared to last year, of the 90 celebrities in Super Bowl 2024 commercials, 23 were Black, and only four were Hispanic—with a complete invisibility of Latinos among commentators, anchors, and halftime entertainment. "If you look at the audience of the NFL from a fan standpoint, casual and hardcore, it's actually very diverse, [but] the work that's created and the communication that's done is not diverse," said Jason Campbell, chief creative officer of ad agency Translation.

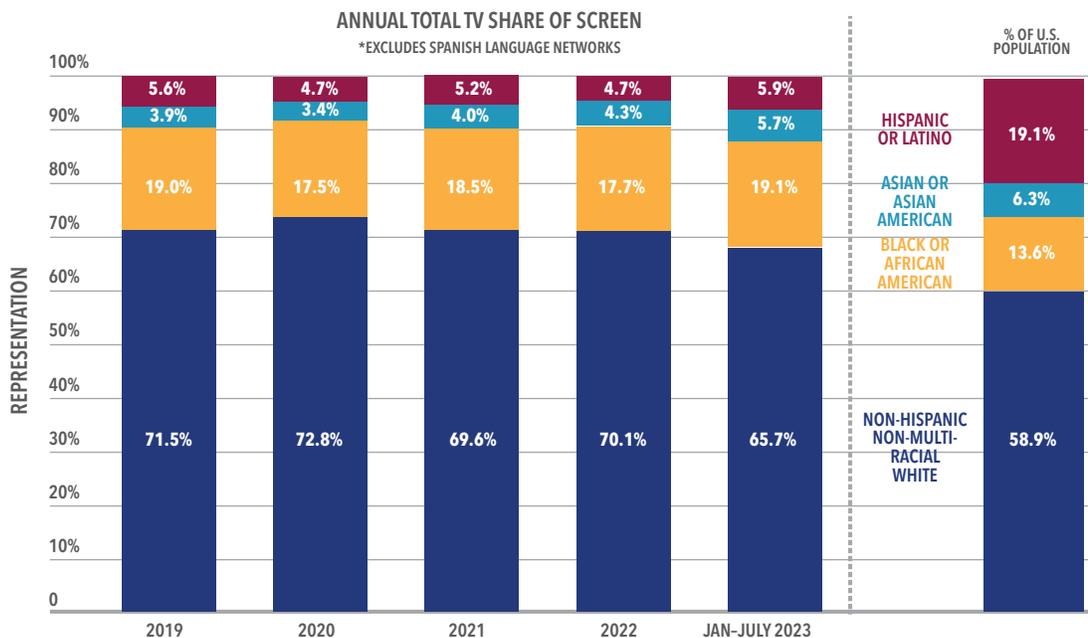


Executive Summary

The Latino Donor Collaborative (LDC) has tracked the representation of U.S. Latinos in mainstream English-language entertainment since 2018. The data are clear: Latinos represent a massive and largely untapped market. With a GDP of \$3.6 trillion, the U.S. Latino economy would be the fifth largest in the world if it were a standalone nation. Their purchasing power is \$3.78 trillion, making them the second most influential consumer group in the country, behind only the Anglo cohort.¹ Latinos constitute 19.5% of the U.S. population and, more importantly, 25% of the young population aged 18 and under.²

DESPITE THEIR IMMENSE ECONOMIC AND CULTURAL INFLUENCE, LATINO REPRESENTATION IN ENGLISH-LANGUAGE MEDIA REMAINS MINIMAL. NO MEANINGFUL PROGRESS HAS BEEN MADE IN THE PAST SEVEN YEARS, LEAVING THE INDUSTRY UNABLE TO CAPITALIZE ON A CRUCIAL GROWTH OPPORTUNITY—ESPECIALLY AT A TIME WHEN ECONOMIC SHIFTS DEMAND ADAPTABILITY.

FIGURE 1: TOTAL ANNUAL TV SCREEN SHARE, EXCLUDING SPANISH-LANGUAGE NETWORKS



NOTE. MENA, NATIVE AMERICAN, AND OTHERS ARE NOT INCLUDED IN THIS GRAPH. SCREEN SHARE: PERCENTAGE OF REPRESENTATION OF THE TOP 10 RECURRING CAST BY IDENTITY GROUP, WEIGHTED BY EPISODE APPEARANCES AND VIEWING MINUTES. SOURCE: NIELSEN.

Although Latinos make up 25% of the U.S. youth population, they remain the most underrepresented group in Hollywood, with their share of onscreen roles consistently lagging far behind. While Black and Asian representation has reached or surpassed parity, Latino actors remain stuck below 9% in film and 7% in television. This stark disparity highlights an industry-wide failure to reflect the real demographic makeup of the United States, despite the fact that Latinos are one of the most engaged and influential audiences in entertainment (see Figure 1).

The U.S. entertainment industry is at a pivotal moment, facing profound challenges and undeniable opportunities. Despite significant investments in strategies to adapt to changing demographics and consumption patterns, these efforts have largely failed to deliver the expected returns.

BY EXCLUDING LATINOS, WHO REPRESENT A SIGNIFICANT PORTION OF THE POPULATION, THE INDUSTRY HAS MISSED OUT ON A CRITICAL DRIVER OF GROWTH AND PROFITABILITY.

As streaming continues to dominate consumption habits, and box office revenues struggle to recover to pre-pandemic levels, companies must rethink their strategies to stay competitive.

This report analyzes the current state of the industry and highlights why investing in English-language Latino talent—both in front of and behind the camera—is not only a cultural consideration but also a sound business strategy.

U.S. Latinos are significant contributors to viewership, spending, and global content success, making them an economic powerhouse with unmatched potential. Companies like T-Mobile, Constellation Brands (Modelo), and L'Oréal have already demonstrated the business potential of engaging with this community, achieving industry leadership positions and measurable market capitalization growth through targeted strategies.

1. THE INDUSTRY IS FACING A CRISIS

The entertainment sector is under significant strain, with major companies struggling to maintain profitability. Stock prices for key players like Disney (-34.57%), Warner Bros. Discovery (-60.57%), Comcast Corp. (-17.38%), and Paramount Global (-76.06%) have declined dramatically between 2021 and 2025.³ These declines highlight broader strategic missteps, including a failure to adapt to shifting audience demographics and to capitalize on the economic power of Latinos, who remain underrepresented both on screen and behind the scenes. Legacy media companies have been slow to adapt, and traditional business models are faltering.

- **Streaming profitability remains elusive:** Despite capturing 41.6% of TV viewers by November 2024, most platforms—except Netflix—have yet to achieve sustained profits.⁴ High content costs, churn, and stiff competition have compounded these challenges.
- **Declining box office revenue:** In 2018, the U.S. domestic box office reached \$11.89 billion, while in 2024, it dropped to \$8.56 billion, a 27.97% decrease.⁵

The global box office for the seven major studios fell 31%, from \$27.5 billion in 2018 to \$18.9 billion in 2023.⁶

- **Shrinking production output:** The number of new shows and seasons has steadily declined, reflecting a more cautious and cost-conscious approach. In 2022, the LDC analyzed 1,462 shows, which dropped to 1,270 in 2023 and continued to decline to 1,017 in 2024—a 30.4% decrease over two years.

IN THIS LANDSCAPE, THE INDUSTRY’S FAILURE TO ALIGN ITS STRATEGIES WITH EVOLVING AUDIENCE DEMOGRAPHICS—PARTICULARLY THE RAPIDLY GROWING AND ECONOMICALLY POWERFUL LATINO COMMUNITY—IS A GLARING MISSED OPPORTUNITY.

2. LATINO REPRESENTATION REMAINS STAGNANT

Despite the fact that Latinos account for nearly 20% of the U.S. population, representation both on screen and behind the camera has not meaningfully improved over the past seven years. Analysis reveals that Latino participation in main casts of streaming scripted shows—the most-watched platform for all Americans—remains at only 8.9%, resulting in a representation gap of 54.2% compared to their share of the general population (19.5%). The disparity would be even higher if calculated on an age-demographic basis: Latinos make up more than 25% of Gen Z’ers and Gen Alphas in the U.S.⁷ This persistent gap underscores the industry’s failure to engage one of the most influential consumer demographics effectively. This failure raises the question of whether the erasure of U.S. Latinos in the media is intentional, especially when we now have seven years of LDC data.

Latinos continue to be a crucial part of the audience for traditional media, but the younger demographic within this community is shifting its attention elsewhere. Platforms like YouTube, TikTok, and gaming ecosystems have become primary entertainment hubs for young Latinos, who are increasingly seeking content that resonates with their experiences and perspectives. Hollywood’s continued failure to authentically engage with this audience represents a significant missed opportunity for growth and profit.

An analysis of scripted and unscripted shows, as well as streaming and theatrical films, reveals the following:

- **Latino participation lags across all metrics.** In 2024, Latinos comprised only 8.9% of the main casts in streaming scripted shows, resulting in a representation index of -54.2%. This trend persists in unscripted television and film.
- **Latinos remain the most underrepresented group.** In seven out of the eight categories analyzed in this report—including scripted and unscripted shows and films—Latinos were the most underrepresented group relative to their share of the U.S. population.
- **Other groups have made notable gains.** Efforts to boost representation have led to significant increases for African American and Asian talent, while Latino inclusion remains dispro-

portionately low. According to Nielsen's Share of Screen data for 2023, Black talent accounted for 19.1% of screen representation, well above their 13.6% share of the U.S. population. Asian representation reached 5.7%, slightly below their 6.3% population share. In stark contrast, Latinos—who make up 19.5% of the U.S. population—accounted for only 5.9% of total screen time, underscoring a persistent and significant disparity (see Figure 1).

- **Hollywood continues to misread its Latino audience.** Studios often focus on producing Spanish-language content for U.S. Latinos, overlooking the fact that the key growth opportunity lies in the young, English-speaking segment of this demographic. An overwhelming **84% of U.S. Latinos only speak English or speak it well**,⁸ yet the industry continues to cater to them as if they were a Spanish-language audience.

THIS LACK OF PROGRESS NOT ONLY LIMITS AUTHENTIC STORYTELLING BUT ALSO NEGLECTS A KEY DRIVER OF AUDIENCE ENGAGEMENT AND LOYALTY. COMPANIES THAT FAIL TO ADAPT TO THE REALITIES OF THEIR AUDIENCES RISK ALIENATING ONE OF THE MOST DYNAMIC CONSUMER BASES IN THE UNITED STATES, FURTHER WIDENING THE GAP BETWEEN TRADITIONAL MEDIA AND THE RAPIDLY EVOLVING ENTERTAINMENT LANDSCAPE.

3. LATINO TALENT DRIVES SUCCESS DESPITE UNDERREPRESENTATION

Latino-led content consistently delivers strong financial and audience performance, proving its value as a key business asset. Despite their underrepresentation across the industry, Latino actors, filmmakers, and storytellers are behind some of the most successful and globally recognized content.

- **Global hits:** Latino talent plays a central role in some of the biggest recent successes in film and television. Titles like *Beetlejuice*, *True Detective: Night Country*, *Twister*, *Only Murders in the Building*, *Lincoln Lawyer*, *Conclave*, *Gladiator 2*, *Carry On*, and *Emilia Pérez* have driven subscriber growth, engagement, and international box office success.
- **Dominance in Netflix's Global Top 10:** The world's leading streaming platform consistently features Latino-led projects among its most successful titles. *Wednesday* (starring Jenna Ortega) became the No. 1 global hit, while other major productions such as *Queen's Gambit*, *Stranger Things S4*, *The Night Agent*, and films like *Carry On*, *Bird Box*, *The Gray Man*, *The Mother*, and *We Can Be Heroes* demonstrate the broad appeal and profitability of Latino-led content.⁹
- **The cost of neglect:** Data confirm that Latino-led projects translate into revenue. McKinsey estimates that achieving proper Latino representation could add **\$12-\$18 billion annually** to the entertainment industry. Additionally, between 2013 and 2022, films with Latinos in above-the-line positions outperformed films without Latino involvement by **58% at the global box office**.¹⁰

THE EVIDENCE IS CLEAR: LATINO TALENT IS NOT JUST A CULTURAL ASSET—IT IS A BUSINESS IMPERATIVE. COMPANIES THAT INVEST IN LATINO-LED PRODUCTIONS STAND TO GAIN SIGNIFICANT COMPETITIVE AND FINANCIAL ADVANTAGES.

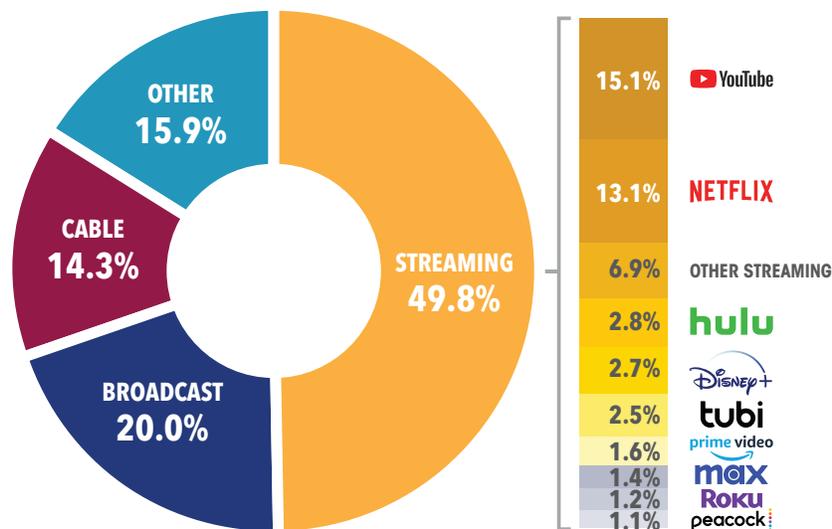
4. LATINOS ARE TRENDSETTERS

Latino audiences are not just consumers; they are actively shaping trends and influencing the direction of the entertainment industry. Their evolving media consumption habits reveal a decisive shift away from traditional platforms and toward spaces where they feel represented.

- **Latinos are young:** The Latino population is significantly younger than the non-Latino population in the United States. The most common age bracket for Latinos is **11 to 15 years old**. For non-Latinos, the largest group falls between **61 and 65 years old**.¹ With **Latinos making up 25% of the young U.S. population**,⁷ they represent the future of media consumption. Content companies should ask themselves whether their development executives are adjusting their content strategies, and thus their content libraries, to capitalize on this massive demographic shift, because their future depends on it.

- **Streaming dominance:** Latinos' preference for streaming is reshaping the media landscape. **Streaming accounts for 49.8% of Latino TV viewing time**, with **52%** among English-dominant Latinos. YouTube alone captures **15.1% of their viewing time**, highlighting a clear preference for platforms that offer content in which they see themselves authentically represented.¹¹

FIGURE 2: HOW U.S. HISPANIC AUDIENCES CONSUME TV ACROSS PLATFORMS



NOTE: STREAMING DOES NOT INCLUDE MVPD/VMVPD.
SOURCE: NIELSEN AUDIENCE MEASUREMENT DATA, JUNE 2024.

- Latinos overindex in consumption:** Latinos account for 29% of daily mobile TV viewers, 24% of streaming subscriptions, and 24% of movie ticket sales, making them a crucial audience for the media industry.¹²
- Diverse and fragmented media habits:** Latinos are diversifying their sources of entertainment. The rise of “other” media—including **VOD, gaming, and niche platforms—accounts for 15.9%** of Hispanic viewing time, increasing to **18.8% for English-dominant Latinos**.¹¹ This share surpasses both cable and broadcast platforms, signaling a clear shift in engagement patterns.

TABLE 1: HOW U.S. HISPANIC AUDIENCES CONSUME TV ACROSS PLATFORMS COMPARED TO THE GENERAL POPULATION, ENGLISH-DOMINANT HISPANICS, AND SPANISH-DOMINANT HISPANICS

	VIEWING SOURCE	TOTAL HISPANIC	TOTAL U.S.	HISPANIC-ENGLISH DOMINANT	HISPANIC-SPANISH DOMINANT
	STREAMING	49.8%	40.3%	52.0%	47.2%
	BROADCAST	20.0%	20.5%	12.4%	28.4%
	CABLE	14.3%	27.2%	16.8%	11.4%
	OTHER	15.9%	12.0%	18.8%	13.0%

THE ENTERTAINMENT INDUSTRY IS AT A CROSSROADS. WHILE ITS CHALLENGES ARE SIGNIFICANT, THE OPPORTUNITIES PRESENTED BY FULLY ENGAGING LATINO AUDIENCES ARE TOO VALUABLE TO IGNORE. LATINOS ARE A POWERFUL ECONOMIC FORCE, DRIVING BOX OFFICE REVENUES, STREAMING SUBSCRIPTIONS, AND GLOBAL CONTENT SUCCESS. YET THEIR REPRESENTATION—BOTH ON SCREEN AND BEHIND THE SCENES—REMAINS DISPROPORTIONATELY LOW, LEAVING BILLIONS OF DOLLARS ON THE TABLE.

Investing in Latino talent is not about diversity for diversity’s sake; it is smart business. With a GDP of \$3.6 trillion and purchasing power of \$3.78 trillion, U.S. Latinos represent a critical economic force.¹ Companies that leverage this potential can drive measurable growth, as evidenced by the success of Latino-led content and the growing demand for representative storytelling. Companies that recognize this untapped potential will not only gain a competitive edge but also position themselves for long-term success in a rapidly evolving market. As this report demonstrates, the path forward is clear: align strategies with the realities of a diverse and dynamic audience, and the rewards will follow.

These facts highlight the underrepresentation of Latino talent and stories, which is critical not only to the creative industry but also to advertisers, brands, and consumer product companies. As the U.S. Latino community—especially its youth—continues to grow and achieve new levels of

consumption, buoyed by high graduation rates and the upward mobility of their parents, they are becoming increasingly vocal and assertive about what they perceive as intentional invisibility in content creation and on traditional platforms.

Unfortunately for brands, this growing awareness leads to a logical assumption: if brands advertise in spaces that neglect Latino voices, they are seen as complicit in the non-inclusion and non-appreciation of this influential community. For instance, AdAge reported that in Super Bowl 2024, only four out of 90 celebrities were Hispanic, with an overall absence of Latinos among commentators, anchors, and halftime performers. "If you look at the audience of the NFL from a fan standpoint, casual and hardcore, it's actually very diverse, (but) the work that's created and the communication that's done is not diverse," noted Jason Campbell, chief creative officer of ad agency Translation.¹³



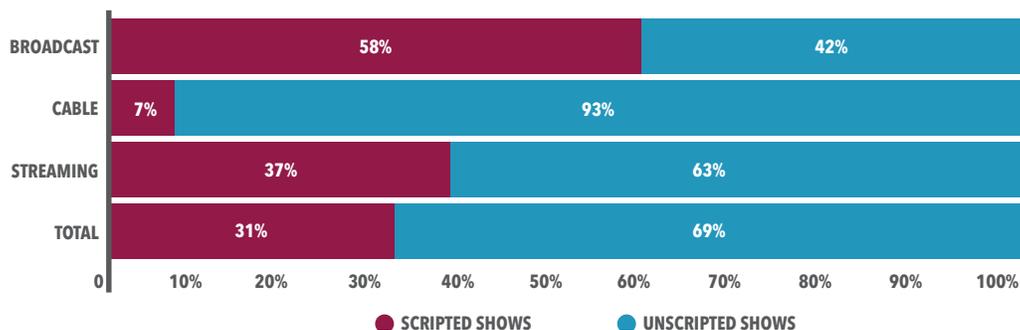
U.S. LATINO REPRESENTATION IN SCRIPTED AND UNSCRIPTED SHOWS ACROSS ALL PLATFORMS

This year, we divided our analysis of television content into two main categories—scripted and unscripted—to reflect the industry’s growing focus on non-scripted programming and the different levels of investment each category requires. Under our new 2024 methodology, we evaluate not only Latino representation in prominent roles but also the status of other key groups, offering a more comprehensive picture of how these shows are produced and staffed.

Scripted programs tend to have higher production costs, often ranging from \$1–\$7 million per episode.¹⁴ Their success hinges on creative storytelling and star power, which in turn places a significant amount of trust in the talent involved. Unscripted shows, on the other hand, are generally cheaper to produce—estimated at \$100,000 to \$500,000 per episode—making them a lucrative avenue for networks to sell advertising with less financial risk.¹⁵

It is also important to note that the *LDC Latinos in Media Report*TM only measures English-language representation. By excluding Spanish-language media, we keep the focus on U.S. productions rather than those made for or consumed primarily by Latin American audiences.

FIGURE 3: BREAKDOWN OF SCRIPTED VS. UNSCRIPTED SHOWS ACROSS ALL PLATFORMS



THE CRISIS IN HOLLYWOOD IS EVIDENT IN THE SHRINKING NUMBER OF SHOWS ANALYZED, REFLECTING A MORE CAUTIOUS AND COST-CONSCIOUS INDUSTRY. IN 2022, THE LDC ANALYZED 1,462 SHOWS, WHICH DROPPED TO 1,270 IN 2023 AND FURTHER DECLINED TO 1,017 IN 2024—A 30.4% DECREASE OVER TWO YEARS.

Among these, broadcast has a relatively balanced split between scripted (58%) and unscripted (42%) shows. Cable, however, has shifted overwhelmingly to unscripted content (93%), making its scripted base too small for meaningful analysis this year. Meanwhile, streaming has seen a dramatic increase in unscripted shows (63%), a stark contrast to previous years when such content was virtually nonexistent.

Despite the fact that unscripted programming now makes up nearly 70% of all TV shows, Latinos remain the most underrepresented demographic relative to their share of the U.S. population. As the following sections illustrate, this disparity persists across the leading broadcast, cable, and streaming platforms.

OVERVIEW OF ALL 2024 SCRIPTED SHOWS ON ALL PLATFORMS, ALL RACES

TABLE 2: CAST COMPOSITION OF ALL 2024 SCRIPTED SHOWS

CATEGORY	COUNT/PERCENTAGE
TOTAL SCRIPTED SHOWS	312
SHOWS WITH LEADS	33%
SHOWS WITH CO-LEADS	14%
SHOWS WITH ENSEMBLE CAST	53%

A total of 312 scripted shows were analyzed across broadcast, cable, and streaming platforms. The majority of these series (53%) feature an ensemble cast, 33% rely on a single lead, and 14% have co-leads.

TABLE 3. OVERALL REPRESENTATION IN SCRIPTED SHOWS BY ETHNICITY/RACE

SCRIPTED SHOWS (U.S. POPULATION)	LATINO (19.5%)	BLACK (13.7%)	ASIAN (6.4%)	OTHER (2%)	WHITE (58.4%)
LEADS	5.1%	5.8%	2.2%	0.5%	19.7%
CO-LEADS	1.1%	3.4%	1.0%	0.3%	8.3%
ENSEMBLE CAST	3.7%	11.3%	5.6%	1.7%	30.3%
MAIN CAST REPRESENTATION	9.9%	20.4%	8.8%	2.5%	58.3%
REPRESENTATION INDEX (MAIN CAST)	-49.1%	+49.2%	+37.8%	+23.1%	-0.1%
DIRECTED EPISODES	7.7%	11.7%	9.6%	0.2%	70.8%
REPRESENTATION INDEX (DIRECTORS)	-60.5%	-14.6%	+49.9%	-89.5%	+21.2%
SHOWRUNNER	5.9%	7.1%	3.6%	0.5%	83.6%
REPRESENTATION INDEX (SHOWRUNNERS)	-69.6%	-48.5%	-44.4%	-76.0%	+43.2%

In terms of cast, all minority groups exceed their representation relative to their population, except Latinos. While Latinos make up 19.5% of the U.S. population, they hold just 9.9% of cast roles—an underindex of -49.1%. Lead roles have traditionally been the gold standard for visibility, but as we see the growing importance of ensemble casts in the industry, Latinos remain the most underrepresented in this category. With ensemble cast shows now making up more than half of scripted programming, Latino visibility remains disproportionately low.

Even worse, Latinos are the only group consistently underrepresented (and with a much larger underindex) in all three measured categories: main cast, directed episodes, and showrunners.

Behind the camera, Asian directors are the only minority cohort at or above parity, while White directors overwhelmingly control the remaining slots.

THIS IMBALANCE MATTERS: THE INDIVIDUALS WHO DIRECT AND RUN THE SHOWS HAVE SIGNIFICANT INFLUENCE OVER HIRING DECISIONS—BOTH ON SCREEN AND BEHIND THE SCENES. WITHOUT MEANINGFUL LATINO PARTICIPATION IN THESE KEY CREATIVE AND DECISION-MAKING ROLES, TRUE INDUSTRY GROWTH AND SUCCESS WILL REMAIN OUT OF REACH.

Broadcast Scripted Shows

TABLE 4: CAST COMPOSITION OF 2024 BROADCAST SCRIPTED SHOWS

CATEGORY	COUNT/PERCENTAGE
TOTAL SHOWS	85
SHOWS WITH LEADS	21%
SHOWS WITH CO-LEADS	11%
SHOWS WITH ENSEMBLE CAST	68%

Out of a total of 85 broadcast scripted shows, 68% feature ensemble casts, 21% feature a single lead, and 11% have co-leads.

TABLE 5. REPRESENTATION IN BROADCAST SCRIPTED SHOWS BY ETHNICITY/RACE

SCRIPTED BROADCAST (U.S. POPULATION)	LATINO (19.5%)	BLACK (13.7%)	ASIAN (6.4%)	OTHER (2%)	WHITE (58.4%)
LEADS	2.4%	5.9%	1.2%	0.0%	11.8%
CO-LEADS	2.9%	2.9%	0.0%	0.0%	4.7%
ENSEMBLE CAST	6.0%	16.0%	4.9%	2.8%	38.5%
TOTAL MAIN CAST	11.3%	24.9%	6.1%	2.8%	55.0%
REPRESENTATION INDEX (MAIN CAST)	-42.2%	+81.5%	-5.5%	+41.5%	-5.8%
DIRECTED EPISODES	8.2%	15.9%	4.3%	0.2%	71.4%
REPRESENTATION INDEX (DIRECTORS)	-57.9%	+15.7%	-33.1%	-88.4%	+22.3%
SHOWRUNNER	3.5%	6.5%	1.2%	0.0%	87.6%
REPRESENTATION INDEX (SHOWRUNNERS)	-81.9%	-52.8%	-81.6%	-100.0%	+50.1%

Although nearly all other demographic groups achieve over 94% of their proportional representation, Latinos once again lag significantly, falling 42.2% short of their share of the U.S. population.

Behind the camera, strategies to boost inclusion appear to be more pronounced for certain groups, particularly African Americans, who are at or above parity with their White counterparts in directing roles. Latinos, however, directed only 71 of the 864 broadcast episodes produced this season—far below their population share. Showrunning remains overwhelmingly White. These are roles that exert the most creative and decision-making influence in the world of content, yet Latinos remain nearly invisible, even though many are fully qualified to assume these roles.

Streaming Scripted Shows

TABLE 6: CAST COMPOSITION OF 2024 STREAMING SCRIPTED SHOWS

CATEGORY	COUNT/PERCENTAGE
TOTAL SHOWS	206
SHOWS WITH LEADS	35%
SHOWS WITH CO-LEADS	16%
SHOWS WITH ENSEMBLE CAST	49%

This year’s analysis covered 206 streaming scripted series, with nearly 49% featuring ensemble casts, 35% relying on a single lead, and 16% using co-leads. Streaming is now the industry’s primary focus, with most major media companies investing considerable resources in scripted content—recognizing that this is where audiences are increasingly spending their time.

TABLE 7. REPRESENTATION IN STREAMING SCRIPTED SHOWS BY ETHNICITY/RACE

SCRIPTED STREAMING (U.S. POPULATION)	LATINO (19.5%)	BLACK (13.7%)	ASIAN (6.4%)	OTHER (2%)	WHITE (58.4%)
LEADS	5.8%	4.9%	2.4%	0.7%	21.6%
CO-LEADS	0.2%	3.6%	1.5%	0.5%	10.2%
ENSEMBLE CAST	2.9%	9.7%	6.3%	1.3%	28.5%
TOTAL MAIN CAST	8.9%	18.2%	10.2%	2.5%	60.3%
REPRESENTATION INDEX (MAIN CAST)	-54.2%	+32.8%	+58.8%	+23.5%	+3.2%
DIRECTED EPISODES	7.9%	9.5%	12.7%	0.2%	69.7%
REPRESENTATION INDEX (DIRECTORS)	-59.6%	-30.7%	+98.8%	-88.8%	+19.4%
SHOWRUNNER	6.6%	7.0%	4.9%	0.7%	82.2%
REPRESENTATION INDEX (SHOWRUNNERS)	-66.4%	-48.6%	-23.4%	-63.6%	+40.8%

Despite the high stakes and heavy investment, Latinos are once again the only group that is not proportionately represented in front of the camera in streaming. Given that Latinos make up a quarter of the U.S. population—and often outpace other groups in television consumption and streaming subscriptions—this glaring underrepresentation points to what seems to be intentional exclusion. Meanwhile, Asian talent has enjoyed a notable surge, and even “Other”

(which includes Native Americans, Pacific Islanders, and Native Hawaiians) appears above parity on screen. The overrepresentation of some groups effectively crowds out Latino visibility, illustrating how a flawed DEI framework includes everyone but Latinos.

Behind the camera, Whites and Asians lead in directed episodes, while Latino directors remain sidelined. Showrunning roles show a similar pattern: they are almost exclusively dominated by White men, as has clearly been the case for the seven years we have been compiling this report. The result is a scripted streaming landscape that, despite its innovative potential, fails to provide real opportunities for Latino creators and an audience that deserves to see itself authentically represented on screen.

OVERVIEW OF ALL 2024 UNSCRIPTED SHOWS ON ALL PLATFORMS, ALL RACES

TABLE 8: CAST COMPOSITION OF ALL 2024 UNSCRIPTED SHOWS

CATEGORY	COUNT/PERCENTAGE
TOTAL UNSCRIPTED SHOWS	699
SHOWS WITH HOST/ PRESENTER/ NARRATOR	63%
SHOWS WITH JUDGES/ EXPERTS	13%
SHOWS WITH PARTICIPANTS/ CONTRIBUTORS	25%

Unscripted television follows a different structure than scripted shows. We focused on hosts/presenters/narrators (H/P/N), judges/experts (J/E), and participants/contributors (P/C) rather than traditional lead or ensemble casts. This year, 699 unscripted series were analyzed, and 63% featured some type of host or narrator; other roles were less common.

TABLE 9: OVERALL REPRESENTATION IN UNSCRIPTED SHOWS BY ETHNICITY/RACE

UNSCRIPTED OVERALL (U.S. POPULATION)	LATINO (19.5%)	BLACK (13.7%)	ASIAN (6.4%)	OTHER (2%)	WHITE (58.4%)
HOST / PRESENTER / NARRATOR	4.1%	21.5%	4.3%	1.8%	68.3%
REPRESENTATION INDEX (H/P/N)	-78.9%	+56.7%	-32.9%	-10.6%	+17.0%
JUDGES / EXPERTS	4.9%	19.3%	6.1%	1.4%	68.3%
REPRESENTATION INDEX (J/E)	-75.0%	+41.2%	-4.7%	-30.3%	+16.9%
PARTICIPANTS / CONTRIBUTORS	5.9%	27.6%	1.9%	2.0%	62.6%
REPRESENTATION INDEX (P/C)	-69.9%	+101.7%	-70.8%	+2.0%	+7.2%
DIRECTED EPISODES	5.5%	5.9%	4.4%	0.5%	83.6%
REPRESENTATION INDEX (DIRECTORS)	-71.6%	-56.6%	-30.6%	-74.0%	+43.1%

Despite unscripted television’s potential for more diverse real-life storytelling, the data reveal a strong preference for White and Black on-screen talent.

Latinos once again stand out as the most underrepresented group, with an average participation rate hovering around 4% across all roles, a 75% shortfall.

While efforts to boost Black participation are yielding tangible results (a win worth celebrating), the almost complete absence of Latinos is deeply problematic, especially considering that Latinos make up more than half of all diversity. This gap is especially troubling, given that unscripted shows now dominate new original production. As companies expand this content category, they risk further marginalizing Latino talent.

A STRATEGY THAT EXCLUDES 20% OF THE POPULATION, HALF OF ALL DIVERSITY, AND THE YOUNGEST COHORT SHOULD BE OF GREAT CONCERN TO THE SHAREHOLDERS OF ANY OF THESE COMPANIES.

Behind the camera, the story is similar. Across broadcast, cable, and streaming unscripted programs, White directors are the norm. Broadcast stands out slightly, with Black directors maintaining rough parity, but elsewhere, Latinos rarely appear in the director's chair—yet another indicator of how decision-making power in unscripted television largely bypasses the nation's largest minority group.

Broadcast Unscripted Shows

TABLE 10: CAST COMPOSITION OF 2024 BROADCAST UNSCRIPTED SHOWS

CATEGORY	COUNT/PERCENTAGE
TOTAL SHOWS	62
SHOWS WITH HOST/ PRESENTER/ NARRATOR	82%
SHOWS WITH JUDGES/ EXPERTS	27%
SHOWS WITH PARTICIPANTS/ CONTRIBUTORS	10%

Of the 62 broadcast unscripted series (around 10% of all unscripted programs), 82% feature H/P/N, and 27% include J/E judges or experts—largely due to the prevalence of game and competition shows in this category. Black talent is the only demographic to exceed parity in H/P/N roles by 136%.

TABLE 11: REPRESENTATION IN BROADCAST UNSCRIPTED SHOWS BY ETHNICITY/RACE

UNSCRIPTED BROADCAST (U.S. POPULATION)	LATINO (19.5%)	BLACK (13.7%)	ASIAN (6.4%)	OTHER (2%)	WHITE (58.4%)
HOST / PRESENTER / NARRATOR	5.9%	32.4%	4.4%	1.5%	55.9%
REPRESENTATION INDEX (H/P/N)	-7%	+136.0%	-31.0%	-26.0%	-4.0%
JUDGES / EXPERTS	6.7%	20.8%	5.8%	3.3%	63.3%
REPRESENTATION INDEX (J/E)	-66.0%	+52.0%	-9.0%	+67.0%	+8.0%
PARTICIPANTS / CONTRIBUTORS	4.5%	4.50%	0.0%	0.0%	90.9%
REPRESENTATION INDEX (P/C)	-77.0%	-67.0%	-100.0%	-100.0%	+56.0%
DIRECTED EPISODES	7.0%	14.2%	5.1%	0.9%	72.9%
REPRESENTATION INDEX (DIRECTORS)	-64.0%	+3.0%	-21.0%	-56.0%	+25.0%

Latinos continue to see the lowest levels of representation across these positions, with particularly steep gaps in judges/experts—an imbalance shared, though to a lesser degree, by Asian talent. Behind the camera, decision-making power is split almost exclusively between White and Black directors, leaving Latinos (the largest minority group) at a distinct disadvantage in unscripted broadcast television.

Cable Unscripted Shows

TABLE 12: CAST COMPOSITION OF 2024 CABLE UNSCRIPTED SHOWS

CATEGORY	COUNT/PERCENTAGE
TOTAL SHOWS	288
SHOWS WITH HOST/ PRESENTER/ NARRATOR	64%
SHOWS WITH JUDGES/ EXPERTS	11%
SHOWS WITH PARTICIPANTS/ CONTRIBUTORS	25%

Cable continues to rely heavily on unscripted content, with 288 programs making up 93% of all cable offerings. Of these, 64% feature H/P/N, 11% include J/E, and 25% showcase P/C. Despite this variety, the on-screen talent remains predominantly Black and White. Latinos, for example, fill just 3% of H/P/N positions, 2.8% of J/E roles, and 6.5% of P/C slots—positions with less decision-making influence.

TABLE 13: REPRESENTATION IN CABLE UNSCRIPTED SHOWS BY ETHNICITY/RACE

UNSCRIPTED CABLE (U.S. POPULATION)	LATINO (19.5%)	BLACK (13.7%)	ASIAN (6.4%)	OTHER (2%)	WHITE (58.4%)
HOST / PRESENTER / NARRATOR	+3.00%	+23.30%	+3.40%	+1.30%	+69.00%
REPRESENTATION INDEX (H/P/N)	-85%	+0.7	-46%	-35%	+18%
JUDGES / EXPERTS	+2.80%	+18.70%	+5.60%	+0.90%	+72.00%
REPRESENTATION INDEX (J/E)	-86%	+36%	-12%	-53%	+23%
PARTICIPANTS / CONTRIBUTORS	+6.50%	+29.30%	+1.50%	+2.40%	+60.30%
REPRESENTATION INDEX (P/C)	-67%	+114%	-77%	+21%	+3%
DIRECTED EPISODES	+5.30%	+2.60%	+4.40%	0.00%	+87.70%
REPRESENTATION INDEX (DIRECTORS)	-73%	-81%	-32%	-100%	+0.5

Behind the scenes, White directors lead 87.7% of episodes, while Latinos direct only 5.3%. Given that cable’s unscripted content so heavily dominates its programming slate, this narrow representation fails to reflect the nation’s diverse reality. Cable’s continuing decline in relevance may well be tied to its inability to resonate with a broader audience—including Latinos.

Streaming Unscripted Shows

TABLE 14: CAST COMPOSITION OF 2024 STREAMING UNSCRIPTED SHOWS

CATEGORY	COUNT/PERCENTAGE
TOTAL SHOWS	349
SHOWS WITH HOST/ PRESENTER/ NARRATOR	58%
SHOWS WITH JUDGES/ EXPERTS	11%
SHOWS WITH PARTICIPANTS/ CONTRIBUTORS	27%

With 349 unscripted series—more than any other platform—streaming continues its pivot to unscripted content. Of these shows, 58% feature H/P/N, 11% include J/E, and 27% focus on P/C. As in broadcast and cable, on-screen roles remain overwhelmingly Black and White; Latinos are underrepresented by more than 70% in all positions. Behind the camera, these productions tend to rely mostly on older White men, further entrenching the exclusion of Latino creators.

TABLE 15: REPRESENTATION IN UNSCRIPTED STREAMING SHOWS BY ETHNICITY/RACE

UNSCRIPTED STREAMING (U.S. POPULATION)	LATINO (19.5%)	BLACK (13.7%)	ASIAN (6.4%)	OTHER* (2%)	WHITE (58.4%)
HOST / PRESENTER / NARRATOR	4.6%	17.0%	5.0%	2.3%	71.0%
REPRESENTATION INDEX (H/P/N)	-76.0%	+24.0%	-22.0%	+16.0%	+22.0%
JUDGES / EXPERTS	5.8%	19.2%	6.7%	0.8%	67.5%
REPRESENTATION INDEX (J/E)	-70.0%	+40.0%	+4.0%	-58.0%	+16.0%
PARTICIPANTS / CONTRIBUTORS	5.3%	27.0%	2.3%	1.8%	63.6%
REPRESENTATION INDEX (P/C)	-73.0%	+97.0%	-65.0%	-11.0%	+9.0%
DIRECTED EPISODES	5.2%	5.2%	4.3%	0.7%	84.6%
REPRESENTATION INDEX (DIRECTORS)	-73.0%	-62.0%	-33.0%	-63.0%	+45.0%

While Black talent has found relative success in front of the camera, Asian and Other communities have achieved parity only in a narrow subset of roles. Meanwhile, the rise of documentary projects in streaming (overtaking game shows and traditional reality TV) has introduced a troubling pattern: when Latinos appear in these documentaries, they are often cast as criminals or in similarly negative portrayals. This skewed representation not only perpetuates stereotypes but also underscores how the ongoing surge in unscripted content fails to capture the broader Latino experience. See Case Study 3 for more information.

U.S. LATINO REPRESENTATION IN FILMS ACROSS ALL PLATFORMS

STREAMING FILMS: MAIN CAST, DIRECTORS, AND SCREENWRITERS

TABLE 16: CAST COMPOSITION OF 2024 STREAMING FILMS

CATEGORY	COUNT/PERCENTAGE
TOTAL FILMS	231
FILMS WITH LEADS	49%
FILMS WITH CO-LEADS	19%
FILMS WITH ENSEMBLE CAST	16%
OTHER WITHOUT CAST	15%

Latinos are pivotal to the streaming film market, with 61% citing streaming as their primary viewing destination and devoting nearly half of their overall viewing time to these platforms.^{16,11} Given Latinos’ considerable 24% share of film consumption—from box office ticket purchases to online subscriptions—their visibility in this medium should be substantial.¹²

TABLE 17: OVERALL REPRESENTATION IN STREAMING FILMS BY ETHNICITY/RACE

STREAMING FILMS (U.S. POPULATION)	LATINO (19.5%)	BLACK (13.7%)	ASIAN (6.4%)	OTHER (2%)	WHITE (58.4%)
FILM LEADS	4.8%	6.9%	2.6%	0.4%	14.3%
DOCUMENTARY FILM LEADS	2.2%	4.3%	1.3%	0.4%	12.1%
CO-LEADS	0.9%	4.3%	1.1%	0.0%	13.2%
ENSEMBLE CAST	1.7%	2.8%	1.0%	0.9%	9.6%
MAIN CAST REPRESENTATION*	9.4%	18.4%	6.0%	1.8%	49.2%
REPRESENTATION INDEX (MAIN CAST)	-51.6%	+34.2%	-6.5%	-10.0%	-15.7%
DIRECTORS	7.6%	13.6%	6.1%	2.6%	70.1%
REPRESENTATION INDEX (DIRECTORS)	-61.1%	-0.5%	-5.3%	+29.9%	+20.1%
SCREENWRITERS	6.0%	14.4%	2.5%	2.6%	65.0%
REPRESENTATION INDEX (SCREENWRITERS)	-69.5%	+5.3%	-60.5%	+29.9%	+11.2%

Yet among the 231 streaming films assessed this year, Latinos remain woefully underrepresented. While nearly 49% of these projects feature a single lead (19% co-leads, 16% ensemble casts, and 15% with no fixed cast), Latinos account for only 4.8% of leads, 0.9% of co-leads, and 1.7% of ensemble roles.

Behind the scenes, the landscape is just as discouraging. Latino directors appear in only 7.6% of these films, resulting in a representation index of -61.1%—the lowest across all groups. Screenwriting paints a similarly grim picture: Latinos are severely underrepresented, signaling a continued lack of authentic storytelling that truly reflects the depth of the U.S. Latino experience.

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

The theatrical industry is grappling with a well-documented crisis, with U.S. film production in the second quarter of 2024 down nearly 40% compared to the same period in 2022, and global output down 20%.¹⁷ Once consistently hovering around \$40 billion between 2017 and 2019, the worldwide box office barely reached half that figure in 2022 and 2023.¹⁸ In 2024, the domestic box office in the U.S. and Canada closed at \$8.56 billion—almost 30% lower than 2018 levels.⁵

TABLE 18: CAST COMPOSITION OF 2024 THEATRICAL FILMS

CATEGORY	COUNT/PERCENTAGE
TOTAL FILMS	100
FILMS WITH LEADS	22%
FILMS WITH CO-LEADS	23%
FILMS WITH ENSEMBLE CAST	55%

Against this backdrop, we analyzed the top 100 English-language U.S. productions at the box office. In contrast to streaming films, 22% featured a single lead, 23% had co-leads, and 55% relied on ensemble casts.

TABLE 19: OVERALL REPRESENTATION IN THEATRICAL FILMS BY ETHNICITY/RACE

TOP 100 BOX OFFICE FILMS (U.S. POPULATION)	LATINO (19.5%)	BLACK (13.7%)	ASIAN (6.4%)	OTHER (2%)	WHITE (58.4%)
LEADS	1.0%	2.0%	2.0%	0.0%	17.0%
CO-LEADS	1.5%	4.5%	1.0%	1.0%	15.0%
ENSEMBLE CAST	4.1%	10.0%	3.4%	0.1%	37.4%
MAIN CAST REPRESENTATION*	6.6%	16.5%	6.4%	1.1%	69.4%
REPRESENTATION INDEX (MAIN CAST)	-66.1%	+20.8%	-0.4%	-46.3%	+18.8%
DIRECTORS	7.0%	3.0%	6.0%	0.7%	83.3%
REPRESENTATION INDEX (DIRECTORS)	-64.1%	-78.1%	-6.3%	-65.0%	+42.6%
SCREENWRITERS	5.5%	2.5%	4.0%	0.5%	87.5%
REPRESENTATION INDEX (SCREENWRITERS)	-71.8%	-81.8%	-37.5%	-75.0%	+49.8%

Yet Latino visibility in these roles remains minimal, totaling just 6.6% of main cast participation—a -66.1% gap relative to their national population share. Black and White performers exceed representation by roughly 20%, and Asians land near parity. Meanwhile, Latinos—who comprise 19.5% of the total U.S. population and 25% of youth—are shut out of DEI gains. Behind the camera, Latino directors and screenwriters stand at 7% and 5.5%, respectively, as Hollywood continues to entrust crucial creative roles to the same mostly White, older male cohort—signaling that genuine inclusion remains elusive.

CASE STUDY 1

PERFORMANCE OF LEADING MEDIA COMPANIES AND LATINO REPRESENTATION IN LEADING ROLES (2018-2025)

This case study examines the financial performance of leading media companies in the United States, as well as the representation of Latinos in leading roles in their productions. The analysis highlights how strategic content decisions impact market position and profitability.

Financial Performance (2021-2025)

The financial performance of these companies was evaluated using stock price growth and market trends. While some have seen significant gains, the media industry as a whole has faced increasing challenges, signaling a period of volatility.

TABLE 20: STOCK PRICES FOR MAJOR MEDIA COMPANIES, 2021-2025

COMPANY**	TICKER	JAN 1, 2021	JAN 1, 2022	JAN 1, 2023	JAN 1, 2024	JAN 1, 2025	% CHANGE
COMCAST CORP.	CMCSA	\$44.37	\$45.55	\$36.80	\$44.81	\$36.66	-17.38%
NETFLIX INC.	NFLX	\$532.00	\$427.14	\$353.86	\$564.11	\$869.50	63.44%
PARAMOUNT GLOBAL	PARA	\$43.77	\$30.87	\$22.40	\$14.32	\$10.48	-76.06%
THE WALT DISNEY COMPANY	DIS	\$166.12	\$141.23	\$107.17	\$95.19	\$108.70	-34.57%
WARNER BROS. DISCOVERY	WBD	-	*\$24.78	\$14.82	\$10.02	\$9.77	-60.57%

NOTE: WBD'S STOCK PRICE BEGINS ON APRIL 11, 2022, FOLLOWING THE MERGER. FOX CORPORATION, AMAZON, APPLE, AND SONY WERE EXCLUDED DUE TO THEIR DIVERSIFIED BUSINESS PORTFOLIOS THAT INCLUDE GAMING, SPORTS, AND HARDWARE SALES, MAKING THEIR MEDIA PERFORMANCE LESS ISOLATED FOR COMPARISON. SOURCE: YAHOO FINANCE HISTORICAL DATA

Latino Representation in Leading Roles (2018-2024)

Over the past seven years, Latino representation in leading roles has remained below its market potential, despite being a major driver of box office and streaming revenue.

TABLE 21: LATINO REPRESENTATION IN LEADING ROLES IN STREAMING FILMS BY MAJOR MEDIA COMPANIES (2018-2024)

HOLDING COMPANY	2022	2023	2024
AMAZON	0.0%	14.8%	22.2%
APPLE	22.2%	0.0%	0.0%
NBCUNIVERSAL	11.1%	0.0%	0.0%
NETFLIX INC.	4.7%	7.2%	6.1%
PARAMOUNT GLOBAL	0.0%	4.0%	0.0%
THE WALT DISNEY COMPANY	6.7%	4.1%	4.5%
WARNER BROS. DISCOVERY	9.5%	2.4%	8.6%

TABLE 22: LATINO REPRESENTATION IN LEADING ROLES IN SHOWS BY MAJOR MEDIA COMPANIES (2018-2024)

HOLDING COMPANY	2018	2019	2020	2022	2023	2024
AMAZON	3.5%	0.0%	4.2%	2.1%	6.7%	3.0%
APPLE	-	-	0.0%	3.1%	1.7%	12.8%
NBCUNIVERSAL	2.1%	3.3%	2.8%	4.5%	4.8%	0.0%
NETFLIX INC.	0.0%	1.4%	4.9%	1.7%	5.0%	4.9%
PARAMOUNT GLOBAL	1.7%	2.4%	1.0%	2.0%	2.3%	2.1%
THE WALT DISNEY COMPANY	1.6%	1.6%	3.0%	5.9%	5.5%	7.5%
WARNER BROS. DISCOVERY	0.3%	1.4%	1.0%	1.9%	2.1%	2.3%

NOTE. DATA FROM 2021 WERE EXCLUDED DUE TO SOME DISCREPANCIES IN DATA LABELING.

ANALYSIS & BUSINESS IMPACT

Netflix: Market Leader in Streaming and Latino-Led Content

Netflix has outperformed its competitors (+63.44% stock price growth), thanks in part to its global-first content strategy. Many of its most successful productions feature Latinos prominently, including:

- Top global shows: *Wednesday* (No. 1 worldwide), *Stranger Things S4*, *The Night Agent*⁹
- High-performing films: *Bird Box*, *The Gray Man*, *The Mother*, and *We Can Be Heroes*⁹

Netflix proves that Latino-led content generates global and domestic profitability. However, Latino representation in leading roles remains below parity. If Netflix closes this gap, its engagement and subscriber growth could accelerate even further.

Apple TV+: High Potential, Uneven Execution

Apple's +72.54% stock surge is largely tied to hardware sales, but its streaming division has been quietly gaining ground. Apple TV+ has produced Latino-led shows like *Acapulco* and *Land of Women*, but its representation of Latino films dropped from 22.2% in 2022 to zero in 2024.

- Apple TV+ had the highest Latino representation in show leads in 2024, yet it dropped off completely in films.
- This inconsistency suggests a missed opportunity, especially as Apple grows its streaming footprint.

If Apple TV+ capitalizes on Latino-led content as a long-term strategy, it could further differentiate itself in a crowded market.

Amazon Prime Video: Strong in Film, Weak in U.S. Shows

Amazon's +43.91% stock growth reflects its dominance in e-commerce and AWS, but its streaming division has made strides in Latino-led films.

- Amazon has led in Latino representation in film for the past two years.
- Significant investments in Latin America suggest that Amazon understands the value of the market, but its U.S. shows still lack Latino leads.

For Amazon, scaling Latino-led content in U.S. series could be the next strategic move to make Prime Video more competitive.

Disney: Struggling to Engage a Core Audience

Disney's -34.57% stock decline is tied to slow streaming growth and underwhelming box office performance.

- Despite Latinos comprising nearly 40% of ticket sales for *Inside Out 2*, Disney's on-screen representation does not reflect the impact of this audience.¹⁹
- Disney's attempts at Latino-driven projects, such as *Primos*, have failed to resonate, demonstrating a misalignment with audience demand for authenticity.

With continued underperformance, Disney risks losing its competitive edge unless it adjusts its content strategy.

Warner Bros. Discovery, Paramount, and Comcast: Financial Decline Correlates With Low Latino Representation

These companies have the lowest Latino representation over the past seven years and are also among the worst-performing stocks:

- Paramount (-76.06%)
- Warner Bros. Discovery (-60.57%)
- Comcast (-17.38%)

While each company has invested in other diverse communities, their failure to engage U.S. Latinos—a demographic that represents nearly 20% of the population—has correlated with revenue declines and market struggles.

Unless these companies adjust their content and marketing strategies to reflect this high-value consumer segment, their financial losses are likely to continue.

The Bottom Line: Latino Representation is a Business Imperative

Netflix and Amazon have proven that Latino-led content drives profitability and global engagement. Meanwhile, companies like Disney, Warner Bros. Discovery, Comcast, and Paramount continue to lose market value by failing to prioritize this segment.

AS THE LATINO POPULATION GROWS—AND THEIR INFLUENCE ON BOX OFFICE AND STREAMING REVENUES CONTINUES TO EXPAND—COMPANIES THAT FAIL TO ADDRESS THIS DEMAND WILL BE LEFT BEHIND.

In an industry facing financial headwinds, ignoring a major revenue-driving audience is not just a content problem—it's a risk to their long-term financial health and viability.

CASE STUDY 2

SUCCESS STORIES OF LATINA TALENT

LAUREN LEFRANC



Role:

Creator, showrunner, and executive producer of *The Penguin*.

Background:

Of Mexican descent, LeFranc brings a unique vision to the Batman universe.

Achievements:

The Penguin has a 95% approval rating on Rotten Tomatoes, based on the reviews of 112 critics, with an average audience score of 91% from over 2,500 ratings.²⁰



The series garnered multiple award nominations, including three Golden Globe nods for the miniseries and performances by Colin Farrell and Cristin Milioti.²¹

The debut episode attracted 5.3 million U.S. viewers across all platforms in its first four days, surpassing the premieres of the final season of *Succession* (4.9 million) and the second season of *The White Lotus* (4.1 million).²²

The fifth episode, titled "Homecoming," set a new audience record with 1.8 million U.S. cross-platform viewers, the highest single-day performance at the time.²³

The finale drew 2.1 million viewers across HBO and Max, representing a 50% increase from the series premiere and setting a new high for the show.²⁴

ISSA LÓPEZ

**Role:**

Showrunner, writer, and director of *True Detective: Night Country*.

Background:

Mexican filmmaker renowned for *Tigers Are Not Afraid*.

Achievements:

The debut episode attracted over 2 million viewers across HBO and Max, marking a strong start to the season.²⁵

Viewership increased with each episode, with the second episode drawing 2.6 million viewers, a 28% increase from the premiere.²⁶

Night Country became the most-watched season of the series, averaging 12.7 million viewers per episode across all platforms, up from 11.9 million in the first season.²⁷

The season has a 92% approval rating on Rotten Tomatoes, indicating strong critical acclaim.²⁸

The series received 19 Emmy nominations, including Outstanding Lead Actress nominations for both Jodie Foster and Kali Reis.²⁹

MONICA BARBARO

**Role:**

Portrayed Joan Baez in *A Complete Unknown*.

Background:

Gained recognition from *Top Gun: Maverick*; Italian and Mexican heritage.

Achievements:

Nominated for Best Supporting Actress at the 97th Academy Awards for her portrayal of Joan Baez, marking her first Oscar nomination.

A Complete Unknown received eight Oscar nominations, including Best Picture.

Barbaro's performance was lauded for its authenticity, capturing Baez's distinctive vibrato and stage presence. She performed live vocals in the film, demonstrating her commitment to embodying the folk icon.

The film has been praised for its compelling storytelling and strong performances, contributing to its critical acclaim.



Film:

Emilia Pérez, a French-made, Spanish-language musical crime film directed by Jacques Audiard.

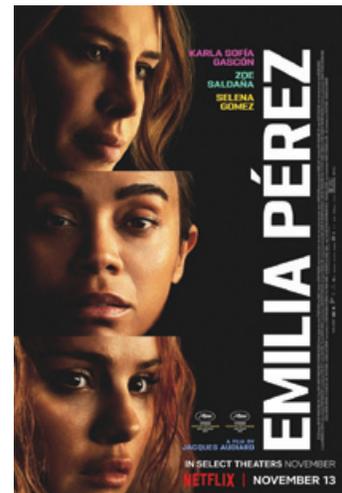
Latina talent:

Zoe Saldña - Academy Award Winner:

- Portrays Rita Moro Castro, a high-powered junior criminal defense attorney.
- Won the Oscar for Best Supporting Actress at the 97th Academy Awards, marking her first Academy Award win.
- Shared the Best Actress award at the Cannes Film Festival with co-stars.

Selena Gomez:

- Plays a significant role in the film, contributing to its musical elements.
- Shared the Best Actress award at the Cannes Film Festival with co-stars.



Adriana Paz:

- Featured in a notable role, adding depth to the ensemble cast.
- Recognized for her compelling performance in the film.
- Shared the Best Actress award at the Cannes Film Festival with co-stars.

Achievements:

The film led the 97th Academy Awards with 13 nominations, including Best Picture. Won Best Motion Picture - Musical or Comedy at the 82nd Golden Globe Awards. Latina actresses in the film were widely praised for their bold performances and emotional depth.

CASE STUDY 3 DEPICTIONS OF LATINO CRIMINALITY AND NEGATIVE STEREOTYPES IN 2024 MEDIA



THE DATA

Latino Criminal Portrayals in Scripted and Unscripted Content

- 6.3% of all Latino-led productions in 2024 portrayed Latinos as criminals.
- 26.7% of unscripted content (true crime, docuseries) featuring Latinos revolved around them as criminals, compared to just 1.8% in scripted shows.
- Platforms with the highest percentage of Latino criminal portrayals:

Scripted: FX (50%), Netflix (50%)

Unscripted: Oxygen Media (100%), FOX (25%), Peacock (25%), Netflix (25%)

Dark Pasts and Negative Stereotypes in Scripted Shows

- 16.1% of scripted shows with Latino protagonists portrayed them as having a “dark past.” Even when Latinos

were not depicted as outright criminals, they were often given troubled backstories, reinforcing narratives of hardship, violence, or morally ambiguous pasts.

- 27.3% of all single-led Latino shows featured a lead with a “dark past.” This means that nearly one in four solo Latino leads were given a troubled backstory, emphasizing struggle, crime, or moral ambiguity.

Gender Breakdown in Negative Latino Portrayals

- 62.5% of single-led Latino men had a dark past, compared to 16% of Latina women.
- 25% of single-led Latino men were linked to negative stereotypes, versus 12% of single-led Latina women.
- Latino men are disproportionately depicted in morally complex or criminal-adjacent stories, while Latina women are more likely to be given “acceptable” protagonist roles.



KEY TAKEAWAYS

- Scripted vs. Unscripted Media:** While scripted content is less likely to portray Latinos as criminals, it still often assigns them a “dark past” narrative, reinforcing negative stereotypes. Meanwhile, more than one in four Latino-centered unscripted shows revolve around crime, framing real-life Latinos through a criminal lens.
- Platform Trends**
 Netflix, FX, and FOX contribute the most to scripted and unscripted Latino crime narratives. Oxygen Media exclusively features Latinos in true crime stories, reinforcing a persistent association between Latinos and criminality.
- Latino Men in Lead Roles Face More Harmful Portrayals**
 Nearly four times more likely than Latina women to be written with a dark past. Twice as likely to be associated with negative stereotypes. Examples: *Griselda* (Netflix), *American Sports Story* (FX), and *Monsters: The Lyle and Erik Menendez Story* (Netflix).
- Latina Leads Are More Likely to Be Positive Figures**
 Fewer negative stereotypes and less dark portrayals of the past.

This suggests an industry bias in which Latina women are given more mainstream protagonist roles, while Latino men are often depicted through crime and hardship.

- A Persistent Narrative of Latino Hardship and Crime**

Even when Latinos are not explicitly portrayed as criminals, scripted content often gives them a dark past. This pattern reflects Hollywood’s reliance on narratives of struggle, crime, or violence when casting Latinos in lead roles.

Examples: *Griselda* (Netflix), *American Sports Story* (FX), and *The Penguin* (Max).

- This Overrepresentation Does Not Align with Crime Statistics**

According to the Bureau of Justice Statistics, Hispanics accounted for only 13.7% of offenders in violent incidents in 2022, compared to 25.4% for Black individuals, 53.1% for White individuals, and 1.8% for Asian American, Native Hawaiian, and Pacific Islander groups.²⁹

This misrepresentation exaggerates Latino criminality in the media, fails to reflect real crime data, and ignores the complexity and diversity of Latino experiences.



FULL REPORT

Television Shows

SCRIPTED VS. UNSCRIPTED SHOWS

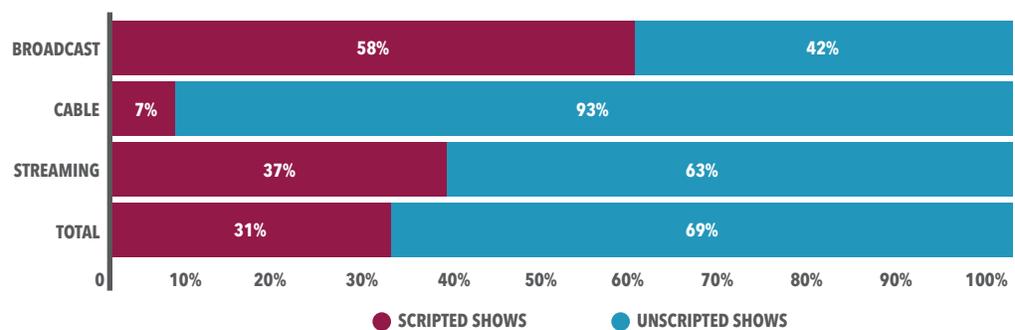
Thanks to the new methodology implemented this year, we can now analyze Latino participation in television programs more accurately and effectively. One of the major changes this year is the separation of shows into scripted and unscripted categories.

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

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

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

FIGURE 4: BREAKDOWN OF SCRIPTED VS. UNSCRIPTED SHOWS ACROSS ALL PLATFORMS



The data reveal that broadcast TV maintains a moderate split between scripted and unscripted shows, while cable is dominated by unscripted content, with too few scripted cable shows to analyze.

Streaming platforms also lean toward unscripted content. Overall, 69% of all shows are unscripted, highlighting a strong industry trend.

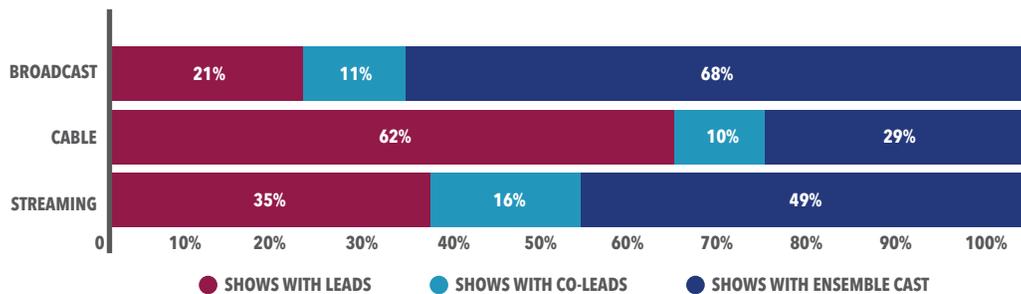
SCRIPTED SHOWS

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

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

Our analysis of scripted television examines the percentage distribution of shows with leads, co-leads, and ensemble casts, as these roles are mutually exclusive. The findings, illustrated in Figure 5, reveal notable differences in representation across various platforms.

FIGURE 5: CAST COMPOSITION OF ALL SCRIPTED SHOWS BY PLATFORM



The data show that broadcast television tends to favor ensemble casts, with 68% of shows featuring this format, while cable television has a stronger inclination toward lead roles, with 62% of shows featuring a single protagonist. Streaming services exhibit a more balanced approach but still with a notable presence of ensemble casts in nearly 50% of all shows.

UNSCRIPTED SHOWS

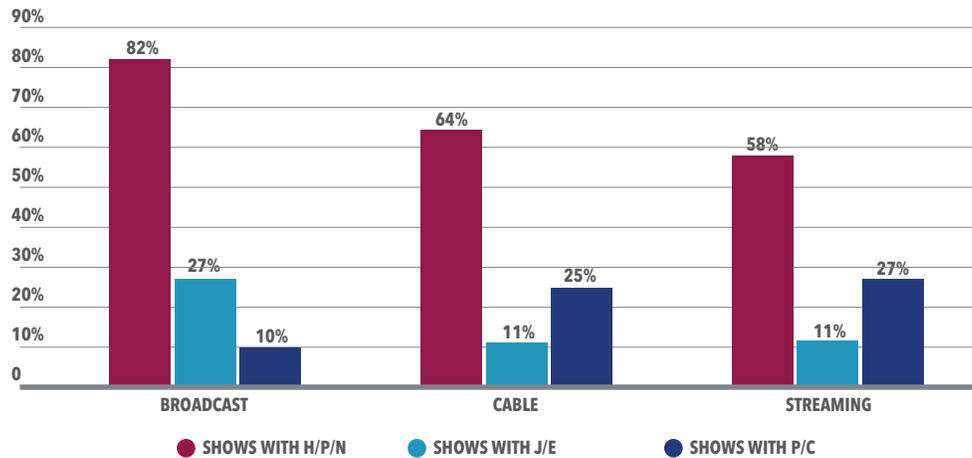
Unlike scripted shows, unscripted programs are less expensive to produce, making them very attractive to networks. Reality TV, with its lower production costs and high revenue potential, stands out for its ability to generate significant advertising revenue and seamlessly integrate product placement.

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

Our new methodology for analyzing unscripted programming focuses on roles such as roles such as host/presenter/narrator (H/P/N), judges/experts (J/E), and participants/contributors (P/C). Details can be found in the methodology section at the end of the report.

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

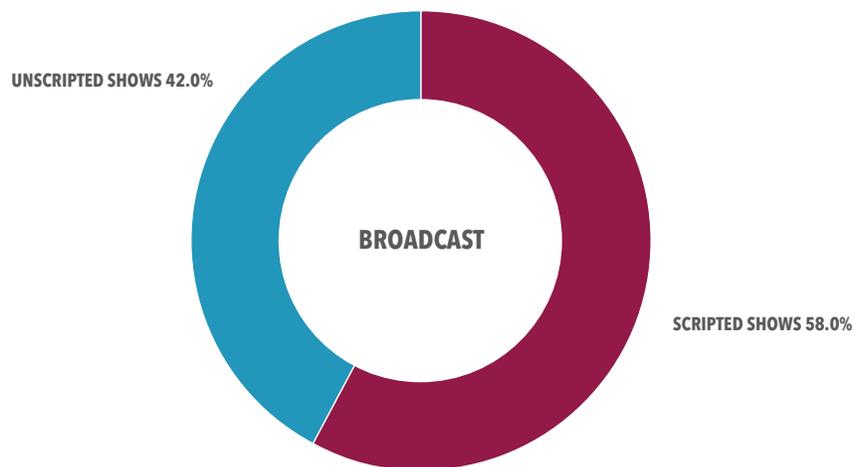
FIGURE 6: CAST COMPOSITION OF ALL UNSCRIPTED SHOWS BY PLATFORM



SHOW ANALYSIS BY PLATFORM

BROADCAST TELEVISION SHOWS

FIGURE 7: BREAKDOWN OF SCRIPTED VS. UNSCRIPTED BROADCAST SHOWS



Broadcast television maintains a more moderate split between scripted (58%) and unscripted (42%) programming, setting it apart from other platforms that are increasingly dominated by unscripted content. However, the platform faces significant challenges, including declining affiliate fees, intensified competition from streaming platforms, and rising production costs.

The strain on broadcast television is evident in the steady decline of shows: 175 were analyzed in 2022, 156 in 2023, and 147 in 2024. This downward trend reflects a broader crisis in the industry, as traditional revenue models falter and audience behavior shifts.

Despite these pressures, broadcast television remains relevant to U.S. Hispanics, who devote 20% of their viewing time to broadcast television—nearly the same as the 20.5% share of the

general U.S. population.¹¹ This sustained engagement highlights an opportunity for broadcast networks to more effectively engage Latino audiences, particularly as they seek to stabilize and grow in a highly competitive environment.

Focusing on authentic representation and Latino talent could provide broadcast television with a much-needed competitive edge, unlocking growth and maintaining its foothold in an evolving entertainment landscape.

Scripted Shows - Broadcast

Scripted broadcast television primarily favors ensemble cast formats, which account for **68% of shows**, followed by **21% with single leads** and **11% with co-leads**. While this structure offers the potential for broader representation, Latino talent remains underutilized on many networks, missing an opportunity to engage a key audience segment.

Network Performance Overview:

- NBC and ABC have higher Latino representation in main casts, with 17% and 22% participation, respectively. NBC also leads behind the scenes, with 11% of directed episodes and 10% of showrunners being Latino. In contrast, ABC significantly underperforms behind the camera, with only 3% of Latino-directed episodes and no Latino showrunners.
- CBS, the network with the largest slate of shows analyzed (33 scripted programs), featured only 7% Latino participation in ensemble casts. However, it did show some inclusion in production roles, with 11% Latino-directed episodes and 3% Latino showrunners.
- Despite airing only four shows, the CW Network reflects a stark absence of Latino talent both on screen and behind the camera. The CW’s 70% Black representation demonstrates the network’s efforts to target specific demographics while neglecting Latinos—a group that makes up 25% of the youth market.

Broadcast networks have a critical opportunity to better align their programming with audience demographics. The underrepresentation of Latinos, particularly in decision-making roles, represents untapped business potential, especially since this audience segment is a significant contributor to TV viewership and represents long-term market growth. Failure to prioritize this group risks losing relevance in an increasingly competitive media landscape.

TABLE 23: PARTICIPATION IN SCRIPTED BROADCAST SHOWS BY RACE/ETHNICITY IN MAIN CAST ROLES BY COMPANY

(U.S. POPULATION)		LATINO (19.5%)				BLACK (13.7%)				ASIAN (6.4%)				OTHER (2%)				WHITE (58.4%)			
NET-WORK	NUM-BER OF SHOWS	LEAD	CO-LEAD	EN-SEMBLE CAST	OVERALL MAIN CAST	LEAD	CO-LEAD	EN-SEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	EN-SEMBLE CAST	OVERALL MAIN CAST	LEAD	CO-LEAD	EN-SEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	EN-SEMBLE CAST	OVER-ALL MAIN CAST
ABC	12	17%	0%	5%	22%	0%	0%	17%	17%	0%	0%	4%	4%	0%	0%	1%	1%	25%	0%	32%	57%
CBS	33	0%	0%	7%	7%	6%	5%	14%	25%	0%	0%	5%	5%	0%	0%	4%	4%	15%	8%	36%	59%
CW NET-WORK	4	0%	0%	0%	0%	25%	25%	20%	70%	0%	0%	0%	0%	0%	0%	0%	0%	25%	0%	5%	30%
FOX	15	0%	3%	4%	8%	0%	0%	7%	7%	7%	0%	6%	13%	0%	0%	4%	4%	7%	3%	58%	68%
NBC	21	0%	10%	7%	17%	10%	0%	21%	31%	0%	0%	5%	5%	0%	0%	2%	2%	0%	5%	41%	46%
TOTAL	85	2.4%	2.9%	6.0%	11.3%	5.9%	2.9%	16.0%	24.9%	1.2%	0.0%	4.9%	6.1%	0.0%	0.0%	2.8%	2.8%	11.8%	4.7%	38.5%	55.0%
		REPRESENTATION INDEX: -42.2%				REPRESENTATION INDEX: 81.5%				REPRESENTATION INDEX: -5.5%				REPRESENTATION INDEX: 41.5%				REPRESENTATION INDEX: -5.8%			

TABLE 24: PARTICIPATION IN SCRIPTED BROADCAST SHOWS BY RACE/ETHNICITY IN BEHIND-THE-CAMERA ROLES BY COMPANY

NETWORK	TOTAL SHOWS	TOTAL EPISODES	LATINO (19.5%)		BLACK (13.7%)		ASIAN (6.4%)		OTHER (2%)		WHITE (58.4%)	
			DIRECTED EPISODES	SHOW-RUNNERS								
ABC	12	119	3%	0%	20%	13%	7%	0%	0%	0%	70%	88%
CBS	33	338	11%	3%	16%	3%	3%	0%	0%	0%	70%	94%
CW NETWORK	4	50	6%	0%	16%	50%	16%	0%	0%	0%	62%	50%
FOX	15	158	4%	0%	8%	0%	3%	7%	1%	0%	84%	87%
NBC	21	199	11%	10%	19%	5%	3%	0%	0%	0%	67%	86%
BROADCAST TOTAL	85	864	8.2%	3.5%	15.9%	6.5%	4.3%	1.2%	0.2%	0.0%	71.4%	87.6%
	REPRESENTATION INDEX:		-57.9%	-81.9%	15.7%	-52.8%	-33.1%	-81.6%	-88.4%	-100.0%	22.3%	50.1%

Unscripted Shows – Broadcast

Unscripted broadcast television is dominated by host/presenter/narrator (H/P/N) roles, which make up 82% of these programs. In comparison, 27% of shows include judges/experts (J/E), and only 10% feature participants/contributors (P/C). Despite the prominence of unscripted content, Latino representation remains minimal across all categories.

Network Performance Overview:

- ABC and CBS are the only networks with any Latino representation in H/P/N roles. All other networks, including NBC, FOX, and The CW, had 0% Latino participation in these roles. In contrast, Black talent overindexed across all networks except for CBS, where representation was exclusively White and Asian.
- FOX and NBC included Latinos in J/E roles at 10% and 6%, respectively, but these numbers still fall far short of market parity.
- Behind the scenes, ABC led in Latino-directed episodes, achieving 31%—well above parity. In stark contrast, all other networks overwhelmingly favored White and Black talent for directing roles, with no significant inclusion of Latino talent.

The underrepresentation of Latinos in unscripted broadcast television—both on screen and behind the scenes—reflects a critical missed opportunity for audience engagement and revenue growth. Latinos are trendsetters and represent one of the most valuable and growing consumer demographics. Ignoring this audience not only risks alienating a significant viewer base but also leaves untapped revenue on the table in an increasingly competitive media landscape. Networks that recognize and address this oversight can gain a competitive edge while driving long-term profitability.

TABLE 25: PARTICIPATION IN UNSCRIPTED BROADCAST SHOWS BY RACE/ETHNICITY IN MAIN ROLES BY COMPANY

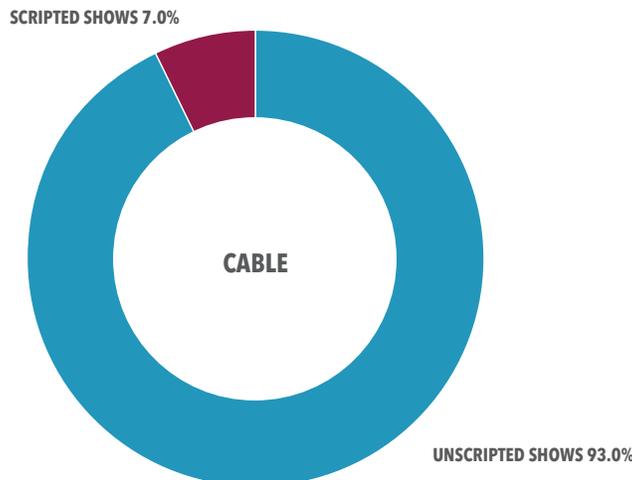
NET-WORK	NUMBER OF SHOWS	HOST / PRESENTER / NARRATOR					JUDGES / EXPERTS					PARTICIPANTS / CONTRIBUTORS				
		LATINO	BLACK	ASIAN	OTHER	WHITE	LATINO	BLACK	ASIAN	OTHER	WHITE	LATINO	BLACK	ASIAN	OTHER	WHITE
ABC	15	15%	25%	0%	5%	55%	0%	15%	8%	0%	77%	0%	0%	0%	0%	100%
CBS	7	17%	0%	17%	0%	67%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
CW NET-WORK	10	0%	43%	0%	0%	57%	N/A	N/A	N/A	N/A	N/A	7%	7%	0%	0%	87%
FOX	22	0%	35%	9%	0%	57%	10%	19%	9%	7%	55%	0%	0%	0%	0%	100%
NBC	8	0%	50%	0%	0%	50%	6%	28%	0%	0%	67%	N/A	N/A	N/A	N/A	N/A
TOTAL	62	5.9%	32.4%	4.4%	1.5%	55.9%	6.7%	20.8%	5.8%	3.3%	63.3%	4.5%	4.5%	0.0%	0.0%	90.9%
REPRESENTATION INDEX:		-70%	136%	-31%	-26%	-4%	-66%	52%	-9%	67%	8%	-77%	-67%	-100%	-100%	56%

TABLE 26: PARTICIPATION IN UNSCRIPTED BROADCAST SHOWS BY RACE/ETHNICITY IN DIRECTED EPISODES BY COMPANY

NETWORK	DIRECTED EPISODES	LATINO	BLACK	ASIAN	OTHER	WHITE
ABC	131	31%	0%	0%	0%	69%
CBS	56	0%	70%	0%	0%	30%
CW NETWORK	34	0%	0%	0%	0%	100%
FOX	223	0%	0%	13%	2%	85%
NBC	128	0%	33%	0%	0%	67%
TOTAL	572	7.00%	14.2%	5.1%	0.9%	72.9%
REPRESENTATION INDEX:		-64%	3%	-21%	-56%	25%

CABLE TELEVISION SHOWS

FIGURE 8: BREAKDOWN OF SCRIPTED VS. UNSCRIPTED SHOWS IN CABLE



Cable television continues to be dominated by unscripted content, with 93% of all shows in this category. Given the overwhelming focus on unscripted programming, the analysis of scripted content has been excluded from this report.

For Latinos, cable television is the least significant platform for entertainment consumption, accounting for only 14.3% of their TV viewing time, compared to 27.2% for the general U.S. population.¹¹ This disparity reflects a broader trend: Latino audiences are gravitating toward platforms that offer content where they feel authentically represented.

Over the past seven years, cable television has consistently failed to provide meaningful Latino representation on screen or behind the scenes. This persistent exclusion has further driven



Latino audiences to seek alternatives, particularly on streaming platforms, where they can find more relatable and relevant content. For media companies that rely heavily on cable, the lack of representation not only limits their ability to engage with this critical demographic but also contributes to the platform's continued decline in relevance among younger, more diverse audiences.

By ignoring such a significant and growing market segment, cable networks are missing a clear opportunity to capture viewership and drive revenue. Investing in authentic Latino representation on cable could help revitalize the platform by aligning its content strategies with the evolving preferences of U.S. audiences.

Unscripted Shows - Cable

Cable unscripted programming continues to decline, with the number of shows dropping from 458 in 2022 to 367 in 2023 and further down to 309 in 2024. As streaming platforms increasingly dominate the market, cable networks are struggling to retain audiences and adapt to the rapidly changing media landscape.

Despite the dominance of unscripted shows on cable, Latino representation remains critically low, with only 3% participating in key on-camera roles such as hosts, presenters, and narrators. In the less influential roles of participant or contributor, there is slightly higher representation on channels such as A&E, MTV Networks, and Oxygen Media, but these roles are far less significant in shaping a show's narrative or influence.

Latino representation in Latino representation in H/P/N roles is absent on 13 of the 19 networks analyzed, and no single network exceeds 7% Latino participation. This is particularly troubling, given that Latinos wield \$3.78 trillion in purchasing power and could serve as a key driver in

reviving cable’s flagging performance. The underrepresentation not only alienates a critical demographic but also reflects a missed opportunity to align programming with audience demand.

Behind the camera, the situation is equally bleak, with a near-complete erasure of Latino talent. The only notable exception is the History Channel, where 36% of episodes were directed by Latinos. On most channels, there is a pronounced preference for White filmmakers, with minimal participation from any other groups.

A particularly striking example of this disconnect is MTV. Once a hub for music-related shows that set the tone for cultural trends, the network now has 0% Latino participation both in front of and behind the camera. This is despite the fact that Latino artists dominate the global music charts, further illustrating the **disconnect between programming and audience realities**.

The continued exclusion of Latinos on cable television is not just a cultural oversight but a significant business misstep, as reflected in the declining stock prices and market cap of these media companies. Given the substantial economic influence of Latinos and their growing impact on popular culture, cable networks are leaving billions of dollars on the table by failing to invest in authentic representation both in front of and behind the camera.

TABLE 27: PARTICIPATION IN UNSCRIPTED CABLE SHOWS BY RACE/ETHNICITY IN MAIN ROLES BY NETWORK

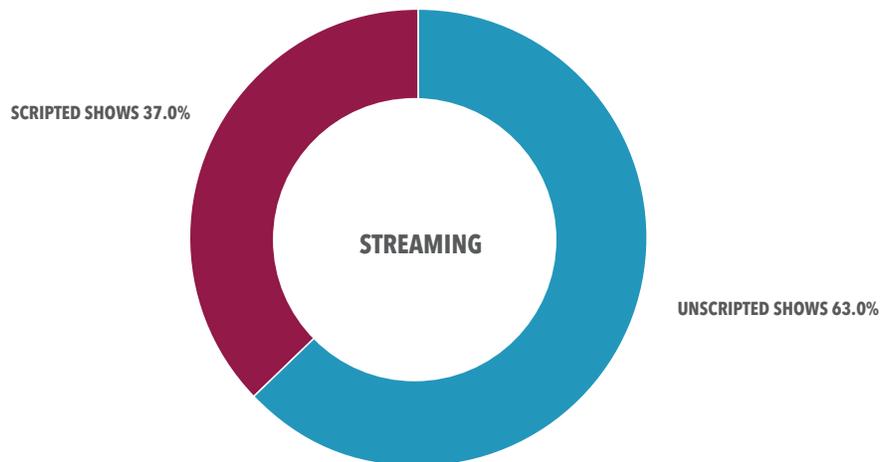
NETWORK	NUMBER OF SHOWS	HOST / PRESENTER / NARRATOR					JUDGES / EXPERTS					PARTICIPANTS / CONTRIBUTORS				
		LATINO	BLACK	ASIAN	OTHER	WHITE	LATINO	BLACK	ASIAN	OTHER	WHITE	LATINO	BLACK	ASIAN	OTHER	WHITE
A&E	34	3%	60%	0%	0%	37%	0%	33%	0%	0%	67%	19%	14%	2%	2%	63%
ANIMAL PLANET	2	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	0%	0%	0%	0%	100%	
BRAVO	19	0%	0%	13%	0%	88%	0%	0%	0%	0%	100%	3%	27%	1%	3%	66%
DISCOVERY CHANNEL	35	3%	7%	0%	0%	90%	0%	0%	0%	0%	100%	8%	3%	3%	0%	86%
DISCOVERY+	1	0%	0%	0%	0%	100%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
E!	1	0%	0%	0%	0%	100%	0%	100%	0%	0%	0%	N/A	N/A	N/A	N/A	N/A
FOOD NETWORK	19	4%	13%	4%	0%	79%	3%	18%	9%	3%	68%	N/A	N/A	N/A	N/A	N/A
FREEFORM	5	0%	0%	67%	0%	33%	N/A	N/A	N/A	N/A	N/A	0%	55%	0%	0%	45%
FX NETWORK	2	0%	0%	0%	0%	100%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
HGTV	21	4%	7%	7%	7%	74%	14%	14%	0%	0%	71%	10%	16%	3%	0%	71%
HISTORY	31	7%	10%	0%	0%	83%	6%	11%	0%	0%	83%	0%	27%	0%	0%	73%
INVESTIGATION DISCOVERY	30	0%	0%	0%	0%	100%	0%	25%	25%	0%	50%	0%	0%	0%	0%	100%
LIFETIME	8	0%	25%	0%	0%	75%	N/A	N/A	N/A	N/A	N/A	0%	8%	0%	0%	92%
MTV NETWORKS	13	0%	57%	0%	0%	43%	0%	40%	0%	0%	60%	18%	20%	0%	0%	62%
NATIONAL GEOGRAPHIC	24	6%	6%	6%	0%	82%	N/A	N/A	N/A	N/A	N/A	5%	14%	9%	14%	59%
OWN	8	0%	100%	0%	0%	0%	0%	100%	0%	0%	0%	0%	100%	0%	0%	0%
OXYGEN MEDIA	10	0%	65%	0%	0%	35%	0%	0%	0%	0%	100%	100%	0%	0%	0%	0%
TLC	20	0%	33%	17%	17%	33%	0%	17%	33%	0%	50%	1%	29%	2%	6%	62%
VH1	5	0%	67%	0%	0%	33%	N/A	N/A	N/A	N/A	N/A	10%	83%	0%	0%	8%
TOTAL	288	3%	23%	3%	1%	69%	3%	19%	6%	1%	72%	7%	29%	1%	2%	60%
REPRESENTATION INDEX:		-85%	70%	-46%	-35%	18%	-86%	36%	-12%	-53%	23%	-67%	114%	-77%	21%	3%

TABLE 28: PARTICIPATION IN UNSCRIPTED CABLE SHOWS BY RACE/ETHNICITY IN DIRECTED EPISODES BY NETWORK

NETWORK	DIRECTED EPISODES	LATINO	BLACK	ASIAN	OTHER	WHITE
A&E	134	1%	3%	0%	0%	96%
ANIMAL PLANET	0	N/A	N/A	N/A	N/A	N/A
BRAVO	44	5%	7%	2%	0%	86%
DISCOVERY CHANNEL	101	8%	0%	4%	0%	88%
DISCOVERY+	12	0%	0%	0%	0%	100%
E!	8	0%	0%	100%	0%	0%
FOOD NETWORK	124	5%	0%	0%	0%	95%
FREEFORM	10	0%	0%	60%	0%	40%
FX NETWORK	13	0%	0%	0%	0%	100%
HGTV	82	5%	0%	0%	0%	95%
HISTORY	81	36%	0%	7%	0%	57%
INVESTIGATION DISCOVERY	180	0%	0%	11%	0%	89%
LIFETIME	16	0%	0%	0%	0%	100%
MTV NETWORKS	75	0%	0%	0%	0%	100%
NATIONAL GEOGRAPHIC	45	1%	0%	4%	0%	94%
OWN	0	N/A	N/A	N/A	N/A	N/A
OXYGEN MEDIA	28	0%	0%	0%	0%	100%
TLC	64	6%	0%	0%	0%	94%
VH1	40	0%	53%	0%	0%	48%
TOTAL	1057	5%	3%	4%	0%	88%
REPRESENTATION INDEX:		-73%	-81%	-32%	-100%	50%

STREAMING TELEVISION SHOWS

FIGURE 9: BREAKDOWN OF SCRIPTED VS. UNSCRIPTED SHOWS IN STREAMING



Streaming continues to dominate as the most-watched platform across all demographics, but its importance is even greater for Latino audiences, who overindex in streaming consumption. Latinos spend 49.8% of their viewing time on streaming platforms, compared to 40.3% for the general U.S. population. Among English-dominant Latinos, this figure rises to 52%, underscoring the platform’s relevance for this demographic.¹¹

Streaming platforms offer mostly unscripted content (63%), with 37% scripted shows. Unlike traditional networks, which rely on unscripted series for lower-cost advertising, streaming platforms use these programs to drive sustained audience engagement through bingeable formats and high viewer retention.

While the industry has made progress in increasing the representation of other groups, such as Black/African Americans and, in some cases, Asians, Latino representation has not received the same strategic attention. Fully engaging this demographic is not just a moral imperative but also a key to meeting audience demands and driving long-term growth in a highly competitive media landscape.



Streaming platforms, as the leading space for content consumption, have a critical opportunity to capture the substantial and growing economic power of the \$3.6 trillion U.S. Latino GDP and the loyalty of a young, diverse audience.¹ However, realizing this potential requires prioritizing Latino representation both in front of and behind the camera.

Scripted Shows - Streaming

Scripted streaming shows are dominated by ensemble casts (49%), followed by single-led shows (35%) and co-led shows (16%). This format provides significant opportunities for diverse representation; however, Latinos remain underrepresented.

Latino actors hold 8.9% of main cast roles on scripted streaming shows, broken down as follows: 5.8% in lead roles, 0.2% in co-lead roles, and 2.9% in ensemble casts. Despite progress by certain platforms, Latinos still lag behind compared to their population share.

Platform Performance Overview

- Apple TV+ leads in Latino representation in front of the camera, with 13% of lead roles filled by Latino talent. Behind the camera, however, Apple TV+ shows a clear preference for White talent, with only 9% of directed episodes and 6% of showrunners being Latino.
- Netflix and Max follow close behind, with 12% and 11% Latino representation in front of the camera, respectively. While Netflix’s Latino representation is primarily in lead roles, its behind-

the-camera metrics are weak, with 8% of directed episodes and 5% of showrunners. Max, on the other hand, has stronger behind-the-scenes Latino representation, with 10% of directors and an impressive 17% of showrunners.

- Roku, Hulu, and Paramount+ show Latino participation at 8%, 7%, and 6%, respectively. Latinos on these platforms are more likely to appear in ensemble casts. However, behind-the-camera Latino representation remains far below parity, while other groups such as Black, Asian, and White are at or near parity across all roles.

- Disney+, Peacock, and Prime Video have the lowest levels of Latino representation, with 3% and 2%, respectively. These platforms have a significant overrepresentation of Black talent, with Peacock standing out at 33%. Asian and “Other” groups are also well represented on these platforms.

Behind the camera:

- Peacock prioritizes White and Black talent, with negligible Latino participation.
- Disney+ shows 17% of directed episodes and 4% of showrunners as Latino.
- Prime Video exhibits modest Latino representation, with 8% of directed episodes and 11% of showrunners, while heavily favoring Black and Asian talent.

The platforms that have made strides in Latino representation tend to benefit from both audience engagement and critical acclaim, but none have reached parity for Latinos behind the camera. While groups such as Black and Asian talent are consistently represented at or above their share of the U.S. population, Latinos remain an untapped resource despite their critical economic and audience potential.

To fully capitalize on the purchasing power of the \$3.78 trillion and 52% Latino streaming consumption, streaming platforms must integrate Latinos into both creative and leadership roles.^{1,11} The lack of robust representation is not only a missed opportunity but a competitive disadvantage in an evolving media landscape.

TABLE 29: PARTICIPATION IN SCRIPTED STREAMING SHOWS BY RACE/ETHNICITY IN MAIN CAST ROLES BY COMPANY

NETWORK	NUMBER OF SHOWS	LATINO (19.5%)				BLACK (13.7%)				ASIAN (6.4%)				OTHER (2%)				WHITE (58.4%)			
		LEAD	CO-LEAD	EN-SEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	EN-SEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	EN-SEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	EN-SEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	EN-SEMBLE CAST	OVER-ALL MAIN CAST
APPLETV+	31	13%	0%	1%	13%	10%	3%	5%	17%	3%	0%	1%	4%	0%	0%	0%	0%	32%	13%	19%	65%
DISCOVERY+	1	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	100%	0%	N/A	100%
DISNEY+	13	0%	0%	3%	3%	0%	8%	9%	17%	0%	4%	5%	9%	8%	0%	1%	9%	8%	12%	44%	63%
HULU	22	5%	0%	2%	7%	5%	7%	7%	18%	0%	0%	9%	9%	0%	2%	4%	6%	9%	18%	32%	59%
MAX	24	8%	0%	2%	11%	0%	0%	12%	12%	8%	2%	8%	18%	0%	2%	1%	3%	21%	8%	27%	56%
NETFLIX	63	8%	1%	4%	12%	3%	2%	11%	16%	3%	2%	8%	13%	0%	0%	1%	1%	19%	11%	27%	57%
PARAMOUNT+	18	0%	0%	6%	6%	0%	3%	15%	18%	0%	0%	4%	4%	3%	0%	4%	7%	36%	3%	27%	66%
PEACOCK	14	0%	0%	2%	2%	14%	7%	11%	33%	0%	0%	0%	0%	0%	0%	2%	2%	21%	7%	34%	63%
PRIME VIDEO	18	0%	0%	2%	2%	11%	6%	8%	25%	0%	6%	10%	16%	0%	0%	0%	0%	17%	6%	34%	56%
THE ROKU CHANNEL	2	0%	0%	8%	8%	0%	0%	25%	25%	0%	0%	0%	0%	0%	0%	0%	0%	50%	0%	17%	67%
TOTAL	206	5.8%	0.2%	2.9%	8.9%	4.9%	3.60%	9.7%	18.2%	2.4%	1.5%	6.3%	10.2%	0.7%	0.5%	1.3%	2.5%	21.6%	10.2%	28.5%	60.3%
		REPRESENTATION INDEX:			-54.2%	REPRESENTATION INDEX:			32.80%	REPRESENTATION INDEX:			58.8%	REPRESENTATION INDEX:			23.5%	REPRESENTATION INDEX:			3.2%

TABLE 30: PARTICIPATION IN SCRIPTED STREAMING SHOWS BY RACE/ETHNICITY IN BEHIND-THE-CAMERA ROLES BY COMPANY

NETWORK	TOTAL SHOWS	TOTAL EPISODES	LATINO (19.5%)		BLACK (13.7%)		ASIAN (6.4%)		OTHER (2%)		WHITE (58.4%)	
			DIRECTED EPISODES	SHOWRUNNERS								
APPLE TV+	31	268	9%	6%	7%	3%	8%	3%	1%	3%	75%	84%
DISCOVERY+	1	10	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
DISNEY+	13	105	17%	4%	12%	8%	8%	0%	0%	0%	63%	88%
HULU	22	193	2%	9%	10%	7%	16%	6%	1%	2%	71%	76%
MAX	24	183	10%	17%	3%	0%	14%	8%	0%	0%	73%	75%
NETFLIX	63	585	8%	5%	10%	6%	18%	7%	0%	0%	65%	82%
PARAMOUNT+	18	157	8%	0%	6%	0%	3%	0%	0%	0%	84%	100%
PEACOCK	14	115	8%	0%	26%	29%	3%	0%	0%	0%	63%	71%
PRIME VIDEO	18	157	8%	11%	9%	17%	18%	8%	1%	0%	65%	64%
THE ROKU CHANNEL	2	18	6%	0%	11%	0%	6%	0%	0%	0%	78%	100%
TOTAL	206	1791	7.9%	6.6%	9.5%	7.0%	12.7%	4.9%	0.2%	0.7%	69.7%	80.8%
REPRESENTATION INDEX:			-59.6%	-66.4%	-30.7%	-48.6%	98.0%	-23.4%	-88.8%	-63.6%	19.4%	38.3%

Unscripted Shows – Streaming

Analysis of 349 unscripted streaming shows reveals the following distribution of roles: 58% hosts/presenters/narrators (H/P/N), 11% judges/experts (J/E), and 25% participants/contributors (P/C). Latino representation in these roles remains disproportionately low, with 5% participation in H/P/N roles, 6% in J/E, and 5% in P/C. Behind the camera, Latinos directed only 5% of episodes.

Platform Performance Overview

- Apple TV+ and The Roku Channel lead in Latino representation for H/P/N roles, with 17% and 18% participation, respectively. Roku maintains this level for J/E roles, but Apple TV+ lags significantly in other positions. Behind the camera, Apple TV+ includes Latinos in 10% of directed episodes, while Roku has no Latino participation in directing roles.
- Netflix, the most important player in the streaming landscape, has only 4% Latino participation in H/P/N roles but reaches 13% in J/E roles, primarily in game shows.
- Paramount+ has 10% Latino representation in H/P/N roles, along with a strong 30% Black representation. However, its Latino participation is concentrated in J/E roles, with only 3% in P/C roles and 0% in directed episodes.
- Prime Video exhibits alarmingly low Latino representation, with 8% in H/P/N roles and zero participation in J/E, P/C, and directed episodes.
- Discovery+, which has the largest number of shows (136) among the platforms, continues to sideline Latinos, with only 3% H/P/N representation and 5% in directed episodes.

- Disney+, Max, and Peacock have no Latino representation in H/P/N roles. However, these platforms do show some participation behind the camera, with 24% Latino-directed episodes on Disney+, 7% on Max, and 11% on Peacock.

The data reflect a persistent pattern of underrepresentation of Latinos across all unscripted streaming platforms. While certain platforms like Apple TV+ and Roku are making modest progress in specific roles, they fail to maintain consistency across the board. Conversely, platforms like Discovery+ and Prime Video illustrate a glaring lack of opportunities for Latino talent, particularly behind the camera.

With Latinos accounting for 49.8% of TV streaming consumption, the platforms that neglect this demographic risk alienating a key audience and forgoing significant revenue potential and long-term viability. In order to stay competitive, streaming platforms must not only diversify on-screen roles but also elevate Latino participation in creative and executive positions within the company. Without a deliberate strategy to engage this economically powerful demographic, the streaming industry risks leaving substantial value untapped and jeopardizing its own survival.

TABLE 31: PARTICIPATION IN UNSCRIPTED STREAMING SHOWS BY RACE/ETHNICITY IN MAIN ROLES BY COMPANY

NETWORK	NUMBER OF SHOWS	HOST / PRESENTER / NARRATOR					JUDGES / EXPERTS					PARTICIPANTS / CONTRIBUTORS				
		LATINO	BLACK	ASIAN	OTHER	WHITE	LATINO	BLACK	ASIAN	OTHER	WHITE	LATINO	BLACK	ASIAN	OTHER	WHITE
APPLE TV+	8	17%	0%	17%	0%	67%	N/A	N/A	N/A	N/A	N/A	0%	40%	0%	0%	60%
DISCOVERY+	136	3%	8%	4%	3%	82%	3%	14%	8%	1%	74%	4%	21%	2%	3%	71%
DISNEY+	3	0%	50%	25%	0%	25%	0%	0%	33%	0%	67%	50%	0%	0%	50%	0%
HULU	26	6%	13%	6%	0%	75%	0%	33%	0%	0%	67%	5%	27%	3%	6%	59%
MAX	32	0%	45%	5%	9%	41%	11%	33%	0%	0%	56%	0%	50%	2%	0%	48%
NETFLIX	79	4%	18%	5%	2%	72%	13%	33%	0%	0%	53%	7%	19%	3%	0%	71%
PARAMOUNT+	19	10%	30%	0%	0%	60%	17%	17%	0%	0%	67%	3%	38%	0%	0%	59%
PEACOCK	17	0%	17%	0%	0%	83%	N/A	N/A	N/A	N/A	N/A	22%	15%	5%	0%	59%
PRIME VIDEO	15	8%	23%	0%	0%	69%	0%	40%	0%	0%	60%	0%	94%	0%	0%	6%
THE ROKU CHANNEL	14	18%	24%	12%	0%	47%	17%	17%	17%	0%	50%	0%	23%	0%	0%	77%
TOTAL	349	5%	17%	5%	2%	71%	6%	19%	7%	1%	68%	5%	27%	2%	2%	64%
REPRESENTATION INDEX:		-76%	24%	-22%	16%	22%	-70%	40%	4%	-58%	16%	-73%	97%	-65%	-11%	9%

TABLE 32: PARTICIPATION IN UNSCRIPTED STREAMING SHOWS BY RACE/ETHNICITY IN DIRECTED EPISODES BY COMPANY

NETWORK	DIRECTED EPISODES	LATINO	BLACK	ASIAN	OTHER	WHITE
APPLE TV+	50	10%	0%	4%	0%	86%
DISCOVERY+	595	5%	0%	4%	0%	91%
DISNEY+	25	24%	0%	0%	0%	76%
HULU	114	7%	4%	8%	2%	80%
MAX	123	7%	19%	0%	0%	74%
NETFLIX	432	5%	8%	8%	2%	77%
PARAMOUNT+	105	0%	6%	0%	0%	94%
PEACOCK	81	11%	7%	0%	0%	81%
PRIME VIDEO	76	0%	4%	0%	0%	96%
THE ROKU CHANNEL	35	0%	23%	0%	0%	77%
TOTAL	1636	5%	5%	4%	1%	85%
REPRESENTATION INDEX:		-73%	-62%	-33%	-63%	45%

SHOW ANALYSIS BY GENRE

This report highlights the persistent underrepresentation of U.S. Latinos across all scripted and unscripted television genres, with no category reaching market parity. Despite their significant demographic and economic contributions, Latinos continue to be overlooked for key television roles.

In scripted television, comedy is the genre with the highest Latino representation in the main casts at 14%, with 9% of these shows featuring a single Latino lead. While this represents some progress, these numbers remain far below parity, given the substantial Latino population in the United States. In other popular genres, such as action/adventure, drama, and animation, Latinos are represented in only 9% of the main cast roles. By comparison, other groups, such as Black and Asian talent, have reached or exceeded market parity in nearly all scripted categories, with the exception of Asians in the horror/thriller genre. Ironically, Latinos have historically been significant consumers of animation and horror yet are underrepresented in both genres.

TABLE 33: PARTICIPATION IN ALL SCRIPTED SHOWS BY RACE/ETHNICITY IN MAIN CAST ROLES BY GENRE

GENRE	NUMBER OF SHOWS	LATINO (19.5%)				BLACK (13.7%)				ASIAN (6.4%)				OTHER (2%)				WHITE (58.4%)			
		LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST
ACTION/ADVENTURE	44	2%	1%	5%	9%	7%	2%	13%	22%	5%	5%	6%	15%	2%	0%	3%	6%	14%	6%	30%	49%
ANIMATED	5	0%	0%	4%	4%	0%	20%	12%	32%	0%	0%	8%	8%	0%	0%	0%	0%	20%	0%	36%	56%
ANIMATION	76	4%	1%	4%	9%	3%	3%	13%	18%	3%	1%	10%	14%	0%	0%	1%	1%	13%	6%	39%	58%
COMEDY	75	9%	3%	2%	14%	7%	5%	10%	22%	3%	0%	3%	6%	0%	0%	1%	1%	25%	12%	20%	57%
DRAMA	96	5%	0%	4%	9%	6%	2%	11%	20%	1%	0%	5%	6%	1%	1%	2%	3%	23%	6%	32%	62%
HORROR/THRILLER	16	0%	3%	3%	6%	13%	3%	7%	22%	0%	0%	2%	2%	0%	0%	1%	1%	19%	25%	26%	69%
GRAND TOTAL	312	5.1%	1.1%	3.7%	9.9%	5.8%	3.4%	11.3%	20.4%	2.2%	1.0%	5.6%	8.8%	0.5%	0.3%	1.7%	2.5%	19.7%	8.3%	30.3%	58.3%
REPRESENTATION INDEX:		-49.1%				49.2%				37.8%				23.1%				-0.1%			

In unscripted television, which includes documentaries, reality TV, and game shows, Latinos are similarly underrepresented. Documentaries and reality shows, which dominate unscripted programming, feature only 4.1% Latino H/P/N. Latino J/E account for 5% of the roles across all unscripted categories, while Latino P/C make up 7% of documentaries and 5% of reality shows. Game shows do not measure P/C; see the Methodology section for details.

TABLE 34: PARTICIPATION IN ALL UNSCRIPTED SHOWS BY RACE/ETHNICITY IN MAIN ROLES BY GENRE

NETWORK	NUMBER OF SHOWS	HOST / PRESENTER / NARRATOR					JUDGES / EXPERTS					PARTICIPANTS / CONTRIBUTORS				
		LATINO	BLACK	ASIAN	OTHER	WHITE	LATINO	BLACK	ASIAN	OTHER	WHITE	LATINO	BLACK	ASIAN	OTHER	WHITE
DOCUMENTARY	295	3%	24%	3%	1%	69%	5%	11%	16%	0%	68%	7%	30%	3%	1%	60%
GAME SHOW	33	4%	36%	4%	0%	56%	5%	22%	5%	5%	62%	N/A	N/A	N/A	N/A	N/A
REALITY	371	5%	18%	5%	3%	70%	5%	21%	4%	1%	69%	5%	27%	1%	3%	64%
GRAND TOTAL	699	4.1%	21.5%	4.3%	1.8%	68.3%	4.9%	19.3%	6.1%	1.4%	68.3%	5.9%	27.6%	1.9%	2.0%	62.6%
REPRESENTATION INDEX:		-79%	57%	-33%	-11%	17%	-75%	41%	-5%	-30%	17%	-70%	102%	-71%	2%	7%

These findings reveal a critical gap in Latino representation across genres. While scripted programming shows a slight improvement in some categories, the numbers remain well below parity. Unscripted programming fares even worse, with Latino participation disproportionately low in key on-camera roles. Given that Latinos make up nearly 20% of the U.S. population and a significant portion of the television audience, this underrepresentation represents not only a missed cultural opportunity but also a significant business risk. By failing to reflect the diversity of their audience, networks and platforms risk alienating an essential and growing demographic.

Films

FILM ANALYSIS BY PLATFORM

STREAMING FILMS

Latinos are key drivers of streaming film consumption, with 61% citing streaming as their primary viewing destination and dedicating 49.8% of their viewing time to these platforms.¹⁶ English-dominant Latinos stream even more, devoting 52% of their viewing time to streaming films.¹¹ Despite this substantial engagement, Latino representation in streaming films remains alarmingly low, both in front of and behind the camera.

Unlike streaming shows, streaming films tend to rely more heavily on single-led roles, which account for 49% of films. This is followed by 19% featuring co-leads, 16% with ensemble casts, and 15% with no consistent format, such as documentaries or specials.

Platform-Specific Analysis:

- Prime Video:** Prime Video stands out as the only platform exceeding Latino representation parity, with Latinos accounting for 30% of main cast roles. This includes 15% in lead roles, 7% in documentary leads, 2% in co-leads, and 6% in ensemble casts. However, behind-the-camera representation lags, with Latinos comprising only 7% of directors and 15% of screenwriters. Notably, Prime Video also leads in Latino screenwriter representation, which is reflected in its stronger front-of-camera participation.
- Max:** Max has 9% Latino participation in main cast roles, primarily driven by documentaries. Behind the camera, Max has 11% Latino representation among directors but only 6% among screenwriters.
- Netflix:** As the leading producer with 82 films analyzed, Netflix's Latino representation falls short at just 9% in main cast roles. While other minority groups on the platform are represented at or above their share of the U.S. population, Latinos are notably underrepresented. This trend extends behind the camera, where Latino representation is similarly low. Given Netflix's dominant market share, this lack of inclusion is particularly concerning.
- Disney+ and Hulu:** These sister platforms exhibit minimal Latino representation, with only 4% and 9% of main cast roles, respectively. Behind the camera, the situation is equally dismal, with comparable levels of underrepresentation. In stark contrast, Black representation on Hulu reaches 27% in main cast roles and even higher behind the camera, reaching as high as 30% on Peacock. This

disparity underscores that the issue is not a lack of diversity efforts but rather the exclusion of Latinos from these initiatives.

• **Paramount+, Peacock, and Apple TV:** These platforms have the lowest levels of Latino representation, with only 1% of main cast roles. Apple TV's lack of representation in films is particularly striking, given its strong performance in scripted shows, where it leads in Latino main cast participation. Paramount+ and Peacock's consistent exclusion of Latinos aligns with their ongoing financial struggles, as detailed in Case Study 1. Behind the camera, Apple TV completely excludes Latinos, showing 0% in both director and screenwriter roles. Peacock performs slightly better, with 14% in both roles, while Paramount+ shows limited inclusion, with only 11% of directors and 6% of screenwriters being Latino.

The data highlight a systemic underrepresentation of Latinos in streaming films, despite their significant role as consumers. Platforms like Prime Video, which prioritize Latino talent, demonstrate the potential for aligning representation with market demographics to drive engagement and growth. Conversely, platforms like Netflix and Apple TV, which dominate the streaming landscape but fail to adequately include Latinos, risk alienating a crucial audience segment. This lack of inclusion is not only a cultural oversight but also a missed business opportunity in an increasingly competitive streaming environment.

TABLE 35: PARTICIPATION IN STREAMING FILMS BY RACE/ETHNICITY IN MAIN CAST ROLES BY COMPANY

NET-WORK	FILMS	LATINO (19.5%)					BLACK (13.7%)					ASIAN (6.4%)					OTHER (2%)					WHITE (58.4%)				
		LEAD	DOCU-MEN-TARY LEAD	CO-LEAD	EN-SEM-BLE CAST	OVER-ALL MAIN CAST	LEAD	DOCU-MEN-TARY LEAD	CO-LEAD	EN-SEM-BLE CAST	OVER-ALL MAIN CAST	LEAD	DOCU-MEN-TARY LEAD	CO-LEAD	EN-SEM-BLE CAST	OVER-ALL MAIN CAST	LEAD	DOCU-MEN-TARY LEAD	CO-LEAD	EN-SEM-BLE CAST	OVER-ALL MAIN CAST	LEAD	DOCU-MEN-TARY LEAD	CO-LEAD	EN-SEM-BLE CAST	OVER-ALL MAIN CAST
APPLE TV+	11	0%	0%	0%	1%	1%	0%	0%	5%	1%	6%	9%	0%	0%	0%	9%	9%	0%	0%	0%	9%	9%	0%	32%	7%	48%
DISNEY+	14	0%	0%	4%	0%	4%	0%	7%	4%	6%	17%	0%	7%	0%	0%	7%	0%	0%	0%	0%	0%	21%	29%	0%	15%	65%
HULU	30	0%	7%	2%	1%	9%	7%	10%	5%	5%	27%	0%	0%	0%	2%	2%	0%	0%	0%	0%	0%	17%	10%	13%	9%	49%
MAX	35	6%	3%	0%	1%	10%	0%	6%	1%	2%	9%	0%	0%	1%	1%	3%	0%	0%	0%	0%	0%	9%	29%	11%	10%	58%
NETFLIX	82	6%	0%	1%	2%	9%	12%	2%	4%	3%	22%	4%	1%	0%	1%	6%	9%	1%	0%	3%	4%	12%	9%	15%	9%	44%
PARA-MOUNT+	18	0%	0%	0%	1%	1%	6%	6%	0%	3%	14%	6%	6%	0%	2%	14%	0%	0%	0%	1%	1%	22%	6%	6%	15%	48%
PEACOCK	14	0%	0%	0%	1%	1%	14%	0%	14%	2%	30%	7%	0%	7%	0%	14%	0%	0%	0%	0%	0%	21%	14%	7%	4%	47%
PRIME VIDEO	27	15%	7%	2%	6%	30%	4%	4%	6%	1%	14%	0%	0%	4%	0%	4%	0%	0%	0%	0%	0%	15%	4%	19%	8%	45%
TOTAL	231	4.8%	2.2%	0.9%	1.7%	9.4%	6.9%	4.3%	4.3%	2.8%	18.4%	2.6%	1.3%	1.1%	1.0%	6.0%	0.4%	0.4%	0.0%	0.9%	1.8%	14.3%	12.1%	13.2%	9.6%	49.2%
		REPRESENTATION INDEX: -51.6%					REPRESENTATION INDEX: 34.2%					REPRESENTATION INDEX: -6.5%					REPRESENTATION INDEX: -10.0%					REPRESENTATION INDEX: -15.7%				

TABLE 36: PARTICIPATION IN STREAMING FILMS BY RACE/ETHNICITY IN BEHIND-THE-CAMERA ROLES BY COMPANY

NETWORK	COUNT OF FILMS	LATINO (19.5%)		BLACK (13.7%)		ASIAN (6.4%)		OTHER (2%)		WHITE (58.4%)	
		DIRECTORS	SCREENWRITERS	DIRECTORS	SCREENWRITERS	DIRECTORS	SCREENWRITERS	DIRECTORS	SCREENWRITERS	DIRECTORS	SCREENWRITERS
APPLE TV+	11	0%	0%	9%	9%	18%	9%	18%	18%	55%	36%
DISNEY+	14	7%	0%	7%	7%	7%	0%	0%	0%	79%	71%
HULU	30	8%	7%	33%	35%	7%	0%	0%	0%	52%	52%
MAX	35	11%	6%	3%	7%	0%	0%	3%	3%	83%	76%
NETFLIX	82	5%	3%	15%	13%	6%	5%	2%	2%	71%	65%
PARAMOUNT+	18	11%	6%	6%	17%	17%	0%	0%	0%	67%	67%
PEACOCK	14	14%	14%	7%	7%	7%	7%	7%	7%	64%	64%
PRIME VIDEO	27	7%	15%	15%	13%	0%	0%	0%	0%	78%	72%
GRAND TOTAL	231	8%	6%	14%	14%	6%	3%	3%	3%	70%	65%
REPRESENTATION INDEX:		-61.1%	-69.5%	-0.5%	5.3%	-5.3%	-60.5%	29.9%	29.9%	20.1%	11.2%

THEATRICAL FILMS

The theatrical film industry continues to face significant financial challenges. In 2018, the U.S. domestic box office reached \$11.89 billion but dropped to \$8.56 billion by 2024, a 27.97% decline.⁵ Similarly, global box office revenue for the seven major studios fell by 31%, from \$27.5 billion in 2018 to \$18.9 billion in 2023.⁶

Despite these struggles, U.S. Latinos remain a powerful force in the film industry, accounting for 24% of movie ticket sales and 29% of daily mobile TV viewers.¹² Their impact is evident in films like *Inside Out 2*, the highest-grossing animated movie of all time, where Latinos contributed \$261 million to its box office (40% of ticket buyers).¹⁹ Without Latino consumers, the film's box office would have instead dropped to \$392 million, which could very well mean the difference between profit and loss. However, Latino representation in theatrical films remains alarmingly low, with only 6.6% of all main cast roles held by Latinos. When broken down further, Latinos account for just 1% of single lead roles, 1.5% of co-lead roles, and 4.1% of ensemble cast roles. These figures highlight a persistent gap in the inclusion of Latino talent in key roles, both in front of and behind the camera, despite their significant contributions to box office revenues and viewership.

Analysis of Distribution Companies

- **Amazon MGM Studios** leads the industry with 19% Latino representation in main cast roles and 10% of screenwriters. However, Latino directors remain absent from their productions.
- **Lionsgate Films** has 16% Latino representation in main cast roles but completely excludes Latinos from behind-the-camera roles.
- **Warner Bros.** features 13% Latino representation in main cast roles, including 11% in single lead roles. However, like other studios, it fails to include Latino directors or screenwriters.

- **Sony Pictures** has only 1% Latino representation in main cast roles, despite producing 15 films. Behind the camera, Latinos account for just 7% of directors and screenwriters.
- **20th Century Studios** outperforms in behind-the-camera representation, with one of its two films written and directed by Latinos. It also achieves 9% Latino representation in main cast roles.
- **Paramount Pictures** delivers strong behind-the-camera representation, with 25% Latino directors, 13% screenwriters, and 12% in main cast roles.
- **Walt Disney Studios Motion Pictures** completely excludes Latinos from both on-screen and behind-the-camera roles in its theatrical releases—a glaring omission, given Latinos’ impact at the box office.

While Latino audiences are essential to box office success, their ongoing underrepresentation in theatrical films, especially in leading and creative roles, highlights a significant missed opportunity for studios. Studios such as Amazon MGM and Paramount Pictures demonstrate the potential for improvement, but widespread exclusion, particularly by major players like Walt Disney Studios, underscores the need for more strategic engagement with the Latino demographic. Without meaningful change, the industry risks alienating a critical consumer base that drives substantial box office revenue.

TABLE 37: PARTICIPATION IN THEATRICAL FILMS BY RACE/ETHNICITY IN MAIN CAST ROLES BY DISTRIBUTION COMPANY

DISTRIBUTOR	COUNT OF FILMS	LATINO (19.5%)				BLACK (13.7%)				ASIAN (6.4%)				OTHER (2%)				WHITE (58.4%)			
		LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEMBLE CAST	OVER-ALL MAIN CAST
20TH CENTURY STUDIOS	2	0%	0%	9%	9%	0%	0%	18%	18%	0%	0%	18%	18%	0%	0%	0%	0%	0%	0%	55%	55%
A24	5	0%	0%	9%	9%	0%	10%	9%	19%	0%	0%	4%	4%	0%	0%	0%	0%	20%	10%	39%	69%
AMAZON MGM STUDIOS	5	0%	10%	9%	19%	0%	0%	5%	5%	0%	0%	3%	3%	0%	0%	2%	2%	20%	10%	42%	72%
ANGEL STUDIOS	4	0%	0%	0%	0%	0%	38%	6%	44%	0%	0%	0%	0%	0%	0%	0%	0%	25%	13%	19%	56%
BLEECKER STREET MEDIA	2	0%	0%	8%	8%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	50%	42%	92%	
CINEVERSE	1	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%	
FATHOM EVENTS	1	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	100%	N/A	100%
FOCUS FEATURES	7	0%	0%	1%	1%	0%	0%	15%	15%	0%	14%	1%	16%	0%	0%	0%	0%	29%	14%	25%	68%
IFC FILMS	1	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%	
LIONSGATE FILMS	13	0%	4%	12%	16%	0%	0%	14%	14%	0%	0%	3%	3%	0%	0%	0%	0%	15%	4%	48%	67%
MAGNOLIA PICTURES	1	0%	0%	0%	0%	0%	0%	20%	20%	0%	0%	0%	0%	0%	0%	0%	0%	0%	80%	80%	
MUBI	1	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	100%	N/A	100%
NEON	4	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	5%	5%	0%	0%	0%	0%	25%	50%	20%	95%
PARAMOUNT PICTURES	8	0%	6%	5%	12%	13%	0%	13%	25%	13%	0%	2%	14%	0%	0%	0%	0%	0%	6%	43%	49%
SDG RELEASING	1	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	100%	0%	N/A	100%
SEARCHLIGHT PICTURES	3	0%	0%	5%	5%	0%	0%	5%	5%	0%	0%	5%	5%	0%	0%	0%	0%	0%	33%	52%	86%
SHOWBIZ DIRECT	1	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	0%	0%	N/A	0%	100%	0%	N/A	100%
SONY PICTURES	15	0%	0%	1%	1%	7%	7%	8%	22%	0%	0%	4%	4%	0%	0%	0%	0%	40%	7%	27%	74%
UNIVERSAL PICTURES	11	0%	0%	8%	8%	0%	14%	6%	20%	9%	0%	5%	14%	0%	0%	0%	0%	0%	14%	45%	59%
WALT DISNEY STUDIOS MOTION PICTURES	5	0%	0%	0%	0%	0%	0%	22%	22%	0%	0%	2%	2%	0%	20%	0%	20%	20%	20%	16%	56%
WARNER BROS.	9	11%	0%	2%	13%	0%	0%	6%	6%	0%	0%	6%	6%	0%	0%	0%	0%	0%	22%	53%	76%
TOTAL	100	1.0%	1.5%	4.1%	6.6%	2.0%	4.5%	10.0%	16.5%	2.0%	1.0%	3.4%	6.4%	0.0%	1.0%	0.1%	1.1%	17.0%	15.0%	37.4%	69.4%
		REPRESENTATION INDEX: -66.1%				REPRESENTATION INDEX: 20.8%				REPRESENTATION INDEX: -0.4%				REPRESENTATION INDEX: -46.3%				REPRESENTATION INDEX: 18.8%			

TABLE 38: PARTICIPATION IN THEATRICAL FILMS BY RACE/ETHNICITY IN BEHIND-THE-CAMERA ROLES BY DISTRIBUTION COMPANY

DISTRIBUTOR	COUNT OF FILMS	LATINO (19.5%)		BLACK (13.7%)		ASIAN (6.4%)		OTHER (2%)		WHITE (58.4%)	
		DIRECTORS	SCREEN-WRITERS	DIRECTORS	SCREEN-WRITERS	DIRECTORS	SCREEN-WRITERS	DIRECTORS	SCREEN-WRITERS	DIRECTORS	SCREEN-WRITERS
20TH CENTURY STUDIOS	2	50%	50%	0%	0%	0%	0%	0%	0%	50%	50%
A24	5	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
AMAZON MGM STUDIOS	5	0%	10%	20%	20%	0%	0%	0%	0%	80%	70%
ANGEL STUDIOS	4	25%	0%	0%	0%	0%	0%	0%	0%	75%	100%
BLEECKER STREET MEDIA	2	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
CINEVERSE	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
FATHOM EVENTS	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
FOCUS FEATURES	7	14%	14%	0%	0%	0%	0%	0%	0%	86%	86%
IFC FILMS	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
LIONSGATE FILMS	13	0%	0%	0%	0%	0%	8%	0%	0%	100%	92%
MAGNOLIA PICTURES	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
MUBI	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
NEON	4	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
PARAMOUNT PICTURES	8	25%	13%	0%	6%	0%	0%	0%	0%	75%	81%
SDG RELEASING	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
SEARCHLIGHT PICTURES	3	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
SHOWBIZ DIRECT	1	0%	0%	0%	0%	0%	0%	0%	0%	100%	100%
SONY PICTURES	15	7%	7%	7%	7%	0%	0%	0%	0%	87%	87%
UNIVERSAL PICTURES	11	9%	9%	0%	0%	27%	9%	0%	0%	64%	82%
WALT DISNEY STUDIOS MOTION PICTURES	5	0%	0%	20%	0%	0%	0%	14%	10%	66%	90%
WARNER BROS.	9	0%	0%	0%	0%	33%	22%	0%	0%	67%	78%
TOTAL	100	7.0%	5.5%	3.0%	2.5%	6.0%	4.0%	0.7%	0.5%	83.3%	87.5%
REPRESENTATION INDEX:		-64.1%	-71.8%	-78.1%	-81.8%	-6.3%	-37.5%	-65.0%	-75.0%	42.6%	49.8%

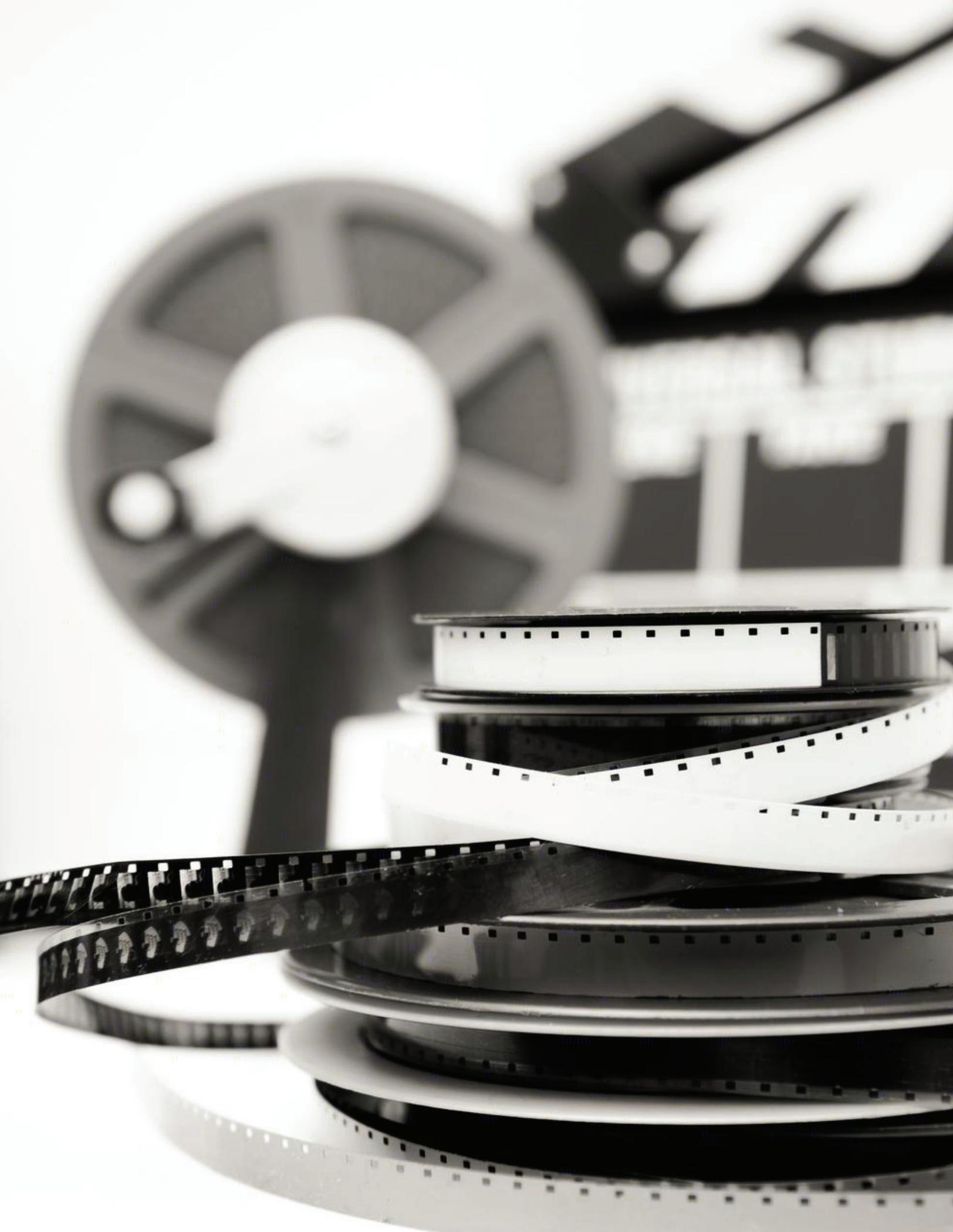
FILM ANALYSIS BY GENRE

Latino representation in both streaming and theatrical films is uneven across genres, with significant gaps in several categories. Comedy stands out as the genre with the highest Latino representation, accounting for 18% of main cast roles and 11% of lead roles, followed by action/adventure with 11% of main cast roles and horror/thriller with 9%.

Despite these figures, Latino representation in leading roles remains inconsistent across genres. In contrast, other demographic groups tend to maintain a more stable presence across most genres, further underscoring the underutilization of Latino talent in the film industry. This uneven representation reflects missed opportunities to connect with Latino audiences, who represent a growing share of ticket buyers and streaming subscribers.

TABLE 39: PARTICIPATION IN MAIN CAST ROLES ACROSS ALL FILMS BY RACE/ETHNICITY AND BY GENRE

GENRE	NUMBER OF SHOWS	LATINO (19.5%)				BLACK (13.7%)				ASIAN (6.4%)				OTHER (2%)				WHITE (58.4%)			
		LEAD	CO-LEAD	ENSEM-BLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEM-BLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEM-BLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEM-BLE CAST	OVER-ALL MAIN CAST	LEAD	CO-LEAD	ENSEM-BLE CAST	OVER-ALL MAIN CAST
ACTION/ADVENTURE	56	5%	2%	4%	11%	5%	6%	5%	16%	4%	3%	3%	10%	0%	0%	1%	1%	25%	14%	23%	62%
ANIMATION	20	5%	0%	2%	7%	10%	0%	12%	22%	15%	0%	2%	17%	0%	5%	0%	5%	25%	5%	19%	49%
COMEDY	38	11%	1%	6%	18%	5%	0%	6%	11%	0%	3%	3%	6%	0%	0%	0%	0%	16%	20%	29%	65%
DOCUMENTARY	101	5%	0%	0%	5%	10%	1%	2%	14%	3%	0%	0%	3%	1%	0%	0%	1%	28%	10%	4%	43%
DRAMA	67	4%	1%	2%	7%	13%	8%	5%	26%	1%	1%	0%	2%	1%	0%	2%	4%	24%	17%	20%	61%
HORROR/THRILLER	49	2%	3%	4%	9%	4%	8%	7%	19%	4%	1%	4%	9%	0%	0%	0%	0%	18%	14%	29%	62%
GRAND TOTAL	331	5.1%	1.1%	2.40%	8.6%	8.5%	4.4%	5.0%	17.8%	3.3%	1.1%	1.7%	6.1%	0.6%	0.3%	0.6%	1.5%	23.6%	13.7%	18.1%	55.4%
REPRESENTATION INDEX:				-56.1%		REPRESENTATION INDEX:		30.2%		REPRESENTATION INDEX:		-4.7%	REPRESENTATION INDEX:		-23.3%		REPRESENTATION INDEX:		-5.2%		



Stereotype Analysis

A NOTABLE FEATURE OF THIS REPORT IS THE EVOLUTION OF LATINO PORTRAYALS IN SHOWS AND FILMS, PARTICULARLY IN TERMS OF STEREOTYPES.

Despite a significant lack of Latino representation, 2024 has seen a positive shift. Among scripted shows with Latino leads, co-leads, or ensemble members, 82.7% depicted them in positive roles. However, 17.3% of characters in scripted shows were portrayed negatively, as shown in the following table.

In films, 83.1% of Latino main characters were portrayed in a positive light, while 16.9% were depicted in negative roles. This means that while films had a slightly higher percentage of positive portrayals than scripted shows, a notable portion still leaned toward negative representations.

Although the majority of shows and films now depict Latinos positively, a significant percentage still reinforce negative portrayals. This imbalance is especially concerning given the significant underrepresentation of Latinos in general. This presents a critical opportunity for content creators and marketers to better engage Latino audiences by ensuring richer and more diverse representations.

In addition, Case Study 3 of this report provides an overview of Latino characters with troubled backgrounds and explores how often Latino leads—particularly men—are assigned “dark pasts” in scripted content.

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

TABLE 39: STEREOTYPE ANALYSIS

CATEGORY	POSITIVE PORTRAYAL (%)	NEGATIVE PORTRAYAL (%)
SCRIPTED SHOWS	82.70%	17.30%
FILMS	83.10%	16.90%

The Source

To boost Latino representation in the entertainment industry, The Source, The Latino Talent Database for Hollywood (THE SOURCE), is the premier database highlighting Latino actors, writers, and directors who have recently worked on major network and OTT content, as well as the highest-grossing box office films. THE SOURCE is a solution to counter the entertainment industry's misconception of a lack of available Latino talent. THE SOURCE is a reliable and up-to-date tool for content creators seeking to engage Latino talent and, in turn, broader audiences.

Just as the LDC is committed to providing free, fact-based data reports and tools to increase Latino representation, THE SOURCE is a powerful tool that is also available for free.

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

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



Recommendations

ADDRESSING THE LACK OF U.S. LATINO REPRESENTATION IN ENGLISH-LANGUAGE MEDIA IS NOT JUST ABOUT INCLUSION—IT IS A BUSINESS IMPERATIVE. NEARLY 20% OF THE U.S. POPULATION AND 25% OF THE YOUTH MARKET ARE LATINO, YET HOLLYWOOD HAS FAILED TIME AND TIME AGAIN TO CAPTURE THIS LUCRATIVE SEGMENT. AS THIS REPORT DEMONSTRATES, LATINO-LED CONTENT SELLS, LATINO AUDIENCES DRIVE REVENUE, AND IGNORING THIS DEMOGRAPHIC IS COSTING THE INDUSTRY BILLIONS. THESE FACTS SHOULD ALSO BE OF GREAT CONCERN FOR THE BOARD MEMBERS OF THESE MEDIA COMPANIES, WHO HAVE A FIDUCIARY OBLIGATION TO SHAREHOLDERS FOCUSED ON REVENUE AND GROWTH.

At a time when traditional media is struggling to maintain profitability, the industry must act strategically to align with market realities. This report provides clear data on how Latino representation impacts financial performance, how Latino audiences are shifting toward digital-first platforms, and how advertisers are investing where Latinos are engaged.

To help media executives, advertisers, and audiences take actionable steps, the LDC presents the following recommendations:

IF YOU ARE A CEO, STUDIO EXECUTIVE, OR MEDIA DECISION-MAKER:

-  Leverage Latino talent to drive revenue growth—both on screen and behind the camera. Data show that Latino-led content outperforms industry averages. Use this report as a benchmark to track your organization’s progress on Latino representation.
-  Stop using broad terms like “BIPOC” that obscure Latino underrepresentation. Latinos must be analyzed individually to ensure proper investment.
-  Access The Source, the Latino Talent Database for Hollywood, to hire skilled Latino talent in acting, directing, and writing. Visit thesourcedatabase.org.
-  Elevate Latino decision-makers in executive leadership roles to ensure authentic storytelling and strategic market engagement.
-  Rethink marketing strategies—Latinos overindex in streaming, mobile, and social media consumption. Traditional advertising models must adapt to where Latinos spend their time.

IF YOU ARE AN ADVERTISER:

- ➔ Invest in media platforms that attract Latino audiences, particularly in English-language content, where most young U.S. Latinos engage.
- ➔ Make your ad dollars count—support networks and platforms that promote empowering and profitable Latino narratives.
- ➔ Feature Latino talent in your campaigns—63% of Latinos prefer brands that reflect them in advertising.³¹
- ➔ Partner with Latino creatives to develop campaigns that resonate with America's fastest-growing consumer segment.
- ➔ Join the LDC Advisory Network to connect with media and business leaders shaping the future of Latino engagement. Contact info@latinocollaborative.org.

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

- ➔ Support Latino-led content—your viewership and box office dollars send a direct message to studios.
- ➔ Share this report—spread the data and educate decision-makers in the industry. Our free reports are available for download at www.latinodonorcollaborative.org.
- ➔ Engage on social media—call out networks and studios that fail to represent Latinos and lift up those that do.
- ➔ Subscribe to the LDC newsletter to stay informed and involved in reshaping the media landscape.
- ➔ The data in this report serve as a wake-up call for the industry—the Latino market is too valuable to ignore. Those who act now will capture new revenue streams, future-proof their content strategies, and lead the next era of media success.

Methodology

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

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

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

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

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

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

TABLE OF DEFINITIONS:

SCRIPTED SHOWS AND FILMS

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

UNSCRIPTED SHOWS

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

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